



Artistic Research Report

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Student name: Paloma Garrote Vélez

Main subject: Violoncello

Main subject teacher: Jeroen den Herder

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Research coach: Federico Mosquera Martínez

Title of the research: The voice with the cello: *Siete canciones populares españolas*.

Artistic Research Question: How can I improve my performance of Manuel de Falla's *7 Canciones Populares Españolas* by analyzing the original vocal version and the influence of singing on cello playing?

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1 Abstract

With this research, I intended to make a journey through *Siete Canciones Populares Españolas* (1914) by Manuel de Falla (1876-1946), in its arrangement for cello and piano by Maurice Maréchal (1892-1964), exploring the impact of the most common techniques in singing, such as phrasing, prosody, accentuation or diction among others, on the cello. My main goal was being aware of the potential contact points between both instruments to improve my interpretation.

Besides the exploration of the vocal technique, in each part of the research the most characteristic aspects of each song were analyzed. In the first cycle, I focused on longer phrasing and breathing in accordance with the text to generate pauses in the melody, using *El paño moruno*, *Nana* and *Asturiana*. In the second cycle, I focused on the diction and articulation, and also on the techniques of flamenco playing in *Cancion* and *Polo*. Finally, the third cycle explores the use of vibrato and projection using the *Jota*.

2 Introduction

2.1 Motivation and goal

As a musician, the greatest motivation one has is always to improve, and discover new things. One of my main interests is to reach the public more through interpretation, that is why I wanted to focus on improving my performing skills. In that search, phrasing and breathing are some of the most important aspects for me. With this research I wanted to be more aware of how a conscious way of breathing can help us improve our phrasing, and also our interpretation. However, breathing is such a broad topic that it is often difficult to investigate, because it would be infinite. Also, string players do not need to breathe properly in order to play the instrument, which leads to a lack of knowledge of techniques or how to perform a more conscious phrasing in accordance with each moment.

All in all, the main idea of this research was to improve the sound of a string instrument through the exploration of parameters such as dynamics, vibrato, breathing, phrasing by getting inspired by the human voice. I wanted to do that exploration through the in-depth study of a piece originally written for soprano and piano: Manuel de Falla (1876-1946) *7 Canciones Populares Españolas* (1914) in its arrangement for cello by Maurice Maréchal (1892-1964).

I gathered information about this complex topic, with many ramifications, through collecting specific literature about the piece, analyzing and comparing several recordings of the songs (including the historical recording of de Falla himself with María Barrientos) and through interviews and coaching sessions with singers, vocal coaches and flamenco experts. I believe this process provided me with very interesting insights on the translation of vocal ideas to my cello playing and improved my interpretation of the piece during these two years in some of the above-mentioned aspects.

2.2 Contextualization

There are many sources referring to Manuel de Falla's *Siete Canciones Populares Españolas*. We can find many harmonic, formal and stylistic analyses of the pieces in all their versions and arrangements. However, there is practically no information on the interpretative side.

I based my research on the historical and stylistic information found in the thesis and articles as Jiyuhn Park¹ thesis or Cristina Urchueguía's² article mentioned throughout the research, as well as recordings of both singers and cellists, such as the historic recording of Manuel de Falla himself with

¹ Jihyun Park, "A study of siete canciones populares by Manuel de Falla" (PhD thesis, University of Kansas, 2013)

² Cristina Urchueguía, "Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla [1914/15]", *Anuario Musical*, nº 51, 1996

the Spanish soprano María Barrientos³, or Teresa Berganza and Félix Lavilla⁴ among others, as well as the help of experts from the field of singing, such as Nacho del Río, a singer specialized in *Jota*, or Nieves Hidalgo, a flamenco singer among many others, and cellists such as Giovanni Sollima or Jose Luis López, the latter being a great help, as he is a flamenco cellist. In this field there are very few experts and his word and advice have been essential to be able to put down in writing the basic concepts of Cante Jondo to be performed by the violoncello.

Also with my own experimentation, in both singing and playing I have managed to develop this work.

In this way I wanted to achieve a research paper that discusses the songs but in its interpretative side, analyzing the techniques used and how they help us to improve the interpretation, in this case, on the cello.

2.3 Research question

How can I improve my performance of Manuel de Falla's *7 Canciones Populares Españolas* by analyzing the original vocal version and the influence of singing on cello playing?

2.4 Specific audiences and readers addressed

This research is addressed to all string players who want to investigate how to improve their playing through conscious phrasing and other singing techniques to be applied during the practicing sessions.

It is also aimed at instrumentalists who want to start playing flamenco, as the exploration of the *Polo* during the last research cycle has allowed me to find different techniques to the classical violoncello, thus discovering another style of the instrument.

³ [Spanish Coloratura Soprano Maria BARRIENTOS: Canciones populares Españolas \(1928\)](#)

⁴ [Teresa Berganza: "SIETE CANCIONES POPULARES ESPANOLAS": Manuel de Falla](#)

3 Research process

3.1 First research cycle

3.1.1 Overview of first research cycle

During this first research cycle, I focused on three songs: *El paño moruno*, *Nana* and *Asturiana*. I will work the phrasing and expression in slow movements, because it is one of my weak points and I want to improve it. I also want to focus on the vibrato and the nuances, to end this cycle playing more in a singing version with my instrument. The main research strategies that I will follow will be:

- **Desk research:**

Reading an article by Cristina Urchueguía Schölzel⁵ that speaks about the compositional aspects of the voice in these seven songs and reading a thesis of Jihyun Park⁶ that speaks about the compositional aspect of the cello in these seven songs and comparing these two pieces of information.

Analyzing recordings of the *Seven popular Spanish songs* by singers like Teresa Berganza or María Barrientos, and recordings of cellists like Richard Lester.

Analyzing the lyrics of all of the songs, and the prosody, to have more awareness about the metrics and the double meaning of lyrics.

Analyzing the score of the *Siete canciones populares españolas*, to get score annotation.

- **Expert consultation:**

Interviewing singers such as Charlotte Riedijk and cellists such as Joachim Eijander, or Helena Poggio.

3.1.2 Reference recording

01 Reference recording 01

Paloma Garrote Vélez and Sander Sittig

El paño moruno, *Nana*, *Asturiana*

Recorded on De Doelen 13-10-2020

[01 Reference recording 01 \(Paloma Garrote\) \(El paño moruno\).mov](#)

[01 Reference recording 01 \(Paloma Garrote\) \(Nana\).mov](#)

[01 Reference recording 01 \(Paloma Garrote\) \(Asturiana\).mov](#)

⁵ Cristina Urchueguía, “Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla [1914/15]”, *Anuario Musical*, nº 51, 1996.

⁶ Jihyun Park, “A study of Siete Canciones Populares Españolas by Manuel de Falla”, PhD Thesis, University of Kansas, 2013.

3.1.3 Feedback and reflection

OWN FEEDBACK

Phrasing :

How can I sing more'' with my own instrument?

Do not cut the phrases

How can I sound more like a Guitar in the pizzicato sections?

Text and lyrics:

How can analyzing the text improve my melody?

FEEDBACK FROM EXPERTS: LLANOS MARTÍNEZ- JOSÉ MIGUEL RODILLA- JEROEN DEN HERDER

- EL PAÑO MORUNO

- Phrasing:

Change the accentuation on the phrase when it is repeated twice

Do not rush the triplets

Glissandi more specific, not ``just shift`` the notes

- Text and lyrics:

Prosody

Analyze the lyrics to find the double meaning

Focus on the accents in the second phrase

- NANA

- Phrasing:

Longer phrasing

More tension and more connected until the end

Do not rush on the up bow

Quasi parlato

-Text and lyrics:

Don't accent in the middle of the phrases, focus on the original accentuation

Find the word that has the accent, even if it is in the weak part of the bar

Accent the tonic syllable, do not pay attention to the bars

Last ornament should be slower

- ASTURIANA

- Phrasing:

More legato and more connected

Less vibrato in the first phrase

Focus the intonation in the right harmonic context

- Text and lyrics:

Last note should be in one bow, if not it loses the meaning of the word

Focus on the text to know really when you can change the bow.

3.1.4 Data collection & data analysis

After assessing my reference recordings, and collecting the feedback from these experts, I came to the conclusion that the focal points to work are mainly the phrasing and the text and lyrics.

3.1.4.1 Score analysis and literature research

-El Paño Moruno:

This first song is, as Jihyun Park says, originally from Murcia in south eastern Spain. ⁷

If we read the text, we can see that it talks about how a shop lowered the price of a piece of cloth because it is stained, but metaphorically the lyrics refer to a girl that loses her virginity before her marriage and she is “sold” with less price the day of the wedding. This piece is sung like a kind of lament.

<i>Al paño fino, en la tienda, una mancha le cayó; por menos precio se vende, porque perdió su valor... ¡Ay!</i>	<i>To the fine cloth, in the store, a stain fell on him; for less price it is sold, because it lost its value ... Oh!</i>
--	---

Figure 1: lyrics of *El paño moruno*. English translation by Paloma Garrote Vélez

The song starts with a prelude, and then the form is A-B-interlude-C-B-coda. Parts A, B, C, B are always 4+4 bars.

Here we can see a table with the whole analysis of the piece, to understand more the structure.

PRELUDE	cc 1-23	E minor/ C# minor	
A	cc 23-31	C# minor/ A minor	Al paño fino en la tienda (x2)
B	cc 32-38	C# minor/ A minor	Una mancha le cayó (x2)
INTERLUDE	cc 38-46	C# minor/ E major	

⁷ Park, “A study of siete canciones populares by Manuel de Falla”, 7.

C	cc 47-53	E major/ C major	Por menos precio se vende (x2)
B	cc 53-61	C# minor/ a minor	Por qué perdió su valor (x2)
CODA	cc 61-76	E # 7 / C# major Phrygian cadence	¡Ay!

Figure 2: analysis of *El paño moruno*

The interlude starts with a big piano entrance, and then during all the piece, the piano does several imitations of the popular guitar accompaniment, such as *punteado* (plucking the individual strings with the fingertips) or *rasgueado* (strumming the strings, especially typical of flamenco) as explained by Jihyun Park in his thesis.⁸



Figure 3: *El paño moruno*. Example of *punteado* and *rasgueo* in the piano

One particular thing that is notorious in this song is that the accentuation is different in the text than in the melody, because of the anacrusal writing of the music.

Text accentuation: Una **man**cha le ca**yó**

Melodic accentuation: Un**a** manch**a** le cay**ó**⁹

⁸ Park, "A study of siete canciones populares by Manuel de Falla", 14.

⁹ Urchueguía, "Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla", 17.



Figure 4: *El paño moruno*. Example of the melodical accentuation

Urchueguía says in her article that the discrepancy is reinforced by the rhythm of the song, permanently in an anachronistic character, and also underlines the first note of the bar. Falla uses these changes of measure ($\frac{3}{4}$) as a little trick, so the accentuation in the text coincides with the accentuation in the word “una”.

This has a clear intention, that is to correct a faulty declamation, and also it is done to create a slowing-down effect on the rhythm.¹⁰

According to Urchueguía, it is impossible to adopt a consistent compromise between the folclorik details and the intrinsically music logic, but it is impossible to adopt a consistent compromise between the laws of musical logic and the characteristic of a popular song, says the author to conclude the information about this first dance of the cycle.¹¹

-Nana

The second song of this cycle is a popular song. According to Cristina Urchueguía, if we focus on the accompaniment, we see that there is no way of identifying a rhythmic popular pattern.¹² This particular nana is from Andalusia, and it has a kind of oriental feeling at times.¹³

<i>Duérmete, niño duerme, duerme, mi alma, duérmete, lucerito de la mañana. Nanita, nana, nanita, nana,</i>	<i>Sleep, child sleep sleep, my soul, go to sleep, lucerito in the morning. Nanita Nana, Nanita Nana,</i>
---	---

¹⁰ Urchueguía, “Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla”, 17.

¹¹ Urchueguía, “Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla”, 18.

¹² Urchueguía, “Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla”, 9.

¹³ Park, “A study of siete canciones populares by Manuel de Falla”, 22.

<i>duérmete, lucerito de la mañana.</i>	<i>go to sleep, lucerito in the morning</i>
---	---

Figure 5: lyrics of *Nana*. English translation by Paloma Garrote Vélez

Urchueguía says about Falla that he plays very ambiguously with the accent of the beats, even with the regularity of the beat repetition that appears constantly in the accompaniment pattern.

The accentuated note of the measures is always in the higher registers and the break note in the lower register, and this eliminates the metric of the bar.

If we sing or we play the song we have to establish our own metrical accents.

Manuel de Falla uses this ambiguous accompaniment that offers a regular tapestry, and also a contradictory metric structure.¹⁴

The piece is composed in E phrygian. It seems that the piece is written in A minor because of all the g# in the melody but the main focus is on E and not on A.

The form of the piece is A (cc1-10) and A' (cc 10-20)

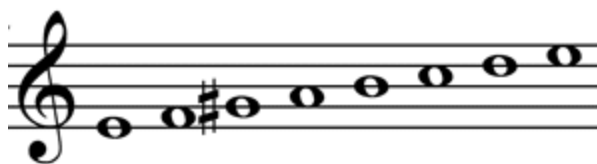


Figure 6: E phrygian scale

The melody has not defined metric patrons, says Cristina Urchueguía in her article. The whole song is focused on the spontaneous impulse of the interpreter and the structure of the text.¹⁵

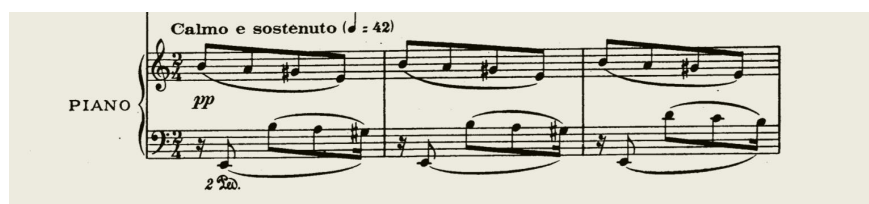


Figure 7: *Nana*. Oscillating motive of the piano

¹⁴ Urchueguía, *Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla*, 13.

¹⁵ Urchueguía, *Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla* 10.

Each verse of this song describes an arc that ascends to the melodic climax and phonalizes in a perfectly written melisma ¹⁶

All the ornaments are written down in the score and should not be rushed, and also the cello has to play this song with mute, as the singer has to do it mormorato, imitating the whisper of the popular song to sleep a baby.



Figure 8: *Nana*. Specific indication of mormorato in the voice score

-Asturiana

This is the last song of this cycle, and, as Park says, and is also shown in the title, unlike the previous two, it is from Asturias, in the north of Spain, ¹⁷

<p><i>Por ver si me consolaba, arriméme a un pino verde por ver si me consolaba. Por verme llorar, lloraba. Y el pino, como era verde, por verme llorar, ¡lloraba!</i></p>	<p><i>To see if it would console me, I got close to a green pine to see if it consoled me. To see me cry, he cried. And the pine, as it was green, to see me cry, I was crying!</i></p>
--	---

Figure 9: lyrics of asturiana. English translation by Paloma Garrote Vélez

The lyrics are from a popular song, and they talk about the metaphorical sadness of a tree while one person is crying, so it talks about empathy in a magical way, explains Park¹⁸

In this piece the singing part also has only one verse, and the cello repeats the same melody but an octave higher the second time.

Asturiana is also divided into A (cc 1-18) and A' (cc 19-31), and the whole melodic range of the piece is a minor sixth (from Eb to C) so is the most minimal and intimate of the three pieces. The contour of the melodic line represents the emotion of the speaker, so the tension rises in the ascending crescendo and then with the opposite melodic motion. ¹⁹

The melody is a constant change between an antecedent pattern (E-F-G-A-Cb) and a consequent pattern (C-Bb-A-G)

¹⁶ Urchueguía, "Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla", 11.

¹⁷ Park, "A study of siete canciones populares by Manuel de Falla", 15.

¹⁸ Park, "A study of siete canciones populares by Manuel de Falla", 19.

¹⁹ Park, "A study of siete canciones populares by Manuel de Falla", 20.

Each singed section is preceded by a brief passage with a descending fourth from tonic to dominant (F-Eb-Db-C), that represents sadness and Park talks about it as the lament bass in his thesis ²⁰



Figure 10: *Asturiana*. Antecedent and consequent patterns

Jihyun Park says in his thesis that the rhythm and the melody are much more simpler than in the other songs, mostly written in longer values. The sixteenth notes in the piano displaced by an octave, continuously appear throughout the song so that the accompaniment contributes to an overall mood of gentle grief. Falla underscores the sadness with a different rhythm in the antecedent, but the same rhythm is always employed in consequent. The shorter upward motion evokes a little more tension and the same rhythm going downward represents the speaker filling with tears. ²¹



(Figure 11: Antecedent and consequent rhythms)

3.1.4.2 Recording analysis

After reading, doing the score and the lyrics analysis, and having a clearer idea of the meaning of the pieces, the resources and the structure, the next thing that I did for the data collection was analyzing

²⁰ Park, *A study of siete canciones populares by Manuel de Falla*, 20.

²¹ Park, *A study of siete canciones populares by Manuel de Falla*, 21.

and comparing recordings of the *Siete canciones populares españolas*, one performed by the mezzo soprano Teresa Berganza²², other performed by the cellist Richard Lester²³, and a third one performed by Falla himself with soprano María Barrientos²⁴

In the three recordings, I focused on the three movements that I wanted to deepen more in this first cycle: *El paño moruno*, *Nana* and *Asturiana*.

- *El paño moruno*:

In the score we have the same tempo indication in both the cello and voice versions (*allegretto vivace*) and in the singing version also the specification *grazioso e leggiro*. The notation in the score changes from one to the other, in the cello one we see specification on the dynamics that definitely not appear in the vocal version

I am going to focus on the first two phrases, and after that, a little comparison table between the three versions.

We can see highlighted in color blue the *grazioso e leggiro*, that Teresa Berganza does in the whole piece, according to the character indication, although she does a little *ritardando* each time that she repeats the same phrase.

In the articulation, we can see in color pink the notes that she does in a long way, and in yellow the ones that she declamates more, per syllable (with the lyrics “fino en la tienda”). She does it in both phrases.

In the second phrase, “una mancha le cayó” we can see in purple the above-mentioned change of accentuation, also the *poco rit.* that changes a little bit the whole character of the piece.

Finally, in color green we can see the ornamentation, that although is measured, Teresa Berganza does all of them quite free, and with some portamentos to add tension to the phrases.

²² [Teresa Berganza: "SIETE CANCIONES POPULARES ESPANOLAS": Manuel de Falla](#)

²³ [Manuel De Falla: Siete Canciones populares Espanolas for cello & piano. Lester & Shirinyan](#)

²⁴ [Spanish Coloratura Soprano Maria BARRIENTOS: Canciones populares Españolas \(1928\)](#)

The image shows a musical score for the song "El paño moruno" by Teresa Berganza. It consists of four systems of music, each with a vocal line and a piano accompaniment. The score is annotated with various markings:

- First system:** The vocal line starts with the instruction "grazioso e leggiere". The lyrics are "Al pa - ño fi - no, en la". The syllable "pa" is highlighted in pink. The piano part has a dynamic marking of *p*.
- Second system:** The vocal line continues with "tien - da, U tien - da, Al pa - ño fi - no, en la". The syllable "da" is circled in red. The piano part has a dynamic marking of *leggero*.
- Third system:** The vocal line continues with "tien - da, U na - man - cha le ca -". The syllable "da" is circled in red. The piano part has a dynamic marking of *pp*.
- Fourth system:** The vocal line continues with "yo, U na - man - cha le ca -". The syllable "da" is circled in red. The piano part has a dynamic marking of *pp* and a marking "sordina solo".

Other annotations include "poco rit." and "Tempo" markings, as well as "colla voce" and "sordina solo" markings.

Figure 12: *El paño moruno*, Teresa Berganza analysis

In María Barrientos' version, one of the things that is clearly different is the piano (much more staccato in the whole piece than the other versions).

The singer does the *grazioso e leggiere*, but for example she changes the metric in the first phrase (highlighted in yellow in the score). She declamates the syllable *pa* (highlighted in pink)

In the second phrase, she does the dots in the phrase "fino en la tien" (highlighted in purple) and she does a very fast ornament in the syllable "da" (with a red circle)

With pink arrows I want to mark the several portamentos that she does, and in color green also a pause that she uses.

The image shows a musical score for 'El paño moruno' by María Barrientos. It consists of four systems of music, each with a vocal line and a piano accompaniment. The score is annotated with various markings:

- System 1:** The vocal line starts with the tempo marking 'grazioso e leggiero'. The piano part has a pink highlight under the first few notes. The lyrics are 'Al pa - ño fi - no, en la' and 'Au drap très fin, dans la'.
- System 2:** The vocal line continues with 'tien - da, U tien - da, Al pa - ño fi - no, en la' and 'Au drap très fin, dans la'. The piano part has a pink highlight under the first few notes. The lyrics are 'tien - da, U tien - da, Al pa - ño fi - no, en la' and 'Au drap très fin, dans la'.
- System 3:** The vocal line continues with 'tien - da, U na - man - cha le ca -' and 'tien - da, U na - man - cha le ca -'. The piano part has a pink highlight under the first few notes. The lyrics are 'tien - da, U na - man - cha le ca -' and 'tien - da, U na - man - cha le ca -'.
- System 4:** The vocal line continues with 'yoi - U na - man - cha le ca -' and 'yoi - U na - man - cha le ca -'. The piano part has a pink highlight under the first few notes. The lyrics are 'yoi - U na - man - cha le ca -' and 'yoi - U na - man - cha le ca -'.

Other annotations include 'poco rit.', 'Tempo', 'colla voce', 'pp', and 'sordina sola'.

Figure 13: *El paño moruno*. María Barrientos analysis

In the cello version we can see much more dynamics and tempo indications than in the original voice one.

Highlighted in pink, we can see that Richard Lester does much longer phrases than the singer, and that there are no dots, so there is no declamation of the notes.

Unlike the voice version, we can see the dynamics already in the score.

The cellist does several glissandos to imitate the lament of the voice, that are marked in green.

The image shows a musical score for 'El paño moruno' by Richard Lester, specifically a cello version. It consists of three systems of music, each with a cello line. The score is annotated with various markings:

- System 1:** The cello line starts with the tempo marking 'poco rit.'. The first system has a pink highlight under the first few notes. The lyrics are 'yoi - U na - man - cha le ca -' and 'yoi - U na - man - cha le ca -'.
- System 2:** The cello line continues with 'yoi - U na - man - cha le ca -' and 'yoi - U na - man - cha le ca -'. The piano part has a pink highlight under the first few notes. The lyrics are 'yoi - U na - man - cha le ca -' and 'yoi - U na - man - cha le ca -'.
- System 3:** The cello line continues with 'yoi - U na - man - cha le ca -' and 'yoi - U na - man - cha le ca -'. The piano part has a pink highlight under the first few notes. The lyrics are 'yoi - U na - man - cha le ca -' and 'yoi - U na - man - cha le ca -'.

Other annotations include 'poco rit.', 'Tempo', 'colla voce', 'pp', and 'sordina sola'.

Figure 14: *El paño moruno*, Richard Lester analysis

El paño moruno	Teresa Berganza (voice)	María Barrientos (voice)	Richard Lester (cello)
Tempo (micro and macro)	Approx. metronomic marc: dotted quarter note-80 Macro: quite fast and vivo Micro: every time that she repeats the phrase, the second time is much more longer than the first one, sounding more as a cadenza	Approx. metronomic marc: dotted quarter note-77 Macro: less tempo than the marc. Micro: She is free	Approx. metronomic marc: dotted quarter note-79 Macro: a little bit less tempo than in the singing version Micro: he plays with the phrasing, with lots of rubatos and suspending the notes a little bit to add tension
Articulation	Declamation of each syllable The onomatopoeia of the cadenza ``¡AY!`` is fast and imitates a real lament	She does metric changes, syllable declamation very precise and really articulated notes	Mainly legato, with separation between phrases, but it is not faithful to the declamation of the text. The pizzicato motives blend so well with the piano imitating the flamenco guitar The final onomatopoeia ``ay!`` is much slower than the singed one
Dynamics (nuances)	The range of this song oscillates between forte and mezzo forte	The range of this song oscillates between forte and mezzo forte	The range of this song oscillates between forte and mezzo forte
Special color effects (vibrato, portamenti...)	The vibrato is continuous in the whole song Some portaments are done to add tension	Lots of portamenti and also vibrato (fast)	The cellist tries to imitate the voice vibrato, and it is so fast and energetic Several glissandos seem to imitate the lamento of the voice
Ornaments	The ornamentation of the piece is free, with lots of melismas in the voice	The ornamentation of the piece is free.	The ornaments here are more measured and slower than in the voice version

- *Nana*

The tempo here says *calmo e sostenuto*. The ostinato in the piano seems to be a rocking motion, and also makes the tempo quite stucked.

The indication for the voice says *mormorato*, so in this version Teresa Berganza sings piano and with a very delicate sound, with very long phrasing.

She sings the whole piece in almost continuous vibrato, and the ornaments, although they are measured in the score (highlighted in red, for example in bar 4) are performed very slowly.

Highlighted in pink we can appreciate the syllable ``te`` in which is the accentuation, although duérmete has another accentuation as a word.

5. NANA
(BERCEUSE)

Almost continuous vibrato
Very long phrasing

CANTO

rocking motion.
Calmo e sostenuto (♩ = 42)

PIANO

mormorato

duér-me-te, ni-ño,
Dor-mes bien ni-ña,

duér-me, mi-al-ma,
Dor-mes, mon â-me

duér-me-te, lu-ce-ri-to De la ma-
Dor-mes bien, belle é-toi-le Du clair ma-

Figure 15: *Nana*, Teresa Berganza Analysis

In this second song, María Barrientos also sings *mormorato*, as the score indicates.

Highlighted in purple we can see that she changes the value of the notes in the third and in the ninth bar.

With arrows in color pink, as in the first song, we see the glissandos that she does to add dramatism to the phrase.

In bar seven, we see three notes highlighted in pink, because she declamates these three notes quite pronouncedly, with the lyrics "duérmete". In the syllable "te" we can also see a

purple circle, because the accentuation of the word is in the first syllable, and she does it in the third one.

The ornaments are done quite free, specially the one in bar eight (circled in red).

The image shows a musical score for a piece titled 'Nana' by María Barrientos. It consists of two systems of music, each with a vocal line (CANTO) and a piano accompaniment (PIANO). The tempo is marked 'Calmo e sostenuto (♩ = 42)'. The piano part is marked 'pp' (pianissimo) and includes a '2 Ped.' (second pedal) instruction. The vocal line includes lyrics in Spanish and French. The score is annotated with various markings: a purple circle around a note in the vocal line, a red star, a green star, and a red circle around a note in the vocal line. The lyrics are: 'Duer-me-te, ni-ño, Dor-mes bien ni-ña, duer-me, mi-al-ma, Dor-mes, mon â-me, Duér-me-te, lu-ce-ri-to, De la ma-Du-mes bien, belle é-toi-le, Du-clair-ma.' The score is written in 2/4 time and features various musical notations including notes, rests, and ornaments.

Figure 16: *Nana*, María Barrientos analysis

In the cello version, Richard Lester plays it with sordine, imitating the mormorato of the voice. As in the other version, we see very slow ornaments (in bar 4, as in the original score), dynamics indications and very long phrasing.



Figure 17: *Nana*, Richard Lester analysis

Nana	Teresa Berganza (voice)	María Barrientos (voice)	Richard Lester (cello)
Tempo (micro and macro)	Approx. metronomic mark: quarter note- 55 The ostinato in the piano makes the feeling that the tempo is quite stucked, with the feeling of an endless line	Approx. metronomic mark: quarter note- 57 The tempo in this version is faster, but still we have the feeling of an endless line	Approx. etronomic mark: quarter note- 51 The ostinato in the piano makes the feeling that the tempo is quite stucked with the feeling of an endless line
Articulation	Very long phrasing, infinite	Very clear declamation of the syllables, making the phrasing less long	Very long phrasing, infinite
Dynamics (nuances)	The sound has more presence and it is more real than the cello version	More real sound, with presence	Sotto voce and mute in the whole piece. The second time in the higher octave, a little bit more of presence in the sound
Special color effects (vibrato, portamenti...)	Almost continuous vibrato	Almost continuous vibrato Glissandos	Intense vibrato and notes without it to create tension
Ornaments	Very slow ornamentation	The ornamentation is faster in this version	Very slow ornamentation

- Asturiana

As in the nana, this song also starts with the piano in an ostinato, that makes the feeling of an endless line.

Teresa Berganza sings this song very dolce and in a dynamic of piano making it quite irreal and looking like a tale.

She does very long phrasing (the first one is highlighted in green in the score with the lyrics por ver si me consolaba), and also glissandos to imitate a real lament (highlighted with a blue arrow).

At the end of the piano introduction, we have these four notes, (F-Eb-Db-C), that represent the sadness.

The image displays two systems of a musical score for 'Asturiana' by Teresa Berganza. The top system includes a vocal line and a piano accompaniment. The piano part features a blue-shaded section with the instruction 'Tempo' and a '2^{da} sempre' marking. The vocal line has lyrics in Spanish and French. The bottom system continues the musical notation with further vocal and piano parts, including the instruction 'perdendosi'. Annotations include pink arrows pointing to specific notes and purple lines highlighting syllable separations in the vocal line.

Figure 18: *Asturiana*, Teresa Berganza Analysis

In María Barrientos' version, the third of the songs has less differences between the modern and the original version. The biggest differences are the portamenti that she does (marked with pink arrows), and that María Barrientos does separation between the syllables. This is highlighted in purple lines. The piano also has these four notes, (F-Eb-Db-C), that, in my opinion, represent sadness.

The image displays two systems of a musical score for 'Asturiana' by María Barrientos. The top system features a piano introduction with a 'Tempo' marking and a 'dolce espr.' instruction. The vocal part begins with the lyrics 'Por Cher ver chant'. The bottom system continues the vocal melody with lyrics such as 'si me con so - la', 'me con - le', 'ba, ra, A - rri m'ap', 'in - me à un pi - no ver', 'pro - chat d'un pia lres', 'de veri. Por Pour ver voir si me', 'perdendosi', 'con - so - la - ba, con - so - le - rait!', and '(appena rit.)'. The score includes various musical notations like dynamics (pp, p), articulation (accents), and performance instructions (glissandos and portamentos highlighted in red, and a long phrase highlighted in pink).

Figure 19: *Asturiana*, María Barrientos analysis

In the cello version, Richard Lester also plays this song with sordina, very calmed and with a dolce sound.

Highlighted with arrows in red we can see the glissandos and portamentos that he does to make the sound of the cello like a lamento, and in pink we can see a very long phrase (same as in the voice)



Figure 20: *Asturiana*, Richard Lester analysis

Asturiana	Teresa Berganza (voice)	María Barrientos (voice)	Richard Lester (cello)
Tempo (micro and macro)	Approx. metronomic mark: quarter note- 49 As in the nana, the piano ostinato makes the feeling of stuck, and of an endless line	Approx. metronomic mark: quarter note- 51 As in the nana, the piano ostinato makes the feeling of stuck, and of an endless line	Approx. metronomic mark: quarter note- 58 As in the nana, the piano ostinato makes the feeling of stuck, and of an endless line
Articulation	As in the nana, endless phrasing	Very long phrasing, as in the nana	As in the nana, endless phrasing
Dynamics (nuances)	The second time that she sings, it has a little bit more presence but everything is <i>mormorato</i> and very piano	She sings with a real sound (not really <i>mormorato</i>) in the whole song.	The first time is like a whispering and the second time it has a little bit more of real sound
Special color effects (vibrato, portamenti...)	Glissandos to imitate the lamento	Almost continuous vibrato, and glissandos to imitate the lamento	Portamentos and glissandos to generate the lament that the text talks about Less vibrato and slower than other pieces and lots of ending notes with non vibrato to add tension
Ornaments	Quite measured, and the last one is a quasi cadenza	Measured ornaments	Measured ornaments

3.1.4.3 Expert consultation

The first thing I did for this cycle was having a meeting with Charlotte Riedijk, singing teacher at Codarts.

During this meeting, I had the chance to have a little interview with her in which we mainly talked about the differences between preparing a piece as a singer or as a string player, tips on how to work the emission of the sound and the vibrato, and how important is for all musicians to learn to breathe consciously (the full interview can be found in the appendix).

I also had the opportunity of playing for her, and she gave me advice, and some tips to work on these songs. Here is a little summary of the comments during the lesson, that is complete in the link below²⁵

El paño moruno	Nana	Asturiana
<ul style="list-style-type: none">-Think that you are telling a story, and sing the piece for yourself for having more change of colors.- Recite the lyrics (talking) to see the build up in the phrase and where to breath- Use more nuances to achieve a more human sound. A beautiful tone is great, but color it with the meaning and the breathe- Music comes from the inside. Each sentence is repeated twice so it emphasizes more in the second one.- The quality of the legato changes in the singers because of the consonants. We can do “por menos precio” or “por menos precio”. Try to do it also with the bow.- Play not with dynamics but with character.- More freedom. Try to find the way to involve more speech.	<ul style="list-style-type: none">- Thinner sound, with more shape- Legato but with air in the sound, try to make it as a whisper- More pauses, take more time between one phrase and the next one.	<ul style="list-style-type: none">- Sustaining the line is very difficult for the voice in this song, so you should also maintain the cello line.- The lines are tricky, be aware of your vowels. In the cello, the long notes are the vowels and the bow changes are the consonants. Do not emphasize bow changes, try to do them as smoothly as you can.- Vibrato: very little, for carrying the line more easily. The shape of the phrase should be the shape of the vibrato intensity.- Don’t do too much in shape, it will lose its meaning. There is beauty in simplicity.

²⁵ [Charlotte Riedijk lesson.MOV](#)

I also decided to do an interview with a singing student, Lúa Madeira, to see the differences between an expert and a person who, like me, is studying and discovering new lines of work, and I thought that it could be interesting to have both points of view in the singing field. Apart from the interview, she gave me exercises such as knowing how to breathe just looking at the score, singing just with the vowels to know how the melodic lines are... among others. We also talked about the very importance of having a conscious breathing not only for singing or playing but for daily life, to have a better knowledge of our bodies and less tension. Full interview can be found on the appendix 4.

After that, I conducted interviews with Joachim Eijlander and Helena Poggio, both cellists. In the interview, for example, Eijlander thinks that breathing consciously in string players makes us more confident and unifies the way of playing, and Poggio says that string players should breathe consciously also for their well being.

In the question about if we should sound like singers, they don't really agree, but for example both agree in the voice as one of the main sources for improving. Full interviews can be found on the appendix 4.

These interviews have been so interesting for me, to really understand the importance of having a conscious breathing, not only for my interpretation of these songs, but also for my daily practice. Full interviews with both of them can be found on the [appendix 4](#).

3.1.4.4 Data analysis/cross-reference

	Score analysis/Literature research	Recording analysis	Expert consultation
El paño moruno	<p>Different accentuations because of the anacrusal writing of the music.</p> <p>There is a metaphorical story that changes the way of playing.</p>	<p>Different notations between the singing and the cello score (there are more indications in the cello one)</p> <p>Differences between all parameters (explained in point 4.1.4.2.)</p>	<p>A story is being told</p> <p>Use more the character than the dynamics, and use more nuances</p> <p>More freedom</p>
Nana	<p>Ambiguous accentuation</p> <p>The metric patterns are not defined</p>	<p>Different notations between the singing and the cello score (there are more indications in the cello</p>	<p>Thinner sound</p> <p>Legato with air in the sound</p>

	All the ornaments are written	one) Infinite phrasings Very slow ornaments	More pauses
Asturiana	Very little melodic range (minor sixth) The whole song is full of antecedent and consequent patterns	Different notations between the singing and the cello score (there are more indications in the cello one) Endless lines	More line sustain Do not emphasize the bow changes Little vibrato Sometimes there is beauty in the simplicity

3.1.5 Interventions / practical application

After all the data collected, the things that really helped me were mainly the recordings of Teresa Berganza and María Barrientos, and also the lesson with Charlotte. The first thing I did, and this is applicable to the three songs, was singing them, once while listening to the recordings and once by myself, as Charlotte told me, to understand more the phrasing and to be more aware of my body and my breathing. She recommended I also recite them as if the songs were poems, and that really helped me with the prosody.

For the first song, *El paño moruno*, I wanted the notes really to sound as Teresa Berganza's declamation in the phrase "fino en la tienda", so I tried to play the dotted notes all in one bow, but trying to sound as separated bows, to really bite the sound and find the similitud with the syllables "fino en la tienda". In this example we can see the bars 25-26 and the bars 29-30, but it should be repeated every time the same motive appears.



Figure 21: *El paño moruno*, Exercise 1

As Charlotte told me in the lesson, the pizzicatos should also sound more, so I tried to play really near the bridge, to have more sound, and a little bit more aggressive, and pitch the string. I tried to do this pizzicato both with the first finger and with the thumb.

For the second song of the cycle, *Nana*, after listening to María Barrientos' and Teresa Berganza's recording, I decided to play with a study mute, instead of the normal one to have a more deaf sound,

and try to imitate it later without the study mute. I also played the E phrygian scale (mentioned in point 4.1.4.1.) to understand the harmony of the song.

I want to really sound with this calm phrasing that Teresa Berganza uses, and that is why I decided to study it with phrasings every two bars for having a better distribution of the bow. Studying it like that has subsequently made me more fluent in bow changes



Figure 22: *Nana*, Exercise 2

In her lesson, Charlotte discussed with me the importance of the words and the melody. To deepen that, I practiced only the melody of the songs without the ornaments, and then the ornaments separately.

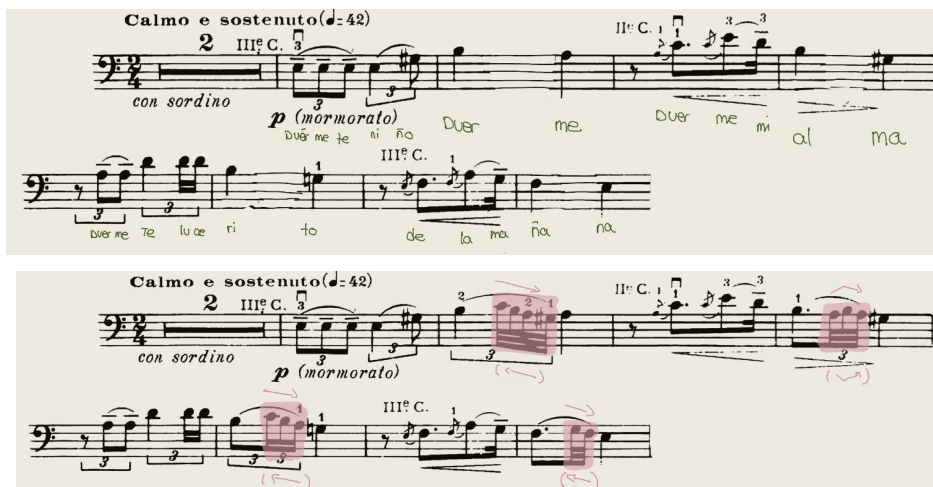


Figure 23: *Nana*, exercises 3 and 4

After practicing the longer phrasings, I decided to change them and to play the notes separately, one bow per note in most of the phrase, to be more free to sing, as María Barrientos does in the recording, and have more range of bow to do the ornamentation. With this long bowing I did not get the result of really singing, but separating the notes really helped me to understand the shape of the phrase.

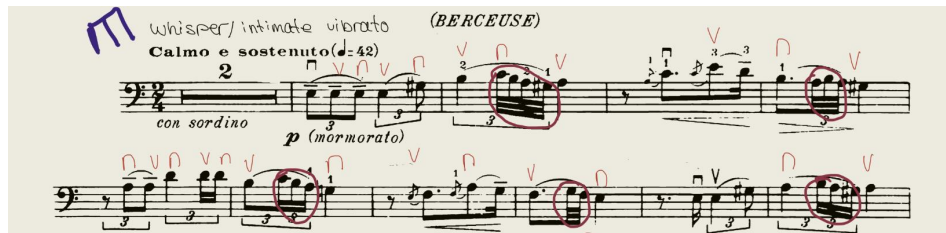


Figure 24: *Nana*, exercise 5

For the third song of this cycle, *Asturiana*, the first thing I did was work on the first four bars, to see the melodic range and the antecedent and consequent melodic pattern that Urchueguía mentioned in her article, and I analyzed the score. I did these bars with long notes and followed the order of an ascendent scale and then descendent.



Figure 25: *Asturiana*, exercise 6

I also worked on how to do longer phrasings, as in the previous song, and I played with longer slurs. Finally, I decided not to slur everything and try to play everything with separated bows, but trying to sound like one, as shown in the example, to also have that air in the bow and imitate the Lamento that both Berganza and Barrientos did in the recordings.



Figure 26: *Asturiana*, exercise 7

3.1.6 New reference recording, assess and expert feedback

02 Reference recording 02

Paloma Garrote Vélez and Sander Sittig

El paño moruno, Nana, Asturiana
Recorded at Codarts, 08-04-2021

[02 Reference recording 02](#)

Full feedback of this recording can be found in appendix 3

Feedback from Charlotte Riedijk (singing teacher at Codarts)

- **El paño moruno:** The main aspects to work on are to breathe more, also before starting playing. The vibrato is better than in the lesson, more similar than when you sing. Check out the pizzicatos and the body relaxation.
- **Nana:** Beautiful, but more awareness of colors while bowing, and less changes to be more intimate. Coordination between body and breath.
- **Asturiana:** Delicate lines, so less bow changes, and more breath. Beautiful playing, so dare to take it further and make it your own.

Feedback from Joachim Eijlander (cello teacher at Codarts)

- **El paño moruno:** pizzicatos can sound more natural. Some notes have a slow vibrato that does not help at all. The intonation is not perfect in some notes.
- **Nana:** The mormorato could be more free in tempo. Change the sordino to strings a and d. Some words, such as ``sleep`` could be more legato.
- **Asturiana:** Be careful with the intonation. Same comment with the sordino as in the nana. In the word ``consolaba`` you can be slightly less in time and with a more special longing.

Feedback from Helena Poggio (cello teacher at Royal Conservatory of music of Madrid and cellist of Cuarteto Quiroga)

- **El paño moruno:** Better breathing can help the cello entrance with the syncopations. The intonation is not always good so the expression changes. Be careful also with the bow speed and bow changes.
- **Nana:** A better breath at the beginning could help to relax the sound. Be careful with the intonation. Take care of long notes, to build up the phrases. The decision of having vibrato or non vibrato could be decided with
- **Asturiana:** A better breath at the beginning could help to relax the sound, and with better quality. Also be aware of the use of vibrato and the bow distribution.

3.1.7 Feedback, reflection and conclusion

The biggest difference between the first recording and this one is without doubt the phrasing. In the first reference recording there is hardly any difference between the phrases, and the breath does not accompany, since I do not think about the lyrics.

Most of the lines are cut off by the bow changes making the phrasing lose sense.

After the work done in this intervention, I believe that the phrasing is much more faithful to the text, and the lines are more organized. Also the vibrato accompanies the prosody.

3.2 Second research cycle

3.2.1 Overview of second research cycle

In this cycle I wanted to focus mainly on the articulation and phrasing of the pieces *Canción* and *Polo* as they are totally in contrast to *Nana* and *Asturiana*, the pieces of the previous cycle, with long melodic lines and hardly any contrast.

With a good knowledge of the prosody of the text I think that it is possible to come to a good understanding of how to transfer that accentuation and phrasing to the cello.

3.2.2 Reference recording

Paloma Garrote Vélez and Sander Sittig

Canción-Polo

Recorded at Codarts, 03-11-2021.

[CANCIÓN 1st recording.MOV](#)

[POLO 1st recording.mov](#)

3.2.3 Feedback and reflection

OWN FEEDBACK:

CANCIÓN:

Listen more to the piano line.

Focus more on the lyrics to make the Articulation more similar to the singing version.

Find bowings that accompany the phrasing.

POLO:

Listen to the piano harmonies and sing above the rhythm.

More rhythmic accuracy.

Playing less correct, with a more broken and torn sound.

Not a very comfortable tessitura for the speed of the work, perhaps adjusting it to have more ease of movement.

Full expert feedback of this recording can be found in the [Appendix 3](#)

FEEDBACK FROM EXPERTS:

Javier Alonso-Charlotte Riedijk

CANCIÓN:

Try to have the text in mind, specially for beginning and ending of the phrases.

Good playing and good articulation.

Good knowing of the lyrics, but try to feel the intention on the inbreath with the whole body, and connect it with the bowings.

POLO:

More and more deep breaths.

Less dynamics in the melismatic moans.

Sing a couple of times the melismas before playing them.

Prepare the attack with the bow.

Use not only the right arm but the whole body to connect.

Do not only sing through the accents.

3.2.4 Data collection & data analysis

For this cycle, I mainly focused on recording analysis, self experimentation, and also some expert consultation.

3.2.4.1. Text analysis

The first song that I am going to analyze is *Canción*, because it has a huge contrast in rhythm, articulation and phrasing compared to *Nana* or *Asturiana*, analyzed in the previous cycle.

Here we have a little summary of the new song, and of the prosody of the lyrics.

According to Urchueguía, this song has some similarities with the popular song *Cantares de nochebuena*, with a Christmas ambiented text, in Inseña's collection of popular songs.²⁶ Falla adapted this to finally get *Canción*.

²⁶ Urchueguía, "Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla", 23.

The text is quite irregular, combining verses of 7 and verses of 5 syllables, forming a *copla de seguidilla*.

Canción talks about love, as do many of the other songs. In this one particularly, there is a little bit of “nonsense”, because the verses “del aire” and “madre a la orilla” appear systematically in the song, but they are not thematically related to the context.

It is one of the most cheerful songs of the cycle, despite the fact that it speaks of heartbreak.

<p><i>Por traidores, tus ojos, voy a enterrarlos; no sabes lo que cuesta, "Del aire" niña, el mirarlos. "Madre, a la orilla" Niña, el mirarlos. "Madre" Dicen que no me quieres, ya me has querido... Váyase lo ganado "Del aire" Por lo perdido. "Madre a la orilla" Por lo perdido. "Madre"</i></p>	<p><i>For traitors, your eyes, I'm going to bury them; You don't know how hard it is, "From the air". girl, to look at them. "Mother, on the shore Girl, to look at them. "Mother" They say you don't love me, you've already loved me... Go away what you've won "From the air" For what's lost. "Mother on the shore" For what was lost. "Mother"</i></p>
---	---

Figure 27: lyrics of *Canción*. English translation by Paloma Garrote Vélez

The accentuation of the text is different when it is sung. For example, in the phrase *por traidores tus ojos voy a enterrarlos*, it would be normal to highlight the syllable *do* and not the syllable *tra*. In the word *enterrados*, when forming a hemiola with the music, the syllables *te* and *rrar* are highlighted, when the normal thing in this spoken phrase would be to emphasize only the syllable *rrar*.

Spoken: Por traidores tus ojos, voy a enterrarlos.

Sung: Por traidores tus ojos, voy a enterrarlos.

This change of accentuation happens throughout the song and is due to the rhythm, which focuses on the second part of the bar, giving it more emphasis. This was also the case in the songs of the first cycle. The music guides the text in terms of articulation.

One difference between the singing and the cello version is the structure. In the original version we can see that is an A---A', but Marechal added another repetition with the same melody as before but now in octaves, and fortissimo, so the structure in the cello version is A---A'---A''.

The second song that I am going to analyze for this cycle is *Polo*. As said before with *Canción*, this song also has a huge contrast with the first cycle ones.

Polo is a song that comes from Andalusia and clearly evokes flamenco or even gipsy music, especially the *cante jondo*, which is a painful song, often improvised and interspersed with the “quejíos” that is so typical of flamenco. One of the characteristics of this work is the rapid and almost obsessive repetition of notes in the piano accompaniment, evoking a *zapateado flamenco*, as Park comments in his thesis.²⁷

<p>¡Ay! Guardo una "¡Ay!" guardo una pena en mi pecho guardo una pena en mi pecho "¡Ay!" ¡Que a nadie se la diré! ¡Malhaya el amor, malhaya! "¡Ay!" ¡Y quién me lo dio a entender! "¡Ay!"</p>	<p>¡Ay! I keep an "¡Ay!" I keep a sorrow in my breast I keep a sorrow in my breast "¡Ay!" That I'll tell no one! Malhaya love, malhaya! "¡Ay!" And who made me understanding! "¡Ay!"</p>
---	--

Figure 28: lyrics of *Polo*. English translation by Paloma Garrote Vélez

This song has unity because of the persistent repetition of patterns in the accompaniment, looking like a guitar accompaniment, pretty similar to the one that Isaac Albéniz has in his piece *Asturias*²⁸, as Urchuegía comments in her thesis, and the melismas of the melody, where half of it is an exclamation of lament with a desolating character.

In this piece we can also see that the accentuation of the text is different when speaking than when singing.

In the sentence *Que a nadie se la diré* we can see the differences:

Spoken: Que a **nadie** se la **diré**.

Sung: **Que a** **nadie** se la **diré**.

This happens in the rest of the song, as in the previous ones, to give more emphasis to the melody or to support the non stopping accompaniment and the melismas.

Polo's text is simple, but it also talks about heartbreak, and how unfortunate it can be, putting that dramatic and heartbreaking note of some popular flamenco songs.

²⁷ Park, "A study of siete canciones populares by Manuel de Falla", 28.

²⁸ Urchueguía, "Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla", 19.

3.2.4.2. Recording analysis

For this analysis, I compared both the cello and voice versions. I focused mainly on the phrasing, the articulation and in the diction, in order to be able to bring all these parameters to my own interpretation.

I analyzed, as I did in the previous cycle, three versions: one with Teresa Berganza and Félix Lavilla²⁹, the second one with María Barrientos and Manuel de Falla³⁰, and also a cello version with Richard Lester and Marianna Shirinyan³¹.

CANCIÓN:

We can see two different types of articulation in the voice versions. Although in both we can hear the cheerful ostinato in the piano that makes it dynamic, in Teresa Berganza's version we can hear much more articulation. She relies on the second part of the bar, and highlights the hemiola of bars 4-5 (e.g.)

In the score we can see highlighted in green the relies and the hemiola.

The image shows a page from a musical score for "SIETE CANCIONES POPULARES ESPAÑOLAS" by Manuel de Falla. The score is for voice (CANTO) and piano (PIANO). The tempo is marked "Allegretto (♩. = 63)". The key signature is one sharp (F#). The score includes lyrics in Spanish and French. There are annotations in green highlighting specific parts of the score, including the hemiola in bars 4-5. The score is divided into two systems. The first system has a piano introduction and then the voice enters with the lyrics "con gracia". The second system continues the voice and piano parts, with a tempo change to "Tempo".

²⁹ [Teresa Berganza: "SIETE CANCIONES POPULARES ESPAÑOLAS": Manuel de Falla](#)

³⁰ [Spanish Coloratura Soprano Maria BARRIENTOS: Canciones populares Españolas \(1928\)](#)

³¹ [Manuel De Falla: Siete Canciones populares Espanolas for cello & piano. Lester & Shirinyan](#)

Figure 29: *Canción*, Annotated score of Teresa Berganza's version, bars 1-6

Occasionally, she omits the sixteenth-note rests (e.g. bar 10) in order to continue the phrase. In bar 14, she emphasizes the word "madre" with an accent that does not exist in the original score, and by tearing the voice to achieve a kind of lamentation.



Figure 30: *Canción*, Annotated score of Teresa Berganza's version, bar 14

These parameters are repeated exactly in the second half, with the only difference of the text. There are no dynamics written in the score so the bulk of the song is in a *mf*, with some crescendos and *diminuendos*.

In María Barrientos' version, we can see that the tempo is more relaxed, and that the phrases are much longer. There are lots of dotted notes in the score that she does without it. In bar 14 she also highlights the word "madre", with this lament in the voice but a little bit more smooth and *dolce*. We can perceive more vibrato in the voice than in Berganza's version. The dynamic is also a *mf* in the whole piece.

In the cello version, Lester, as Teresa Berganza, tends to mark more the notes in the second part of the bar, sometimes with accentuation that it is not written in the score. The phrases are longer than in the singer versions, because the sound does not need to have a breathing *per se*, but the character is joyful and dynamic.

The main difference between the original score and this arrangement is the dynamic part, because in the cello version we can see that the dynamics are written, and also that there is a third repetition of the phrase, which can't be found in the original score.

This division allows the cellist to imitate different sounds:

A: in *mezzoforte*, maybe tries to imitate the human voice reciting the lyrics.

A': in *pianissimo*, is more like a whisper, remembering what the lyric said in the previous sentence.

A'': in *fortissimo*, this added part can be the more instrumental of the three, maybe imitating a bagpipe with the double strings on the D pedal, fifth degree of the major key.

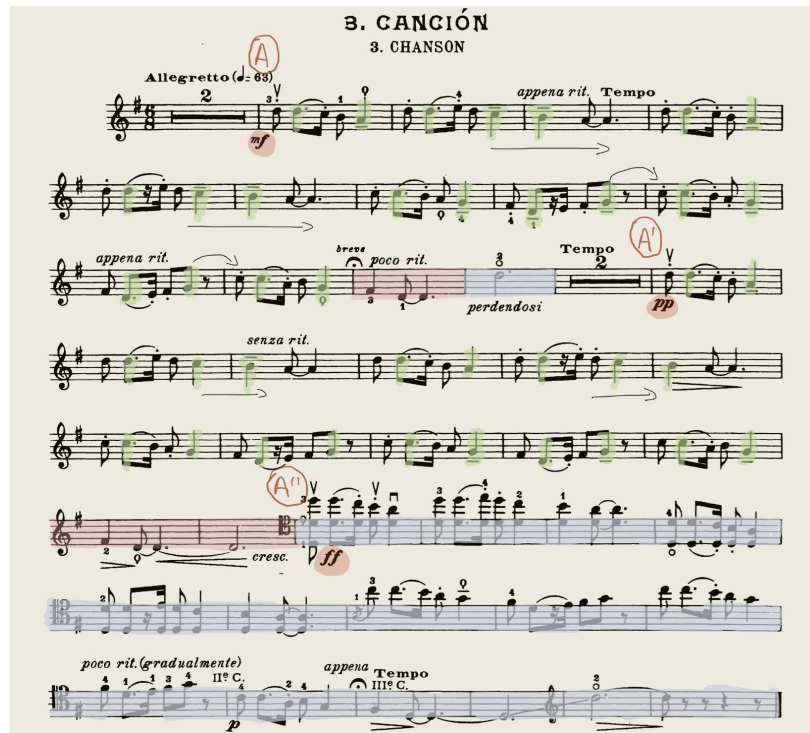


Figure 31: *Canción*, annotated score of Richard Lester's version

POLO:

This song is the most clearly inspired in cante jondo, so I will analyze Teresa Berganza, María Barrientos and Richard Lester versions, and also one by flamenco singer Lole Montoya with the London symphony orchestra³², to see the differences between a more academic versus a wilder way of singing.

Both Teresa Berganza and María Barrientos' versions are more classical and far away from traditional flamenco.

In measures 35 to 36 we see that Barrientos does not cut the *a* and joins it with the *lamento*, while Berganza makes a cut to distinguish between the two words. This also happens in measures 38 to 39.

³² [El polo - song by Lole Montoya. Lole Y Manuel | Spotify](#)

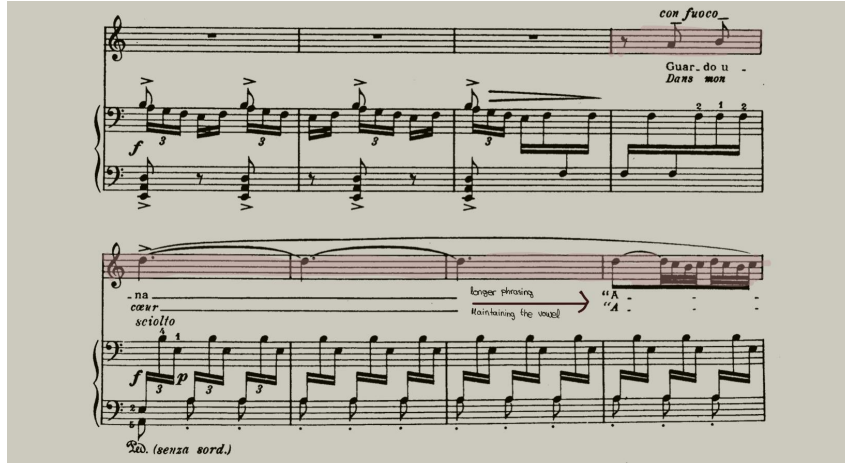


Figure 32: *Polo*. María Barrientos version, bars 32-36

Despite the aggressive nature of the work, María Barrientos uses rather long phrases, never longer than the forte and with little accentuation, sometimes making it difficult to distinguish the pronunciation of each syllable and coming closer to a melismatic vowel line. We only see a little bit of change to a more aggressive voice in bars 50 and 81-82, to give emphasis to the big pause and the repetition of the notes.

Teresa Berganza has a more clear diction of the syllables and a very clear and stable rhythm. All the ornaments are perfectly measured and only a more nasal and violent change of voice is perceived in bars 50-51 and 81-82.

Figure 33: *Polo*. Teresa Berganza's version, bars 81-84

In both versions we can hear the non-stopping accompaniment with all the rhythmic patterns, being Berganza's version more percussive and in a faster tempo.

Now we have the third singed version, by Lole Montoya. Instead of piano, the accompaniment is an orchestra, but the rhythmic pattern is exactly the same. She makes a very free and unique version, changing rhythmic patterns during the whole piece and making all the melismas totally *a piacere*.

The voice is much more projected than in the two previous versions, this one being a much more broken and nasal voice, very reminiscent of the flamenco heard in the streets of Andalusia, spontaneous and genuine.

In the cello version by Richard Lester we can hear a very energetic cello, with a lot of vibrato and a bow stop near the bridge, producing a rougher sound.

There is a lot of presence of dynamics and accentuation, with free melismas such as the one in bar 34.

The whole piece is written in the highest register of the cello. On two occasions it changes to the key of C in fourth, these measures being much heavier and more aggressive with the repetition of the notes. This happens in measures 50-51 and 81-83.



Figure 34: Richard Lester's version of Polo

3.2.4.3. Expert consultation

For this cycle, I managed to do interviews with Jose Luis López Fernández (cello-flamenco player) and also with Núria Martín Gámez (violin-flamenco player) and Nieves Hidalgo “Canelita” (flamenco singer). All the interviews can be found on the appendix 4. Besides the interview, I also had the opportunity to have a lesson with Jose Luis López Fernández, a flamenco cellist who studied with Maestros Enrique Correa and Mikhail Khomitser.

Jose Luis Fernández is a musician of great versatility in the world of Flamenco and world music, who has received several awards such as: Composition Award for the best original music for dance in the "XI Certamen Internacional de Coreografía de Flamenco y Danza Española" (XI International Contest of Choreography of Flamenco and Spanish Dance, 2002) and has performed his music in auditoriums such as Queen Elizabeth Hall (London), Royal Concertgebouw (Amsterdam), Stanislavsky Theater (Moscow), New York City Center, among others. He currently has a project called Camerata flamenco project, with which he performs concerts and also does masterclasses and workshops in Spain and also in Europe.

The lesson was online via Zoom and, unfortunately, because of a technical problem due to all the space it took up, it was not possible to save the file even though it had been recorded.

The lesson began as a lecture, linking interview topics with curiosities such as the fact that Falla's *Polo* was taken, in part, from a 1860 songbook by Eduardo Ocón.

We discussed my experiment of playing the *Polo* one octave lower because it was somewhat complicated for me to do all the ornaments with precise diction at that speed. However, because *cante jondo* does not have to strictly follow the indications of the score, as it is something that is carried within, and is externalized differently in each cantaor or musician, in the end it was quite possible to do it in the original octave at a slower tempo. After that talk, I started by playing the whole piece, and after that we discussed several aspects such as articulation, dynamics, sound quality, and tempo and change of register.

The first point was the articulation at the beginning. I played it down bow and full of sound but he told me that this first bars are the ones in which flamenco singers warm up their voice and find the tone of the piece after listening to the rhythmic palo, in this case the piano, so it was best to start almost without vibrato, and with a very light arc density, to resemble the way of playing to that warm-up in flamenco singing.

Also, I need to focus a bit more on the notes of the ornament, even with a light bow.

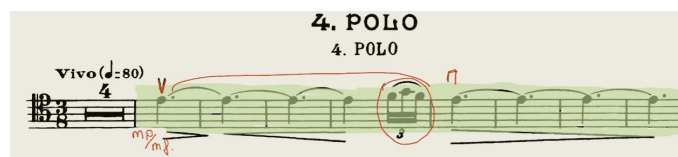


Figure 35. First 12 bars of *Polo*

The next bar marks the beginning of the *Polo per se*, with the real lyrics, so, in his opinion, it has to be performed with power and closer to the bridge, for a sound with body and with more power than in the first four bars. The second D (highlighted in yellow in the score) should be the most important one, and the ornaments should be played with a lot of diction, and tension in the hand, so that each note is understood individually. The last D of the phrase should be cut before the end of the bar, because it is necessary for the singers to breathe, and so for us to prepare the next phrase.



Figure 36. *Polo*, bars 32-37

The same goes for the next phrase, in his viewpoint. The last A should be cut earlier as the previous D, and the rest has to be exactly the same as before.

The next bars, (42-46) , are the same music repeated twice. After playing it several times, and in different ways, we came to the conclusion that the second time should be an echo of the first, as well as a preparation for the next phrase, so the first two bars should be more articulated, close to the bridge and accented, and the next two more *sul tasto*, and with less pressure on the bow hand. The two A's in bars 43 and 46 have to be cut to prepare the "breathing" with the bow.



Figure 37. *Polo*, bars 42-46

Bars 47-54 are the end of the first section of the *Polo*. In these bars we worked mainly on the different colors that can be used, changing the fingerings (bars 50-51) from the first string to the second one to have a smoother sound with less power but more similar to that moan, so typical of flamenco.

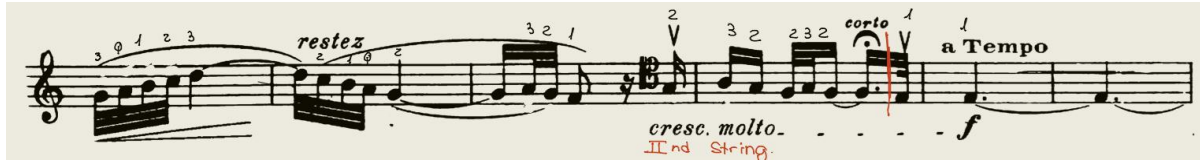


Figure 38. *Polo*. End of first section with new fingerings

The second section starts after a few bars of solo accompaniment. It starts with the notes A, B, C in bar 61, to reach the notes C, D, E in bar 70, so Jose Luis Fernández told me that I should emphasize much more starting from measure 70, with more sound, vibrato and closer to the bridge than the first phrase, focusing more on the accents. In his own words: “cutting the last G of the phrase, as in previous times, to prepare the next thing is also essential”.



Figure 39. *Polo*. Start of the second section with new bowings

The last part, as it is shown in the version says: *Meno f ma intenso*, so Jose Luis told me that the best way to achieve that kind of sound was to play the whole passage in the second string, a bit sul tasto (not too much because it is still forte). The note that is repeated the whole time is an F, so his advice was to focus on the ornaments (G,A,B,ABAG,) highlighted in yellow in the score, to make a line that is going up and then finally returning to the F.

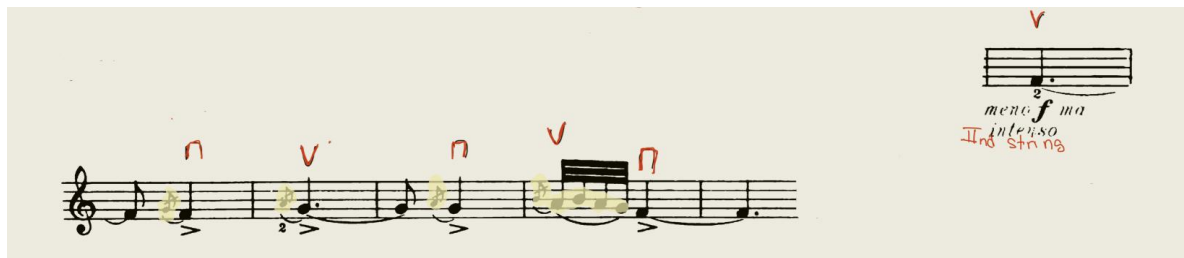


Figure 40. *Polo*. Ornamentation of the second section of Polo

To end up, the last part should also be performed in the second string, with a bit of rubato in the last ornament. The last two bars should sound almost sul ponticello (but not really with break sound, yet with power) with lots of energy and without stretching out the last note.

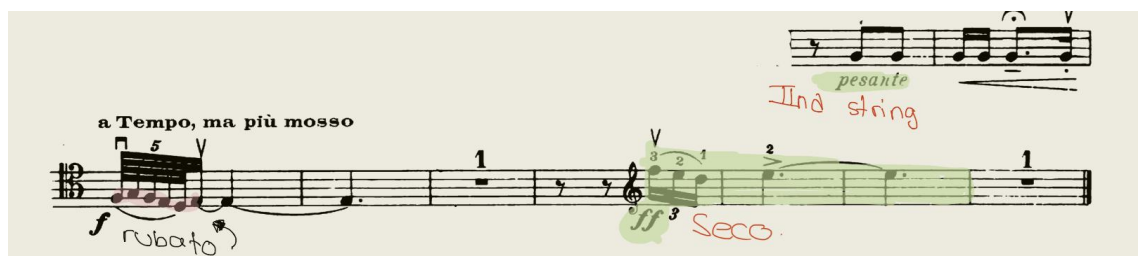


Figure 41. Last bars of *Polo*

After testing all the tips and new parameters by sections, we played the piece again and saw all the progress made. It was a really productive and interesting session that allowed me to learn new concepts within my instrument, and how to adapt my playing to flamenco, something unusual for the cello but which I will certainly continue to investigate and explore.

3.2.4.3. Self-experimentation

Knowing how to handle a text was essential to improve my interpretation of both pieces because, based on the text, I have been able to come up with different musical decisions. Those decisions concern articulation and phrasing for this cycle, but also tempo, dynamics, registers and timing.

I decided to not only record myself playing the pieces, but also singing them to be really aware of my breathing, my articulation and all the changes that I have to do for improving the final result.

The followed parameters were:

Playing the notes (without text) (First reference recording)
Reciting the text (reading it out loud)
Singing the melody (first without text and then with text)
Playing the final part (with the cello but being aware at the melody as if I was singing) (New reference recording)

- RECITING THE TEXT:

The accentuation is totally different from the sung one and so is the phrasing. The text is simply recited in order to be aware of the prosody.

[RECITATE.mp4](#)

- SINGING THE MELODY WITHOUT TEXT:

Sing the melody with the notes to begin to see the accentuation, articulation and phrasing, And how to fix this with the text later.

[Singing without text.mp4](#)

- SINGING THE MELODY WITH TEXT:

The last step is to add the text to all the parameters above, to be fully aware of how the accentuation of the prosody changes to accompany the music and how this articulation has to be realized on the cello afterwards.

[Singing with text.mp4](#)

I also decided to do some exercises for the Polo, because the main aspects to work are divided between left and right hand.

- Left hand:

Articulation, try to play exaggerating the fall of the fingers into the string, in a very slow tempo to be aware of the sound of every note, and then slowly up the tempo until the final one is reached.

Work on the vibrato, being unmeasured and in high frequencies.

Be aware of the pressure and the speed of the bow.

- Right hand:

Long sound and forte, in the long notes, without losing the contact point.

Studying first the whole piece without vibrato to not interfere with the sound with the pressure factor of the left hand.

Play as close to the bridge as possible, with all the bow bristles, for a more broken sound, but not on the ornaments, keep the air for the ornamentations.

After the exercises, I also decided to experiment with recording the Polo an octave lower than the original register, in order to work on the ornaments and discover other sonorities.

[Polo octave lower.mp4](#)

3.2.5 Interventions / practical application

3.2.5.1. Arrangement of the pieces

After all the information gathered in the data collection, I have come to the conclusion that in *Canción*, the cello arrangement is not that close to the original one because of the bowings and dynamics, so I decided to make my own arrangement.

CANCIÓN:

For this piece, I have decided to change the bowings in the first two phrases (A- A') and to keep the bowings that are already in the arrangement for the third phrase (A''), which is the one that does not appear in the voice version and therefore I do not consider it necessary to modify it. I also changed the dynamics, because they don't appear in the original arrangement, so I decided that it was convenient to also adapt this point to the original one.

The new bowings are notated in red color, and all the tempo indications in blue color.



Figure 42: Arrangement of *Canción*. Bars 1-11

The full arrangement can be found in the [Appendix 5](#).

3.2.5.2. Exercises

After the self experimentation and the arrangements made in the first part of the intervention, and with the aim of continuing improving, I worked focusing on the new parameters but with the cello. I used them in the final recording, putting into practice everything learned so far.

CANCIÓN:

The cello arrangement is divided in three parts (A-A'-A'')

The third one is the one that does not appear in the voice version, so I decided to practice it exactly as written in Maurice Maréchal's arrangement (following the bowings and the dynamics that are already in the score).

For the first two parts, I decided not to follow the dynamics that are in the cello arrangement, but the ones in the voice version.

The main aspect to work in this piece was the articulation, especially the *staccato*. Before studying the real melody of the piece, I started working on *D major* scale, (both up and down bow) to get used to the staccato. Then I started playing the notes and slowly upped the tempo until the final one was reached.

POLO

Having listened to the Berganza and Barrientos recordings again after the class with Jose Luis, I came to the conclusion that the *Polo* is not interpreted with the flamenco character in these versions.

As the expert told me, it is not necessary to create such a fast version of the piece, as the virtuosity of flamenco does not lie in the speed, but in the feeling that each performer brings out in their playing.

That is why the exercises I have done for the intervention of this piece are to continue working on the tips while strengthening the flamenco techniques on the violoncello.

Since the ornaments should be played with lots of diction, the first exercise was to play them only with the left hand, pressing and releasing the string so that the notes are actually heard in the absence of the bow. I made this with all the ornaments of the piece, although in the example below only two of them are shown.



Figure 43: Ornaments of *Polo*

In the first twelve bars, we can find the forte indication written in the score, but actually these measures were used to warm up the voice, so studying them with mute and all in one bow has been a useful exercise to understand the sound to be achieved in the beginning.

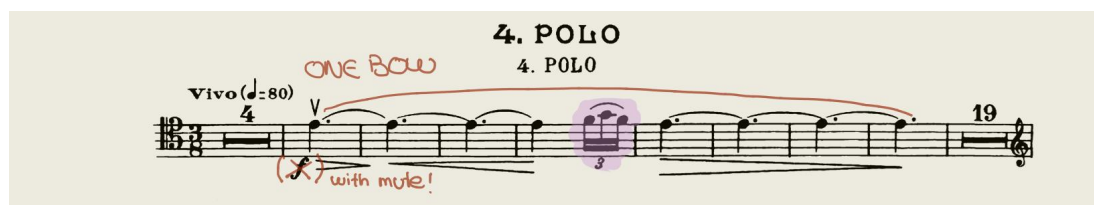


Figure 44: First bars of *Polo*

One of the goals to achieve is that all the notes of the six six sixteenth notes below sound the same, and after the class with Jose Luis and the change of bow, another exercise I did was to play all the notes first bow down, without separating the bow from the string but stopping between notes, and the same bow up, to generate independence and fluency in managing the speed.

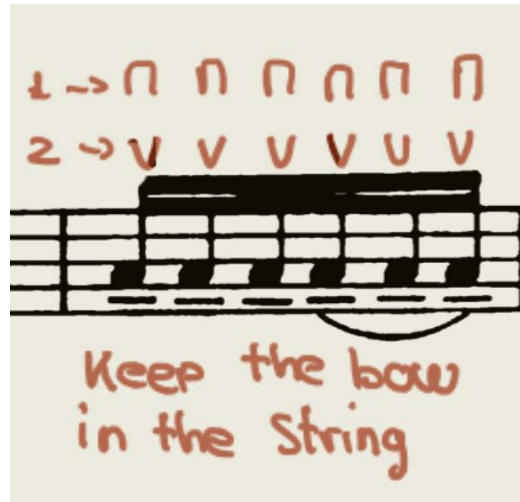


Figure 45: *Polo*. Exercise of sixteenth notes

In addition to these exercises, I have also found it helpful to think about *palmas* (typical hand clapping in flamenco and *cante jondo*) to help me understand this flamenco *palo* better. I also did it in the class with Jose Luis and it was really useful, so I applied it in my study of the piece as well.

3.2.6 New reference recording, assess and expert feedback

Paloma Garrote Vélez and Sander Sittig

Canción

Recorded at Codarts 18-11-2021

[CANCION FINAL RECORDING.mp4](#)

Paloma Garrote Vélez and Jur Vermijs

Polo

Recorded at Codarts 13-04-2022

[POLO FINAL RECORDING.mp4](#)

Full feedback on this recording can be found in [Appendix 3](#)

Feedback from experts Javier Alonso-Charlotte Riedijk-

CANCIÓN: Better direction and phrasing.
You know more the lyrics and how to translate them in the cello notes
Maybe more contrast in dynamics.
Lighter and more spoken, with more air in the sound
Good work!

POLO: Better direction and phrasing.
It is much more similar to a broken voice in this octave.
This piece has the biggest difference between both recordings, much more clear in tempo, melismas and character.
Better contrast of colors and articulation.
Maybe more intentional breaths.

3.2.7 Feedback, reflection and conclusion

Overall, one of the biggest differences between the last and first recording is the confidence in playing. Knowing exactly what the lyrics are talking about and understanding the prosody and differences in accentuation makes it all make more sense.

The articulation is clearer in both pieces, and also the communication with the piano. In *Polo*, the character is, in my opinion, deeper and closer to the typical *quejío flamenco* (moan).

3.3 Third research cycle

3.3.1 Overview of third research cycle

For this last cycle, I wanted to analyze the last song of the whole piece, *Jota*, and continue experimenting with the different articulations and ways of phrasing, by investigating the prosody and the lyrics, as I did previously.

3.3.2 Reference recording

Paloma Garrote Vélez and Sander Sittig

Jota.

Recorded at Codarts, 30-03-2022.

[JOTA 1st recording.mov](#)

3.3.3 Feedback and reflection

OWN FEEDBACK

In the pizzicato sections, perhaps a little bit more sound.

More contrast between both sections (play the one higher with more presence).

More constant vibrato (don't lose the sense of the phrase because of the vibrato).

Listening more to the piano line.

Full expert feedbacks of this recording can be found in appendix 3

FEEDBACK FROM EXPERTS

Nacho del Río (Jota expert) - Charlotte Riedijk

- Good interpretation
- So similar to human voice
- Maybe a bit more focus on Vibrato
- Good expressivity
- Maybe focus a bit on the fermatas
- Play with the dramaturgia

3.3.4 Data collection & data analysis

As in the previous cycles, I started analyzing the prosody, the meaning of the text and the accentuation, focusing also on recording analysis, self experimentation and the feedback of the expert Nacho del Rio.

3.3.4.1. Text analysis

First of all, we have a little summary of the origins of the *Jota*, which is a typical dance and song from Aragón, a region in the northeast of Spain.

The *Jota* is performed traditionally by one or more couples, and the most typical accompaniment is guitar, bandurria, tambourine or castanets among others. Park says in his thesis that most of Falla's *Jota* is own composed, instead of being based on folk models, as the other songs in the cycle, even though it has several folk parts³³

Like many other songs of the cycle, the main topic is love. The song is talking about a couple that love each other but the people don't think the same because they don't see them talking.

Dicen que no nos queremos porque no nos ven hablar; a tu corazón y al mío se lo pueden preguntar. dicen que no nos queremos porque no nos ven hablar. Ya me despido de ti, de tu casa y tu ventana y aunque no quiera tu madre, adiós, niña, hasta mañana. Adiós, niña, hasta mañana. Ya me despido de ti aunque no quiera tu madre...	They say we don't love each other because they don't see us speak; to your heart and mine you may ask. they say we don't love each other Because they don't see us talk. I already say goodbye to you, of your house and your window and even if your mother doesn't want to, Goodbye, girl, see you tomorrow. Goodbye, girl, see you tomorrow. I already say goodbye to you Even if your mother doesn't want ...
--	---

Figure 46: Lyrics of *Jota*. English translation by Paloma Garrote Vélez

The accentuation of the text when singing is more similar to the spoken text than in other songs of the cycle, except for a few points such as:

Spoken: Dicen **que** no nos quere**re**mos

Sung: Dicen **que no** nos quere**remos**

Spoken: De tu casa y **tu** ventana

Sung: De tu casa **y tu** vent**ana**

Spoken: Y **aun**que no quiera tu **ma**dre

³³ Park, "A study of siete canciones populares by Manuel de Falla", 18.

Sung: Y aunque no quiera tu madre

Spoken: Adiós niña, hasta mañana

Sung: Adiós niña, hasta mañana

In this case, many of the accents change due to the melismas that adorn the ends of the phrases, accentuating that syllable as well.

3.3.4.2. Recording analysis

For this analysis, I compared both the cello and voice versions. I focused on the phrasing and the articulation, and also in the ornamentation and melismas, to be able to improve them in my cello playing afterwards.

I analyzed, as in the previous cycles, three versions: one with Teresa Berganza and Félix Lavilla³⁴, the second one with María Barrientos and Manuel de Falla³⁵, and also a cello version with Richard Lester and Marianna Shirinyan³⁶.

The first thing we notice is that there is an extensive solo piano introduction in the voice versions, and in Marechal's arrangement we see that the cello is playing this introduction together with the piano, with both pizzicato and arco motives imitating the piano ones.

The figure displays two musical score excerpts. The left excerpt, titled '4. JOTA', shows a piano introduction for 'Allegro vivo (♩ = 92)' with a 'PIANO' dynamic marking. The right excerpt, titled '6. JOTA', shows a cello introduction for 'Allegro vivo (♩ = 92)' with 'PIZZ' (pizzicato) and 'ARCO' (arco) markings. Both excerpts include performance instructions like 'cresc.' and 'poco rit.'

Figure 47: Piano introduction and cello introduction of *Jota*

As I mentioned in the previous section, the accentuation is totally different when singing, that is to say, the highlighted syllables would often not be correct in a spoken sentence, but in this way it fits perfectly with the music and the emphasis on a certain ornament or a strong part of a bar. These

³⁴ [Teresa Berganza: "SIETE CANCIONES POPULARES ESPANOLAS": Manuel de Falla](#)

³⁵ [Spanish Coloratura Soprano Maria BARRIENTOS: Canciones populares Españolas \(1928\)](#)

³⁶ [Manuel De Falla: Siete Canciones populares Espanolas for cello & piano. Lester & Shirinyan](#)

When the singing part begins, we can see that both Barrientos and Berganza put a lot of emphasis on the ornaments, making them more accentuated and with a faster vibrato. Both perform portamenti in the note leaps of bars 48 and 51.



The image displays a musical score for the piece "Poco meno vivo che" by Giuseppe Verdi. The score is written for voice and piano. The tempo and mood are indicated as "Poco meno vivo che" with a tempo marking of 96 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4.

The vocal part (Soprano) has the following lyrics:

Di - cen que no nos que -
 Nel ne croit a notre a -
 longes

The piano part (Piano) has the following lyrics:

re - mous
 Por - que no nos ven no -
 Par - ce que nous le fus -

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*, *mf*). There are also some handwritten annotations in blue ink, including a circled "3" and a circled "2".

Figure 49: *Jota*. Annotated score of Berganza's version, bars 34-43

52

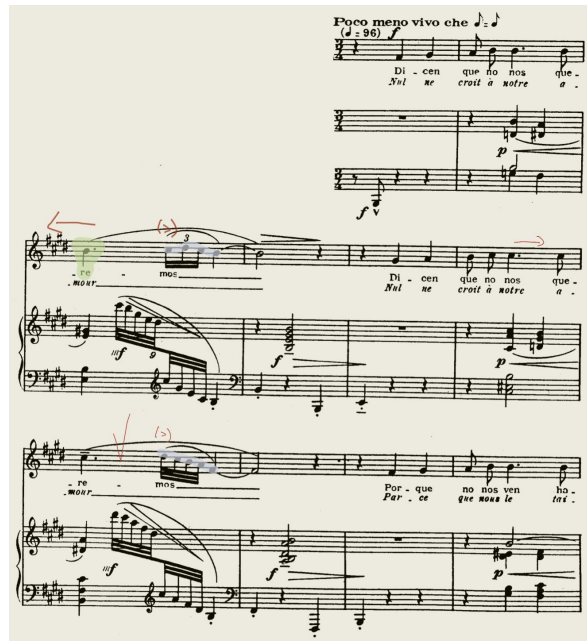


Figure 50: *Jota*. Annotated score of Barrientos version, bars 34-43

The second half of the piece is quite similar to the first one in Berganza's version, but María Barrientos does this three bars with a slightly rhythmical change, singing them more freely (highlighted in purple below)



Figure 51: *Jota*. Barrientos' version, bars 113-115

One thing that differs between the two versions is the ending. Barrientos does it not as *lontano* as indicated in the score, but rather piano, and somewhat more marked than Berganza, who is making it quasi *sotto voce*.

Berganza also puts a bit more emphasis on the final ornament, and Barrientos does it more piano and soft, quasi *morendo* in the end.



Figure 52: End of *Jota*. Berganza's version, bars 140-144)

Figure 53: End of *Jota*. Barrientos' version, bars 140-144

In the version by Richard Lester (cello) we can appreciate, as previously mentioned, that the cellist accompanies the piano in the introduction and in the rest of the pauses, unlike the singers. He does this by combining the main motifs of the piano in both arco and pizzicato.

The first part of the piece is in the same octave as the singing version, and Lester plays it *quasi forte* although it is written *mf* in the score. With a very present sound and full of vibrato, also focusing on the diction of the ornaments.

In bars 48 and 51, the cello does not the glissandos that the singers do.



Figure 54. *Jota*. First section of Richard Lester's version

The second half of the *Jota*, is the same but one octave higher, highlighted in orange in the score.

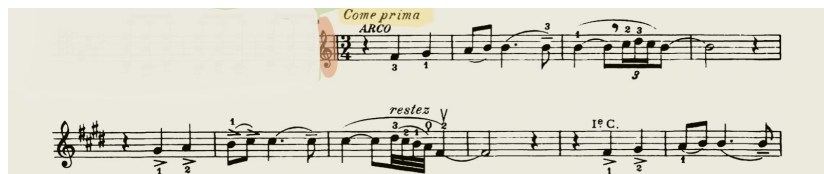


Figure 55: *Jota*. First bars of the second section

Finally, to achieve that *lontano*, Marechal decides in his arrangement to put a mute for the last bars, in order to provide this veiled sound.



Figure 56: Last bars of *Jota* in Marechal's arrangement

In this last cycle, recommended by Nacho del Río, I have also heard and compared Miguel Fleta's³⁷ version.

The first thing that varies in this version from the previous ones is the tempo, much slower and calmer, playing with the freedom of the ornamentations and with a very sweet vibrato in the voice.

In the second half of the Jota there is a little more volume in the voice, although with the same freedom of tempo and playing with the fermatas.

The piano in the voiceless parts speeds up the tempo a little to contrast.

The last phrase is not sung *lontano* as indicated in the score, but the voice changes back to a slightly sweeter tone with more vibrato.

3.3.5 Interventions / practical application

For this intervention, after having received Nacho del Río's feedback, the points to work on and to take into account were mainly the vibrato and the fermatas, as well as the tempo freedom recommending me to listen to Miguel Fleta (Spanish tenor) version of the Jota.

I also wanted to improve the pizzicatos in the initial piano part, for which I did some exercises.

For these pizzicatos, the exercise I performed was to play first with the thumb and then with the second finger, strings in the air in ascending and descending direction (as shown in the drawing).

Firstly in 4/4 to get the fingers used to the pizzicato, and then with the rhythm of the jota.

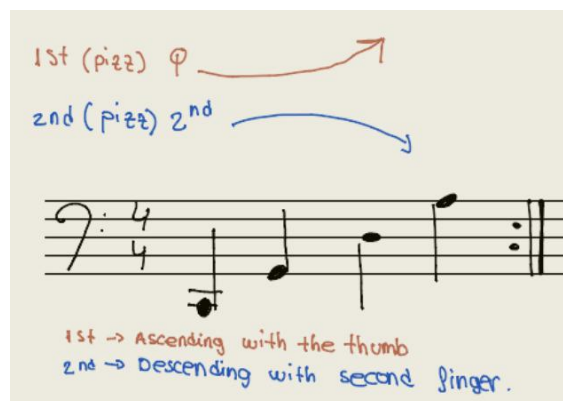


Figure 57: First exercise for pizzicati

³⁷ [Miguel Fleta - Jota \(de Falla\)](#)

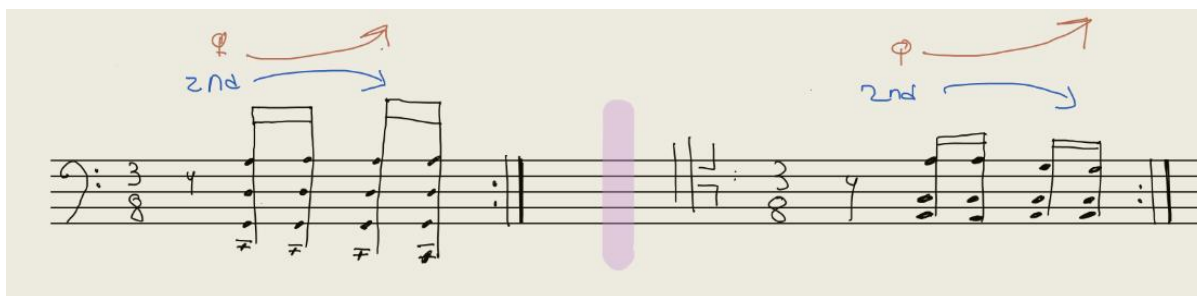


Figure 58: Additional pizzicato exercises

For the vibrato, the exercise to be performed was the scale of E Major (main key of the jota):

- The first time, with two beats per note
- The third time, three beats,
- The fourth time, four beats of vibrato per note

So on and so forth until a continuous vibrato was achieved despite the changes of bow in the scale.

Next, I studied the same process but with both melodies of the Jota (in both octaves).



Figure 59: Vibrato exercise

The ornaments also seemed to me a point to work on, as I wanted them to be heard with a lot of quality and diction in each note, so I repeated the exercise done in Polo. It consisted of playing them only with the left hand, pressing and releasing the string so that the notes are actually heard in the absence of the bow. I made this with all the ornaments of the piece, although in the example only two of them are shown.



Figure 60: *Jota*. Ornamentations of the first eight bars.

3.3.6 New reference recording, assess and expert feedback

Paloma Garrote Vélez and Sander Sittig

Jota.

Recorded at Codarts, 13-04-2022.

[JOTA FINAL RECORDING .mov](#)

Full feedbacks of this recording can be found in appendix 3

FEEDBACK FROM EXPERTS

Nacho del Río:

- Clearer tempo
- Clearer ornamentation
- Better balance with piano
- Sweeter and more continuous vibrato

Charlotte Riedijk:

- Better difference between text and only musical part
- Nice use of the dramaturgy in the last bars
- Maybe a bit more of internal conflict, now is almost too beautiful
- Taking more time helps in the final part

3.3.7 Feedback, reflection and conclusion

After finishing this last cycle, the biggest difference I perceive, not only between the first recording and this last one, but also between cycles, is the ease I have acquired in improving the concepts and solving the problems that arise in each of the songs, as well as the better understanding of prosody and singing concepts, something that was more complicated at the beginning of the research.

All these concepts have been put into practice when interpreting has also made my way of studying change, breaking down the information beforehand in order to be a little more effective in the study.

4 Research findings and outcomes

4.1 Documentation and explanation of the research outcomes

[Final recording.mp4](#)

- El paño moruno:

In this first song, I think that one of the aspects that I have improved the most has been, apart from a more conscious phrasing, to breathe according to, in this case, the text or the melody if we only focus on the cello version.

Stopping at commas thinking about the text, and being able to breathe with the instrument has been the most noticeable improvement in *El Paño Moruno*



Figure 61: First bars of *el Paño Moruno* with the highlighted commas

- Nana:

In the *Nana*, the coordination between breath and body has made me more aware of the phrasing, and therefore avoiding making the bow changes noticeable, making much longer phrases recreating that infinite whispering melody of the lullabies.

A warmer and more intimate vibrato has also been another of the improvements of this song, as well as being aware of all the ornaments with a better diction.



Figure 62: First bars of *Nana*, with the whispering and vibrato annotations

- Canción:

For *Canción*, the aspect that I have worked on the most has undoubtedly been the articulation, as the staccato is very evident throughout the piece.

After having worked on this point, the interpretation became more dynamic and lighter, matching the *con Grazia* that we can see in the score.



Figure 63: First bars of Canción with the staccato dots

- Polo:

In the Polo, the most important aspects to work on were those related to *cante jondo* and flamenco techniques. For example, the bow stroke at the beginning of the piece imitating the "ay" or flamenco quejío, which should sound more piano-like and without so much vibrato, as it is the warm-up for the voice, or the way of treating the ornaments, more freely than in the rest of the movements.

Also, the treatment of the tempo is not as rigorous as specified in the score, as it is a flamenco palo that can vary in each performance.

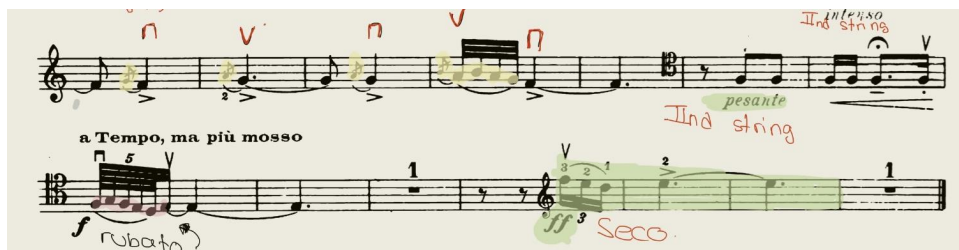


Figure 64: Last bars of Polo, with highlighted ornamentations and rubato

- Asturiana:

As in *Nana*, in *Asturiana* the lines are very delicate and long. Therefore, being aware of the changes is something that has helped a lot to improve the interpretation, as well as the rests in some notes (highlighted in pink in the example below).

Another aspect that has improved the interpretation of the *Asturiana* was being very conscious of the melodic line of the piano and trying to adapt to it as much as possible, creating that endless line effect.

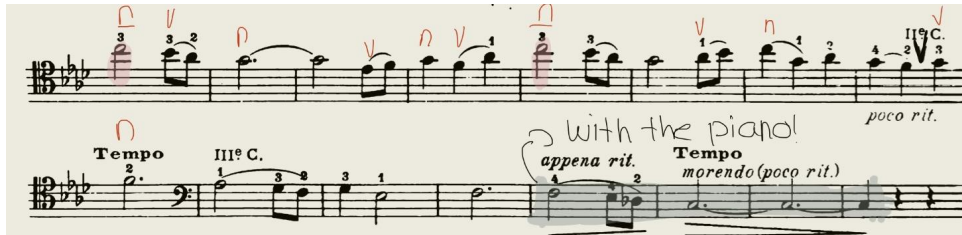


Figure 65: Last part of *Asturiana*, with highlighted rests and indications to follow the piano

- Jota:

This is the last song of the cycle. In this piece, playing with the tempo has been one of the key points in improving the interpretation.

The focus on playing the ornaments with more diction has also helped me to improve the lines, as well as a more continuous vibrato.

In the intermezzo parts, the pizzicato exercises have made them more fluid and easier to understand, thus helping the bass line.



Figure 66: Both intermezzo part and first bars of the *Jota*

4.2 Self-assessment of the research outcomes and expert feedback

My self-evaluation of this work is mostly positive, as it has helped me to reach the point of improving the interpretation, although it is true that there are sections such as flamenco and canto jondo, which I would have liked to have had more time to investigate in more depth.

After watching the first recordings of each cycle versus the last ones, I see that the improvement is really noticeable after focusing on parameters such as prosody or phrasing, although there is still a long way to go.

One of the most positive things for me after these two years is that this path has started with the seven songs, but it is useful for all the works I will play from now on.

Feedback from experts:

Jose Luis López Fernández (cello flamenco player): Congratulations on your research Paloma, I find it a very interesting topic and I really liked the way you have approached the songs in your final recording.

Obviously, as a flamenco cellist, I congratulate you for the *Polo*. I really liked this last version compared to the first time I heard it in class. It seems to me that you have been able to adapt the tips and concepts to a very pure and personal way of playing, making a quite genuine version.

I would say that in *El paño moruno* the second half of the piece sounds a bit more insecure to me, due to the octave. Try to keep thinking about the phrasing and the melody sung in your head to play it a bit more freely.

I particularly liked the *Nana* too, it honestly sounds very familiar and if you close your eyes it sounds like someone is really lulling a child to sleep.

In *Canción*, I really appreciate the diction you were talking about in the bow stroke, especially at the beginning, it's very clear.

For the *Asturiana*, I would recommend you to study it all in slurs (for example that E, F, G, F, A, C, Bb, A, G at the beginning) to really work on the continuous vibrato between the notes. Then you can play it with the original phrasing.

In the *Jota*, bravo for the pizzicato part! I really liked it because despite the difficult stroke, you can hear them quite clearly. I like the sung part, it's played with sweetness and it's quite similar to a human voice, but maybe I miss a little more difference between the first and the second time, because with the change of octave there should also be a change of character or at least of dynamics.

In general, I see a big progress in your playing, because in many of the songs you have really put the cellistic side aside and make our instrument really sound like the voice. That's one of the points you wanted to achieve and even though this research is just the beginning of the way, and you have to keep deepening and investigating all the concepts, I think you are on the right track.

Nacho del Río (Spanish singer): After listening to your final recording, first of all congratulations on your work!

As a singer, I notice the intention in your playing to put some of our techniques into practice. I noticed it especially in *Canción* with that very dry bow stroke which imitates our voice and which is really very well achieved, and also in the *Nana* or in the *Asturiana* with that faint vibrato which I imagine will be as difficult for you as it is for us.

I like your version of the *Polo* with guitar very much. I see touches of flamenco in your ornaments, although it's a long way that I'm sure you will continue to investigate and improve.

For the future, I would tell you to focus a lot on trying to imitate the air column that we use to sing with your bow. Ours is vertical and yours is horizontal, but when it comes to bow changes, thinking of it as your air column will make it clearer.

4.3 Conclusion

After finishing this research, I have come to the conclusion that the work has been very useful for me, as I can really notice a great improvement when performing not only these songs, but the whole cello repertoire.

In my opinion, the voice is more related to stringed instruments than we really think. Aspects such as the diction of syllables or ornaments can be directly linked to parameters of the cello such as the pressure we exert on the string, or the different speed of the bow to acquire one color or another. In addition, a study of any score outside the instrument, being aware of where to breathe no matter if it is a solo work or with piano accompaniment, immediately improves the phrasing. Having the points of rest clear beforehand, or the suitable points for a bow change without cutting a line, will make our study change to a more mature way of seeing and interpreting the music.

The impact of this research has gone beyond simply improving the songs, it has also changed the way I approach new repertoire. For instance, when the works I am going to study have no text, I first try to sing them with the names of the notes to see when and where I can breathe and not cut off the sense of the melodic line. Likewise, when there is a passage that I don't know how to tackle, I first think about how to sing it to put all these techniques into practice, and I notice an immense improvement compared to simply playing it without thinking about phrasing or prosody.

Obviously not all cello techniques can be solved by singing the passage, but for example in a slow movement of a sonata or a concerto, it is much easier for me to focus on how I want a passage to sound by singing it first, because after this research I see more clearly what pauses to make even though the piece has no words, and it is easier for me to apply this than sitting down directly to study with the cello. In fast passages where a lot of coordination between right and left hand is needed, I don't think about singing, but I do think about the syllables that could be accentuated by diction or prosody, making the passage less complicated.

It is true that there are many parameters that I would like to continue investigating in depth in the future, like the flamenco techniques with both cellists and singers. I would also have loved to go deeper into that world, not only in *Polo* but in more forms of flamenco, to be able to collect all the techniques that can be used on my instrument.

Another goal that I would have liked for this research was to be able to make the arrangement of the *Seguidilla Murciana*, since it exists for voice but the cello version has never been made.

From my point of view and all in all, I regard this work as something very productive in my musical growth and sets the starting point for a useful and clearer way to translate some vocal techniques into a stringed instrument.

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6 Network

Charlotte Riedijk

This singing teacher from codarts is one of the many voice professionals at this conservatory, and she can help me with the entire phrasing part of singing, as well as breathing in vocal technique.

Giovanni Sollima

This Italian cellist and composer has several works combining voice and violoncello, so he knows very well how to use resources and keys, and he could be a really helpful person.

Helena Poggio (Quiroga Quartet)

She has been my chamber music teacher during my bachelor's, and she uses to play contemporary repertoire mixing voice and playing, and also spanish music, so she can help me with both fields.

Jeroen den Herder

My main subject teacher at codarts.

Joachim Eijlander

Cello teacher at codarts.

Jose Miguel Rodilla

Orchestra conductor of Conservatorio Superior de Música de Murcia. He uses to conduct several of Manuel de Falla's works.

Lúia Madeira Lopes

Singing student at codarts

Javier Alonso

Tenor from Spain and teacher in Germany.

Núria Martín Gámez

Flamenco violin player at Codarts.

Jose Luis López Fernandez

Flamenco cello player.

Nacho del Río

Spanish singer specialized in Jota

Mª Llanos Martínez Lozano

This Spanish vocal technique teacher and vocal coach has helped me a lot during my bachelor studies in Spain. She is a very great professional and she knows really well the world of string instruments and could be also really effective for my research.

Appendices

Appendix 1: List of all recordings included in report

FIRST RESEARCH CYCLE

Reference recording: recorded on De doelen 13-10-2020. Songs:

El paño moruno, Nana, Asturiana. Paloma Garrote Vélez and Sander Sittig.

[Paloma Garrote Velez AR Recordings](#)

New reference recording: recorded at Codarts 08-04-2021.

Songs: *El paño moruno, Nana, Asturiana.* Paloma Garrote Vélez and Sander Sittig.

[RECORDING.mp4](#)

SECOND RESEARCH CYCLE

First reference recording: recorded at Codarts 03-11-2021.

Paloma Garrote Vélez and Sander Sittig

Canción-Polo

[CANCIÓN 1st recording.MOV](#)

[POLO 1st recording.mov](#)

New reference recording: recorded at Codarts 18-11-2021.

Paloma Garrote Vélez and Sander Sittig (*Canción*)

Paloma Garrote Vélez and Jur Vermijs (*Polo*)

[CANCION FINAL RECORDING.mp4](#)

[POLO FINAL RECORDING.mp4](#)

THIRD RESEARCH CYCLE

First reference recording: recorded at Codarts 30-03-2022.

Paloma Garrote Vélez and Sander Sittig

Jota.

[JOTA 1st recording.mov](#)

New reference recording: recorded at Codarts 13-04-2022.

Paloma Garrote Vélez and Sander Sittig

Jota.

[JOTA FINAL RECORDING .mov](#)

FINAL RECORDING

[Final recording.mp4](#)

Appendix 2: Critical media review

-Park, Jihyun. “A study of Siete Canciones Populares Españolas by Manuel de Falla”. PhD Thesis. University of Kansas, 2013.

This Thesis is directly related to the idea of my research, since it makes a detailed analysis of the work that I chose. It focuses on the cello and piano version of the *Seven Popular Spanish Songs*, making a performative and harmonic analysis of each of them.

After reading the thesis I have been more aware that this popular music offers us a very large amount of resources, both in its voice and cello version. Jihyun talks about Falla's geniality of turning the “cante jondo”, used by the Spanish gypsy race or a popular simple lullaby used to put a baby to sleep, into authentic and complex melodies.

A new initiative that may be useful for my research after reading that thesis, might be comparing the version of a professional lyrical singer, with the version of someone who is not professional, but feels that kind of popular music as his own, and see how both versions change with conscious singing or just feeling the music.

Jihyun says in his thesis that playing and singing are very different acts, and I don't agree on that. I think we must take general considerations when studying a work as a musician or singer. After all, the voice is an instrument too.

-Urchueguía, Cristina. “Aspectos compositivos en las Siete Canciones Populares Españolas de Manuel de Falla [1914/15]”. Anuario Musical, nº 51. 1996.

This article is also directly related to my research since it also focuses on the *Seven popular Spanish songs*, specifically on their vocal version, making an analysis of the lyrics, melodies and patterns of each of the songs.

This article has been especially useful for me, since I have been able to understand more the character of each piece that makes up the cycle, as well as the adaptation of popular music to something new, more original and with an exemplary artistic value.

Another useful initiative for my research inspired by this article, could be comparing these songs with similar ones, such as the Falla's own *Christmas Eve songs*, a work that has certain similarities with some of the songs, or with *Frauenliebe- und leben*, op. 42 by Robert Schumann, a work that due to its drama can remind us of the first of the songs and observe how the voice behaves and what differences exist between the pieces.

- **Ehling, Sophie. “Learning from a vocal approach on music” Codarts Master thesis. (2020)**

This artistic research really inspired me. It talks a lot about both voice and music, and it has opened many doors for me to continue planning my own research.

The final goal of this artistic research is to use the voice for increasing the musical expression, and I think that developing this in my own research will be so helpful also.

I find the fusion of aspects such as syllables or accentuation of words very interesting, and mixing them with the harmonies, melodies and phrasing of the cello, creating new aspects and new lines of interpretation.

I have been able to collect a lot of information and new ways to face my research, such as separating the texts from the music to be able to decipher what they say literally and then reconnect that text with the music, and giving the phrase a deeper meaning by transferring the word to melody, among others that I am still thinking about how to organize to carry them out.

Appendix 3: Full feedback on reference recordings

FIRST RESEARCH CYCLE

Feedback from Charlotte Riedijk:

El paño moruno

Introduction and interludes: pizzicato could be more, now it drowns a bit in the piano (could also be the room...) The sung lines are nice, your use of vibrato is more like what you would get when you sing. I feel that you could use more breath, just before you start to play. As if you decide on the spot that you have something more to add, not just because it is written in the music (do you understand what I mean?) Check also if your jaw is relaxed and how the contact with the sitz bones on the chair is. Also when you get to the higher register: breath out in the bar before the entrance of the 'voice' and breath in before you start the phrase.

“Ay”, at the end is beautiful.

Nana

Very beautiful. In my ears you can be even more conscious of colours and where you bow: sul tasto or more towards the bridge. Also less changing of bow can make it more still and intimate. Here again, breathe more. Play some phrases while you experiment with simultaneously breathing out or coordinate the bowing more with the breath.

Asturiana

Nice. I think in this case the bowing is important to look at. These lines are very delicate and perhaps it would help if you would change the bow a bit less. For the singer these lines are very long and difficult too... the way a singer would cope with this is to be *legatissimo*, with very delicate consonants. The bowing now makes it a bit restless, maybe you can change it or experiment with how long you actually can play on one bow. And of course: breath! ;)

You are really playing it beautifully already, now dare to take it further and make it your own.

Feedback from Helena Poggio (cello teacher at Royal Conservatory of music of Madrid and cellist of Cuarteto Quiroga)

In general I think there is a good concept of the character and spirit of this Falla's Spanish songs and an expressive and honest interpretation performed. Nevertheless and since your paper has much to do with the subject of "singing" with the instrument as a singer might do, I would like to remark a few things that I believe can improve your playing.

Breathing is an important issue, not only for singers but also for any instrumentalists. I believe a clearer breathing can help a lot for the character, rhythm and pronunciation of the music. A good example is the beginning of "El paño moruno", where a stronger and clearer breathing would help the entrance of the cello with the syncopations. Later on, when the real melody starts, I also thought that a bigger but more noble breathing would better accompany the kind of sound that is required for the character, producing a more relaxed sound of better quality.

Another breath that could help the music in my opinion was the one of the beginning of "Asturiana". There is a very special atmosphere before the entrance of the melody and I believe that a big but very calm breath can help relax the body and prepare the sound with a movement of the arm that follows that breathing.

Intonation is crucial for any music interpretation, no matter what instrument is performed on and in these three songs there are too many notes that are not perfectly in tune so the musical message and the expression suffers from it. It thinks this should be a goal in itself for your development as a cellist.

Bow distribution. The bow in any string player is the "voice" for singing and that is why it is so important and difficult to have absolute control of how to use it to communicate the musical message. I think that a better and more aware bow distribution would help a lot to build up the phrases and then the structure of each one of the songs as well as to shape the sound in relation to the music.

Taking care of long notes. It is always in the long notes where one can better appreciate the quality of a musician's artistry; what is made with the sound, the vibrato, the development of the tone, etc and that is why it is so important to be very attentive and demanding with the development of longer notes. Sometimes a long note was very well carried on (like the *a tempo* after the first *ritardando* of "El paño moruno") other times the end of a long note was kind of careless and occasionally I heard a sudden speed up of the bow which created a pull, a small shake in the sound that I believe was not intentionally made.

The use of vibrato could be improved in two different directions in my opinion. One is having a wider range of several types so there are more "colors" in the music. Sometimes I get the impression that the *vibrato* chosen for a certain passage is arbitrary. For the same reason, the use of non-vibrato or almost *non-vibrato* must always be a conscious action. The other task to be developed is being able to maintain a continuous vibrato under one slur.

Feedback from Joachim Eijlander (cello teacher at Codarts)

I like your approach! There is natural and free intuitive playing. In general I'd sometimes choose more moments to emphasize and to take time, I'll write some details below. I hope it helps and it supports your feelings.

El pano moruno

- beautiful harmonics in the beginning
- pizzicato could be slightly more
- bar 26 the d could be slightly more important and emphasised than the rest, slightly more resistance in the bow
- bar 26/27 I would vote for no hairpin on the a-sharp
- bar 36: dim comes a bit too soon, you play the f-sharp with cresc-decresc, not written in both versions but beautiful nonetheless.
- bar 53 sixteenth notes are a bit too fast, in the Marechal edition they both have dashes above them.
- bar 60, see comment bar 36
- bar 78 very nice to accentuate the d, makes it more expressive
- bar 80-81 intonation, you can play with the timing in order to feel safer in intonation there
- bar 83 I'd advise to take time before the fsharp and play the fsharp louder and to play it out.
- bar 88 dim comes too soon
- bar 106 the same as in bar 88
- bar 108 till the end sounds gorgeous
- last note: maybe a too slow vibrato..?

Nana

- In general more mormorato, it could be more free in tempo.
- try to place the sordino on a and d string and not in the middle. It sounds a little too clear for the character
- bar 4 in the song the text is "sleep", you could be more legato, covered in expression, more pulling and less releasing in the sound, to sound more like the word "sleep"

Asturiana

- first line take care for intonation, it could be more consistent and there are few slightly too high notes
- same with the sordino as in Nana
- bar 9: the word is console and the C is the syllable so. It could be more special...longing, slightly less regular, maybe slightly late in time...

SECOND RESEARCH CYCLE

Feedback from Javier Alonso (Spanish tenor)

- First reference recording:

CANCIÓN: Very good playing! Everything is more or less well executed.

The phrasing is quite close to the sung one, but try to keep the text in mind when you play, because some endings and beginning of the phrases could be played when you are more aware of the text.

The articulation is good in general.

POLO: Before starting every phrase, take longer and deeper breaths.

All the laments, the groans, come from the very inside and they deserve more deep air, so once again longer breaths.

Try to sing a couple of times the melismas, and then play them, to really see the difference.

Before the melismatic moans, decrease the dynamics a little, because there is a fact that does not usually work, which is to play loud and fast, this virtuosity with the loudest doesn't work, so for the melismas lower the dynamics, it will help to conduct more the phrase until the next real note.

- **New reference recording:**

CANCIÓN: I can see that you have the lyrics in mind, and that is essential! You also know how to translate them to your melody, making the phrasing with more sense than in the previous recording.

Now you are too focused on this and you forget a little bit to change some colours in the phrase, but I see the intention, so it will be there!

POLO: This piece has the biggest difference between both recordings! Very good work!! Much more clear tempo, melismas, and character.

It is much more similar to a broken voice, and also all the moans are more defined.

Better knowledge of the tempi and good compenetration with the piano, you are more together in this recording also.

Feedback from Charlotte Riedijk (Singing teacher at Codarts)

- **First reference recording:**

In general for both Canción and Polo, I somewhat miss the breathing in the beginning of your phrases.

I can hear very well, especially in Canción, that you know the words and speak them internally, that's really nice!

It would become even clearer if you really can feel the intention/meaning of the inbreath in your whole body. That would widen your chest and make more contact with your sitting bones and that will make the phrasing more grounded, even when you play light and bouncy. (Cancion)

Also check the way the meaning/emotion influences the inbreath and how that changes your bowing.

I hope this makes sense.

For Polo, I think that even there the intentional breath will enable you to play quite rough and flamenco like. Prepare the attack with the bow with the breath and really dive into it. In this recording I think you are trying to do a lot with just the right arm while the arm can be a lot more connected to the whole body. I think that using the whole body (again, you can do this by connecting to the breath) your 'work' with the right arm will give a more full sounding result.

Compared to what a singer would do with the accents, you make the attack heavier and sustain the note a bit less. Really sing through the notes/words.

- **New reference recording:**

Thank you for the new recording. I'm happy that my feedback made sense to you.

I can hear the difference clearly. Cancion now is lighter and more 'spoken' and there seems to be more breath/air in the sound. The contrast between the two songs in color and articulation is also clearer and works very well.

Very well done!

Maybe you can give the idea of intentional breath even more thoughts in order to make it really an instrument that you can rely on.

THIRD RESEARCH CYCLE

Feedback from Nacho del Rio (Spanish singer specialized in Jota)

- **First reference recording**

First of all thank you for contacting me! Your recording is already very good and it already transmits a lot, you can see that you have been putting into practice what you have learnt in other cycles.

In both registers you transmit with the cello the same that I do with the voice, and I am now just in Sevilla preparing to sing this piece, so congratulations for that.

It reminds me of Berganza's version, because of the musical justice.

I would say to you, for the next time you record, maybe give more importance to the vibrato, and maybe be a little freer in the tempo. I highly recommend Miguel Fleta's version, so that you can get some inspiration, he plays a lot with fermatas and tempo.

- **New reference recording**

You have improved the version, Paloma, congratulations again!

I like this somewhat calmer tempo better, as it allows you to do more magic with the ornaments and also to play with the fermatas (I see that Fleta's version has helped you in that).

I also like more the balance with the piano, and the vibrato. It is sweeter and more continuous than last time, also due to the slight drop in tempo.

The pizzicato part is clearer and more elaborate.

Good work!

Feedback from Charlotte Riedijk (singing teacher at Codarts)

Thank you for your videos Paloma. Good work! Very nice, interesting work and nice to listen to. I like both versions.

- In the final version, the difference between text and “just” music seems clearer. The sound in the final version is milder and more legato all over. The first verse, *Dicen que no nos queremos*, is very beautiful but there could be just a bit more of an internal conflict. Now it is maybe almost too beautiful.
- You take more time in the final one which works particularly well in the end when the voice disappears in the distance.
- From a dramaturgical point of view I feel that in both versions the difference in the sung verses can be a bit more.
- By using the dramaturgy of the lyrics just a bit more clearly the build up of the *Jota* could become even more exciting and following the story and this is already nice audible in the last phrases of the final version.

Appendix 4: Transcription of interviews

FIRST INTERVENTION CYCLE

Interview with Charlotte Riedijk (Singing teacher at Codarts)

P: As a singer, what do you consider the main thing to focus on before starting a piece?

C: We focus on the period of the piece and what is the context. For example, when you sing an opera aria it is different than when you sing songs like this.

Then, of course, the text is very important, so we would start working on the text, translating it, speaking, listening to the vowels, see how the consonants fit in your vocal line, and of course the meaning of the text. The meaning will color every breath you take.

P: Do you think that breathing consciously can really improve our interpretation, as string players do not really breathe to play?

C: Yes, absolutely. And a question from me to you. Do you breathe out consciously?

P: Now I am trying to do it, but sometimes I am pretty focused on the piece because it is super difficult, with lots of technical things and I totally forget about it. And now that I am trying to think more about it, it improves immediately.

P: How do you work on the vibrato so that it is continuous in the air column?

C: I think actually that the vibrato of singers is more irregular than in the string players, but it has to do with pitch and with intensity of sound.

P: How do you work the emission of sound for not losing the melodic line?

C: First you learn the notes, the text and everything, and what we often do is take out the consonants, just do it with the vowels, and then we can be a cello, we can just have this continuous flow of sound. Then we add the text again and see if it disturbs the vocal line, and decide if we like it more spoken or more sang.

P: Do you think that our bowing distribution can be compared to your fiato?

C: Yes, it is absolutely right. I always tell my students that we are not wind instruments, we are bowing instruments, so as you asked, our fiato is your bow.

P: Manuel de Falla did this work for soprano and the cello register is lower. What is your opinion about the timbre change, do you think that it changes the meaning of the piece?

C: It does, it changes, I agree. It's very interesting.

P: As a musician, I use to analyze the piece before working it, but in your case you have to analyze both prosody and music. How do you usually start a new piece, from the lyrics or from the music?

C: Well, I think that the meaning is in the music anyway so you can not separate it. Even technically speaking, the emotion of the in breath, of what you are going to say, affects the rest that follows after, so that what is that you could also do.

Now you, as a musician, are very focused on the sound, but there is something behind the sound as well, and that's why you breathe in.

Interview with Lúa Madeira (singing student at Codarts)

P: As a singer, what do you consider the main thing to focus on before starting a piece?

L: My first main focus when I start a piece is the context. I do a small research about what I am singing: what is the song about, where is the song from (an opera? A cycle? A song?), if it's part of a bigger piece then I search for the general context as well, who is the character I am interpreting, what is he/she feeling and why and what is the intention of this character (in this case my intention) on singing what it sings. This research must happen in an exterior way, where you can find factual information

about the piece, author and context, and also some interpretations and opinions; but should happen also in an interior way - to fully understand and being able to transmit the piece content to the public you must find the most concrete way to relate with it, which sometimes it's difficult because for example you never lived what you have to transmit a feeling about. Here is where you have to establish your personal connections. If you have to sing an aria saying "my son is dead" but you don't even have a son you have to find a relation between this statement and probably the feeling you experienced in the saddest moment of your life.

I consider the context my main focus because in the end our goal in singing or performing any kind of art is to transmit, to communicate, and it is true that there are many technic concerns but I believe that they are protagonists when we sing exercises and working in a piece we should start right away with the goal itself. I also believe that if you start working on a piece without knowing the context at all you will end up creating a kind of context in your head through the music, because our brains do not rest, and this can be interesting as well but in the end it most likely means that you will have to undo and correct information/context that you associated to musical lines and that can be a slow and difficult process.

P: Do you think that breathing consciously can really improve our interpretation, as string players do not really breathe to play?

L: I do believe that it not only helps but it is necessary because of two reasons. The first one is the fact that breathing is related to anxiety/relaxation and control/awareness. Not a lot of people have a

normal and fluent breathing while playing if they never thought about it, the tendency is that these people hold the breath too much until the moment they cannot hold it anymore, the problem is that when they realize it then it means they are already tense. So they will most likely get a higher breath, sucking the air to the upper part of the lungs, which will create even more tension (as a matter of fact this zone is directly related to the arms, which you use to play, so the tension is already here for sure). This is a cycle that will only stop when people stop playing, and it is tiring and unhealthy. The second reason is the relation between breathing and the natural ways of communication. Being the most obvious the speaking language. When we speak we breathe, and the quality of the breaths are both consequences of feelings and impulses of ideas: the way you breathe before saying hello to a baby is not the same way you breathe before saying hello to your brother; but the same can be applied in all the forms of “direct” way of communication. When you look to someone that you like your breathing is not the same as when you look to someone you want to punch. And with this I mean, the way you breathe will influence your sensations and possibly feelings so it is a super tool to achieve integrity which will lead you to strong, direct and true communication with the public. By breathing while playing you are approaching your art to your nature as a human being.

P: How do you work on the vibrato so that it is continuous in the air column?

L: First of all it is important to make clear that the vibrato phenomena in singing and in playing cello are very different. When a voice is used with too much tension/control what happens is that maybe you have a column of air super homogenized but the sound is stuck and so is your throat: a natural and free column of air will not result in an exact homogenized sound but in a free and natural sound that has space to “travel” and travels with small (natural) nuances in every direction - and this is why we hear the vibrato. As all bodies are different all the natural vibrato will be different; there are people who have less vibrato than others and no one has the same vibrato in all the notes, there are comfortable registers for each person so as comfortable notes. If you want to manipulate or work aspects of the vibrato, as for example the speed or the amplitude, you have to change the flux of air by working with more or less pressure in the pelvic floor (but never creating tensions, it is always about activeness, energy; and never changing anything in the throat).

Concluding, the vibrato only exists when the column of air is consistent and free to travel within a relaxed and active body. When you want to change an aspect of the vibrato you have to change the pressure or speed of air and your concern is to achieve the sound you want within the non-stop balance of relaxing/activating the body.

P: How do you work the emission of sound for not losing the melodic line?

L: There are several exercises which can help you have an efficient melodic line and if you work on them patiently and in a progressive order, regularly, you will for sure reach a consistent and fluent melodic line.

The first thing to do is look at the score and understand what is going on in a general way. Where does each “small” phrase start and end, where do you breathe? Then you start zooming out and getting or deciding where these phrases go – if the composition is well written the text should indicate where the phrases go in the sense that the most important/expressive/meaningful words are placed in the most important/expressive/meaningful notes but this is the work of a composer so a singer should also be able to recognize the phrasing by musical analysis and by hearing it during the reading process.

Personally I like to start singing everything in a vowel (each person has their favourite/comfortable vowel) in order to obtain a constant legato by paying attention to the flux of air and posture. The flux of air should be constant and efficient and it is directly related to the posture, which has to be

a balance between a relaxed alignment of the body and non-endless energy (that you can imagine as arrows coming from up to down and at the same time from down to up, but this is one of the ways to imagine – some people have more visual imagination, others prefer to rely on other senses); for the good flux of air it is important to understand that a good posture is not a specific position but a non-stop action, when you sing (or do anything in which you want to use the air in the most efficient way) your body has to be active like it would have to react to anything unexpected any time. The same way as when you are playing a volley, if you “turn-off” your body for a second that can be enough to miss a ball: in this case, to lose the connection to the body; the line. A good exercise for training the flux of energy is to sing while you stretch an elastic band with your hands while you hold it in your feet and let your knees relaxed (not locked back), this will make your pelvic floor and all the body active, promoting the “support” of the voice. You can also sing while hanging against a wall with your back – while you push the wall with your back you will activate all the body and (like in the previous exercise) specially the pelvic floor. A lot of times, especially when there are jumps, it is also useful to sing the phrases with glissando between every note to guarantee that the air doesn’t stop nowhere and also that you don’t change anything in your body. The human being has an endless relation between the body and the mind, for that reason we are most likely to change a lot of things without noticing as for instance when you think of a high note your throat muscles have the tendency to squeeze and this will make you have difficulties reaching the note, which will actually make you be even more afraid of the note and then you will squeeze even more next time: this is an endless process unless you play the “reverse” UNO card by using your body to show your mind that it is creating drama where there is only space for easiness – there is enough space for drama in the interpretation. How do you do this? With exercises like glissandos: they are easy because they are progressive and on the other hand they can only be done if you don’t change weird things as you would have the tendency to do when singing a jump.

Another exercise I like is to “sing” while I blow through a straw in a water bottle. In this exercise the larger the straw is the more efficient because you will blow more area, increasing your resistance and capacity of air. I like this exercise a lot because it is not abstract nor subjective at all: if you stop the air flux the bubbles on the water stop; if you lose the line the bubbles will slow down; and also as you are blowing more air than in singing, so, any kind of tension in the throat will be perceptible.

Then there are two exercises that can constitute the next step. To continue working on the legato I normally sing the line with the vowels written - the real text without any consonant - this way I create a feeling of easiness and flow within the notes and vowels which will be my reference for when I join the consonants (that tend to be, naturally, an obstacle about the line). To work on the aspect of contact with the body (the energy/activeness/direction) I like to sing the phrases in a diphthong starting with a “vocal consonant” like “v”, “z” and then or a comfortable vowel all the time or the vowels of the song text.

By this time the melodic line should already be embraced by the mind and the body and the next step is to join the text without undoing all the easiness and flow of the phrases. I always think about the consonants as pinches along a non-stop horizontal column of released sound. The exercise here is to sing the whole song slowly and patiently, paying attention to all the details with all your senses. When I am comfortable and consistent I speed up until the real tempo.

P: Do you think that our bowing distribution can be compared to your fiato?

L: I think the cello is the most similar instrument to the human voice both in sound and in “mechanic” functioning. Although it is not a wind instrument, it is the example we most often use to demonstrate how our exhalation works: your bow is like our air, its movement will determine the quality of the sound and for it to be consistent, clear and projected you need a relaxed arm/hand (and free tension body in general) combined with activeness and energy in order to have contact with the string all the time and specially in the attacks – in our case the strings are the vocal cords.

P: Manuel de Falla did this work for soprano and the cello register is lower. What is your opinion about the timbre change, do you think that it changes the meaning of the piece?

L: The difference in instrument timbers/registers is the same as the difference in human voices. You can like more the voice of your mother, or the voice of your brother, or the voice of a friend but this will never be the reason why you don’t understand or can’t relate to what each of them is trying to communicate with you.

The fact that you have a larger register may constitute a great tool to express some feelings or information in a more direct/faster way than maybe with vibrato, or dynamics, bow expression, etc... – though, this is the part which the composer is uncharged to play with, exactly the same way he is uncharged to play with the text in pieces for singers, and then we “colour” it with “expressive tools”.

P: As a musician, I use to analyze the piece before working it, but in your case you have to analyze both prosody and music. How do you usually start a new piece, from the lyrics or from the music?

L: Normally the music is written about a text so I would say that it makes more sense to start with the text. Personally I like to work first on the text with rhythms and then start reading the melody in a vowel (and do the process described of question number 2) and that means that, although I normally start with the text, which gives me an idea of the character and subject of the piece, I start learning the melody without text giving me space to also feel the piece only musically first.

Interview with Helena Poggio (cello teacher at Royal Conservatory of music of Madrid and cellist of Cuarteto Quiroga)

P: Do you think that string players should be more aware of breathing consciously, as they do not really need it for playing?

H: Absolutely. I think string players often forget about how important it is to breathe in relation to the physical well being and relaxation of the body as well as the musical phrasing.

P: Do you think that we can really sound like singers with our instrument?

H: Yes, although it can never be the same, we should aim to get as close as possible to the feeling of the human voice and it’s natural way of connecting notes, growing or diminishing, as well as the direct connection with our emotions.

P: Is the voice a good source for you to improve your own interpretation?

H: Yes, it has always been an obsession to try and create as much “singing” as possible when the music requires it. Sometimes we should “talk” instead of “sing” with our instrument, but still, the human voice and the way we shape it in verbal speech should be the example to follow.

P: What aspects do you consider important when we try to sing as musicians?

H: The "legato" in the bow is probably the most important aspect in helping to achieve a "singing" quality for a string player. This is not only related to the sound from one note to another but more importantly during the production of the sound in one single note. For example, the sound should "walk" in the air; it should be creative depending on our musical intention and occasionally static if it needs to be. Then, of course, between notes the shifting should be smooth, imitating the way we sing. Just as it is for singers, the quality and timbre of the sound is crucial and we should always search for the most attractive one. Another very important tool is the "vibrato" because it affects the sound, the shape and the intensity of each note and should be used with total consciousness.

P: In the work ``7 canciones populares of Manuel de Falla'', do you think that is the text who accompanies the music, or vice versa?

H: As with any piece of music that has a text, it is an indivisible body where both parts should complement and support each other. We should use all the information from both text and music to build our own interpretation.

P: What is your opinion of the timbre change from the original version (written for Soprano) to the cello arrangement? Do you think that it changes the real meaning or the intention of the piece?

H: Obviously it changes a lot having one timbre or the other but we should hold the original version as the ideal one and try to capture the spirit of the music when translating it to the cello.

Interview with Joachim Eijlander (cello teacher at Codarts)

P: Do you think that string players should be more aware of breathing consciously?

J: Yes. This is a broad topic. But generally spoken, if the breathing is conscious, it provides confidence and unifies the separate points of attention while playing. So therefore it reduces the possible problems and creates "one pointedness", a sort of focused but relaxed unification in the playing.

P: Do you think that we can really sound like singers with our instrument?

J: No. Again, it's a broad topic but I would say that there is a difference in instrumental music and singing music and each has its own nature. A good example is the music of Bach, where in the instrumental music there is so much counterpoint (in the solo suites linear polyphony) and his singing music is really fitting to the nature of the voice. Of course in general, instrumental and singing music are related and even often our ideal playing would be how we would sing it. But to say that we really can sound like singers is for me not the case.

P: Is the voice a good source for you to improve your own interpretation?

J: Yes. The leading source I'd say.

P: What aspects do you consider important when we try to sing as musicians?

J: As written above: unification of our various aspects, enhancing natural music making with our instrument and our sound and heart. And inspiration: we make it personal when we imagine how we

would sing a melody, whereas a too instrumental approach can create too much objectivity or distance.

P: In the work 7 canciones populares of Manuel de Falla, do you think that is the text who accompanies the music, or is the music the base for the lyrics?

J: We would have to ask the composer...the fact is that it all comes together and sounds correspond with musical settings. He does it with very effective and simple means.

P: What is your opinion of the timbre change from the original version (written for Soprano) to the cello arrangement? Do you think that it changes the real meaning of the intention of the piece?

J: No and yes. My opinion with a little reserve is: if played well, it doesn't make an essential difference in meaning because the meaning is deeper than the setting. But, we miss the words so there is less access. Therefore we must be informed and let the audience be informed, by making the text somehow visible (program notes, by speech for instance to tell the audience what the song is about , or by projection on a screen or so...)

SECOND INTERVENTION CYCLE

Interview with Nieves Hernández ``Canelita''(flamenco singer)

P: What is flamenco for you? And cante jondo in particular?

N: Flamenco for me is a form of expression with very free and at the same time deep-rooted parameters. A direct way of emotions to the spectator. Tradition, roots and feelings of a people, where there are many ways of interpreting it, it is a rich and countless range of "palos" and styles that are subdivided in turn into hundreds of personal styles where each performer or dancer brings his personal vision, this is what got me hooked on this universal art so rich and immense. The cante jondo specifically are certain purest palos, full of plaintive groans and feelings, primitive root songs, songs of labour, of forge, of pains, where it is lived with all authenticity without any other accompaniment than the guitar and the deep feeling of the cantaor/a.

P: How did you start studying this area of music?

N: I started learning some cantiñas from Cádiz with a guitarist from the neighbourhood where I lived in Madrid, my family is from Seville and my mother always saw that I could have a future in this and she encouraged me to have any contact with flamenco musicians so that I could learn why? She wanted to be a cantaora but in her time it was frowned upon. What started as a hobby for me would become my job for more than 30 years now.

P: What are the biggest similarities and the biggest technical and musical differences you find between this area and the classical?

N: Both can be written, read and performed with scores, although classical music is a more preconceived type of music in its structure, subjecting it to less transformation when performed. Flamenco is less orthodox and lends itself to improvisation and multiple variations, being almost impossible to repeat a theme exactly in terms of duration, because of the musical variations (falsetas, beats, lengthening of lyrics, etc.).

P: What do you consider essential when studying or singing any piece? Is there any kind of previous preparation or is it just instinct?

N: More than instinct, it is the study of the numerous types of compás and of the various palos and styles which, once known, facilitates the execution of different lyrics. As in any branch of music, listen repeatedly to the theme until you memorise the melody, read the lyrics and understand their meaning, recite them to memorise them and practice with compás tutorials until you get the beats right. With practice, you will gradually build up your character and personal stamp.

P: How can I work on articulation and ornaments, do they have to be measured or more free despite what is specified in the score?

N: Melismas in the voice can be speeded up by doing scales with a keyboard, first slowly, being very scrupulous with each note, and then gradually speeding up the exercise until the turns between notes are very fast. For example, practise them with the ayes of the reed. Even if it is written in the score, if we have to stick to the tempo, we can still modify the drawing respecting the measures... This is the living element of flamenco that is so engaging. The duende, the surprise, the fact of doing something totally different each time, even if it seems to be the same.

P: Do you think I can achieve a sound similar to the cante jondo voice with my instrument? If so, how?

N: Yes, you can absolutely be the voice of the singer, listen to a serrana lyric for example, which I personally love played by a cello, and "cry" the lyrics, not thinking as a musical accompanist but being the voice, feeling what the interpreter is saying and leaving all preconceived ideas behind. I am convinced that you will "sing" everything you set your mind to.

Interview with Núria Martín Gámez (flamenco violin player)

P: What is flamenco for you? And cante jondo in particular?

N: For me flamenco is the art with the most contrast and the one that allows me the most freedom of expression and inspiration.

P: How did you start studying flamenco with your instrument? Why?

N: I started playing with colleagues from the ESMUC because I had always been passionate about flamenco. By getting involved in flamenco combos and asking a lot of questions, I managed to understand the basics.

P: What are the major similarities and the major technical and musical differences you find between flamenco and classical music?

N: Undoubtedly they are the scale of values (musically speaking) in which they are framed. For classical music, the values are the quality of sound, this eternal search for THE SOUND. The interaction between musicians (time fluctuation included) is always a bit tied to the score and to the interpretative tradition that it carries with it...

In flamenco the supreme value is the compás and the interaction and expression at all costs (beyond the sound) and normally this expression is also done through the compás creating tensions and playing with the accents that it entails.

P: How can I get a more strummed and less classical sound with my instrument?

N: Taking pressure off the right hand and passing with much more speed through the bow.

P: How can I work on articulation and ornaments, do they have to be measured or more free despite what is specified in the score?

N: You can work it as you like, but always keeping the rhythm as the first value and objective. If the ornaments are by Falla, I would listen to them. You could try to invent some.

P: Do you think I can get a sound similar to the cante jondo voice with my instrument? If so, how?

N: I don't know very well, but it is very interesting research.

P: Aspects to take into account in both the left hand and the right hand when studying flamenco?

N: Always looking for precision and clear attack.

Interview with Jose Luis López Fernández (flamenco cello player)

P: What is flamenco for you? And cante jondo in particular?

J: A music with a huge, beautiful and lively entity. For me, cante jondo is the unequivocal basis of flamenco.

P: How did you start studying flamenco with your instrument? Why?

J: In 1997, At that time I was a professor of cello at the Conservatorio Superior de Salamanca, and I was invited to participate in the recording of an album by Miguel Rivera, "Verde Esperanza", the interaction with the other musicians was fabulous and from that moment on I started to be invited to collaborate with dancers and musical projects.

P: What are the major similarities and the major technical and musical differences you find between flamenco and classical music?

J: The truth is that it depends a lot on the function you perform, if you play for dance or in a musical context, I mean when it is for dance you have to be precise and the music (if it is choreographed it is fixed and does not move), on the other hand for singing there is room for improvisation and in this context melismatic resources have to be used which normally are not possible with the classical technique, as well as an extensive use of the whole beater.

P: How can I get a more strummed and less classical sound with my instrument?

J: It is important to know that not all cantaores sing rasgado, in fact it is a quality that is attributed to older cantaores without vocal technique, but nowadays this has changed a lot, in any case as a first step the classical concept of vibrato must be changed.

P: How can I work on articulation and ornaments, do they have to be measured or more free despite what is specified in the score?

J: Indeed, it is necessary to forget the literalness of the classical reading, the ornaments and the melodies have to be in "rhythm" but without rigidity, that is more free.

P: Do you think I can get a sound similar to the cante jondo voice with my instrument? If so, how?

J: I think you have to be authentic and look for your own sound, imitation is one way but the goal is your originality.

P: Aspects to take into account in both the left and right hand when studying flamenco?

J: This is too complex to be able to give you valid written indications. In any case, I would say that what you are doing is very good, I like your sincerity in your playing, but think that if you sang it all, it would probably acquire a more "flamenco" sense.

Appendix 5: Transcriptions/annotated scores/analyses

FIRST INTERVENTION CYCLE

- 1- Teresa Berganza score analysis
- 2- María Barrientos score analysis
- 3- Final interpretation (my version)

SECOND INTERVENTION CYCLE

- 1- Canción arrangement
- 2- Polo arrangement

THIRD INTERVENTION CYCLE

Final cello score with all the annotations

Siete Canciones populares Españolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptation française
de M. PAUL MILLIET

Manuel de FALLA

1. EL PAÑO MORUNO

1. Le drap mauresque

Allegretto vivace (♩ = 72)

CANTO

PIANO

pp *poco cresc.*

sordina sola

punteado

poco cresc. *pp 3* *2^a Riv.*

a bassa

Rasguando

grazioso e leggiro

Al pa - no, en la
Au drap très fin, dans la

lien da,
(u) tien da,

Al pa - no, en la
Au drap très fin, dans la

leggero

lien da,
tien da,

U na man cha le ca -
Si quel que tache ap - pa -

poco rit.

- voi, U na man cha le ca - voi,
rait, Si quel que tache ap - pa - rait

Tempo

colla voce

pp

sordina sola

Por me - nos pre - cio - se
A fai - ble prix qu'on le

ven - de - Por me - nos pre - cio - se ven - de, Por -
ven - de! A fai - ble prix qu'on le ven - de! Il -

- que per - dió su va - lor. Por - que per -
per - du sa ra - leur. Il a per -
colla rocc

poco ril.

2do. *leggo*

4

- dio su va - lor
- du sa va - leur!

a Tempo

pp

sordina sola

mf

A - - - - -

p

legg.

- y!
- y!

senza rit.

2. And.

pp

5. NANA

(BERCEUSE)

→ Almost continuous vibrato
→ very long phrasing

CANTO

mormorato

Due - r - me - te, ni - ño,
Dor - mes bien ni - ña,

rocking motion.

PIANO

Calmo e sostenuto (♩ = 42)

pp

2^{da}

duer - me,
dor - mes,

Duer - me, mi al - ma,
Dor - mes, mon â - me

Duer - me - te, lu - ce - ri - to
Dor - mes bien, belle é - toi - le

De la ma -
Du clair ma -

B. ASTURIANA

3. Asturienne

Andante tranquillo (♩ = 66)

PIANO

pp

dolce espr.

(appena
rit.)

dolce espr.

Tempo

Por
Cher

ver
chant

2^{da}. sempre

si me con - so -
qui me con so -

la -
le -

2^{da}.

- ba, ra, A - rri - Je - m'ap -

- né - me à un pi - no ver - pro - chai d'un pin tres -

- de vert. Pour ver voir si me me

con - so - la - ba, con - so - le - rait!

(appena rit.)

perdendosi

pp

p

Tempo

pp

Por Me ver ro

- me llo - rar il - ra -
- yant pleu. - rer, si - pleu

- ba. Yel pi
- ra! Et comme

- no, co - mo e - ra ver
il é - tait vert ce

de, For ver me llo rar, llo ra
pin, Me vo yant pleu rer, il pleu

poco rit.

colla voce

perdendosi

pp

a Tempo

ba!
ra!

a Tempo

dolcissimo

p.

(appena rit.)

Tempo

pp morendo (poco rit.)

Siete Canciones populares Españolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptation française
de M. PAUL MILLIET

Manuel de FALLA

1. EL PAÑO MORUNO

1. Le drape mauresque

Allegretto vivace (♩. = 72)

CANTO

PIANO

pp *poco cresc.*

sordina sola

poco cresc. *pp 3*

8^a bassa *2^a Ad.*

Staccato

grazioso e leggiero

Al pa - no fi - no, en la
Au drap très fin, dans la

Al pa - no fi - no, en la
Au drap très fin, dans la

U na man - cha le ca
Si quel que tache ap - pa -

poco rit. *Tempo*

- yô; U na man - cha le ca - vôi
- rait, Si quel que tache ap - pa - rait

colla voce *Tempo* *pp*

sordina sola

Musical score for a vocal and piano piece. The score is in G major (one sharp) and 3/4 time. It consists of four systems of staves. The first system shows the beginning of the piece. The second system includes the lyrics "Por me - nos pre - cio se A fai - ble prix qu'on le" and features a "poco f" marking. The third system includes the lyrics "ven - de Por me - nos pre - cio se ven - de, Por - Il" and features a red circle around a musical phrase. The fourth system includes the lyrics "- que per - dió su va - lor. Por - que per - a per -" and features a green checkmark and a "poco rit." marking. The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings like "poco f" and "colla voce".

4

- dio su va - lor
 - du sa ta - leur!

a Tempo

pp

sordina sola

mf

p

leggero

senza rit.

pp

2. Ed.

5. NANA (BERCEUSE)

CANTO

PIANO

pp

Calmo e sostenuto (♩ = 42)

mormorato

duér-me-te
Dor-mes bien

ni-ño,
ni-ña,

duer-me, mi al-ma,
dor-mes, mon â-me

duér-me-te, lu-ce-ri-to
Dor-mes bien, belle é-toi-le

De la ma-
Du clair ma-

The musical score is for a lullaby titled 'Nana (Berceuse)'. It consists of a vocal line (CANTO) and a piano accompaniment (PIANO). The tempo is marked 'Calmo e sostenuto' with a quarter note equal to 42 beats per minute. The piano part begins with a piano (pp) dynamic and a 2nd ending. The vocal line includes a 'mormorato' (murmured) section. The lyrics are in Spanish and French. The score is annotated with various markings: a red arrow points to a note in the vocal line; a green 'V' is written above a note; a red circle highlights a group of notes; and a purple box highlights a group of notes. The lyrics are written in Spanish and French, with some words in French (duér-me-te, mi al-ma, De la ma-, Du clair ma-).

na - na. Na - ni - ta, na - na. Na - ni - ta,
tin. Na - ni - ta, na - na, Na - ni - ta,

poco cresc. - ma sempre

na - na. Duér - me - te, lu - ce - ri - to
na - na. Dor - mes bien, belle é - toi - le

mf dim. - gradualmente

De la ma - ña - ña
Du clair ma - tin

poco rit. ppp

3. ASTURIANA

3. Asturienne

Andante tranquillo (♩ = 66)

PIANO

pp

dolce espr.

(appena
rit.)

dolce espr.

Tempo

pp

2^{da} sempre

Por ver
Cher chant

si me con so - la -
qui me con so - le -

ba, ra, A - rri - Je m'ap -

iné - me à un pi - no ver -
pro - chai d'un pin très -

de vert. Pour ver voir si s'il me
perdendosi

con - so - la - ba, con - so - le - rai! (appena rit.)

Tempo

pp

por ver - - -
Me ro - - -

- me llo - - rar il - - ra
- vant pleu - - rer, il - - pleu - -

- ba. Vel pi -
- ra! Et comme

- no, co - mo e - - ra ver -
il é - - tait vert ce -

de, For ver me llo rar, llo ra
 pin, Me vo yant plen rer, il plu

poco rit.

colla voce

perdendosi

pp

a Tempo

- ba!
 - ra!

a Tempo

dolcissimo

(appena rit.)

Tempo

pp morendo (poco rit.)

SUITE POPULAIRE ESPAGNOLE

pour VIOLONCELLE et PIANO

d'après Siete Caneiones populares Espanolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptée et doigtée pour le Violon
par Paul KOCHANSKI
Transcrite et doigtée pour Violoncelle
par Maurice MARÉCHAL

Manuel de FALLA

1. EL PAÑO MORUNO

1. LE DRAP MAURESQUE

Allegretto vivace (♩ = 72)

Violoncelle

II° C.

m.g.

PIZZ.

ARCO

Tempo

poco rit.

f

poco cresc.

-Tricky lines
- simplicity!

5. ASTURIANA 5. ASTURIENNE

Andante tranquillo (♩ = 66)
con sordino sempre p

Tempo
appena rit.
Tempo
morendo (poco rit.)

poco rit.

with the piano!

M. E. 1718 - 1526

VIOLONCELLE

3. CANCIÓN

3. CHANSON

Allegretto (♩ = 63) *con grazia* *pochiss. rit*

2 *come prima* *appena rit* *a TEMPO* *breve* *poco rit* *a Tempo*

senza rit *poco rit. (gradualmente)* *tempo* *cresc.* *ff*

poco rit. (gradualmente) *appena Tempo* *II^o C.* *III^o C.*

[illegible]

SUITE POPULAIRE ESPAGNOLE

pour VIOLONCELLE et PIANO

d'après Siete Canciones populares Españolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptée et doigtée pour le Violon
par Paul KOCHANSKI
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Manuel de FALLA

1. EL PAÑO MORUNO

1. LE DRAP MAURESQUE

Allegretto vivace (♩ = 72)

Violoncelle

II^e C.

p *poco cresc.* *2*

m. g. *ARCO* *mf*

mf *mf*

(♩ = ♩) *Tempo* *poco rit.* *ARCO* *f* *non viver...*

1 *PIZZ.* *ARCO* *f*

poco rit. *1* *PIZZ.* *poco cresc.*

3

2. NANA

(*BERCEUSE*)

whisper/intimate vibrato

Calmo e sostenuto (♩ = 42)

Whisper and Sustain (Whisper and Sustain)

Calm and sustained (♩=42)

con sordino

p (mormorato)

mp

restez

3. CANCIÓN

3. CHANSON

Allegretto (♩ = 63) *con grazia*

pochiss. rit

come prima

appena rit

a TEMPO

breve

poco rit

a Tempo

senza rit

poco rit (gradualmente)

tempo

cresc.

ff

poco rit. (gradualmente)

appena Tempo

II^o C.

III^o C.

p

4. POLO

4. POLO

Vivo (♩ = 80)

mp/af

3

19

Handwritten musical score for the Violin II part of the 'L'Arc de Ciel' movement from the Violin Concerto in D major, Op. 35, by Johannes Brahms. The score is written on five staves. It includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in red and green ink provide performance instructions and corrections. The score is divided into measures, with measure numbers 39, 46, 52, 53, 54, 11, and 12 visible. The tempo markings 'a Tempo' and 'a Tempo, ma più mosso' are present. The score ends with a 'ff' (fortissimo) marking and the word 'Secco'.

5. ASTURIANA

5. ASTURIENNE

Handwritten musical score for "S. ROSTROPCHENKO". The score is written on three systems of staves. The first system is in 3/4 time, marked "Andante tranquillo (♩ = 66)". It features a treble and bass staff with various notes and rests. The second system continues the piece, marked "III^e C." and "con sordino sempre p". The third system is marked "Tempo" and "III^e C.", with a "poco rit." marking at the end. The score includes numerous handwritten annotations in red and blue ink, such as "Tricky" and "Simplicity" in the left margin, and "with the piano!" and "appena rit." in the right margin. The score also includes a blue bracket at the top left and a blue bracket at the bottom right.

6. JOTA

6. JOTA

Allegro vivo (♩ = 92)

PIZZ. *p*

mp

ARCO

PIZZ. *f*

Poco meno vivo che ♩ = ♩ (♩ = 96)

cresc. poco rit.

ARCO II^o C. *mf*

I^o C.

I^o C.

pochissimo più mosso

dolce

no gliss (as singers)

poco rit.

I^o Tempo (Allegro vivo)

6

First system of musical notation for Violoncelle, measures 1-10. It features a bass clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The music includes various articulations like accents and slurs, and dynamic markings like 'p' (piano).

Second system of musical notation, measures 11-15. It includes the instruction *Come prima ARCO* and *PIZZ.* (pizzicato).

Third system of musical notation, measures 16-20. It includes the instruction *restez* and *I^e C.* (first ending).

Fourth system of musical notation, measures 21-25. It includes the instruction *poco affrett.* (poco accelerando) and *breve*.

Fifth system of musical notation, measures 26-30. It includes the instruction *a Tempo, ma poco più meno* and *p dolce*.

Sixth system of musical notation, measures 31-35. It includes the instruction *I^o Tempo (Allegro vivo)* and *rit.* (ritardando).

Seventh system of musical notation, measures 36-40. It includes the instruction *PIZZ.* and *III^e C.* (third ending).

Eighth system of musical notation, measures 41-45. It includes the instruction *Tranquillo (♩ = 76) rit. poco a poco* and *con sordino*.