Andalucía

VICTOR LÓPEZ (ASCAP)

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INSTRUMENTATION

1 Conductor
8 1st Violin
8 2nd Violin
5 3rd Violin (Viola T.C.)
5 Viola
5 Cello
5 String Bass
1 Piano Accompaniment
4 Percussion
(Snare Drum, Optional Castanets, Bass Drum, Optional Tambourine)

PROGRAM NOTES

Spain's most southerly region is the home of typically Spanish experiences. Bullfighting, tapas, flamenco, and even the guitar itself all began in Andalucía and remain deeply embedded there. For hundreds of years, writers from all corners of the world have told of the gypsies and their colorful lively music and dance, and of the spirit that seems to accompany it. Andalucía has always been a very musical land, and the Moors that occupied it for nearly eight hundred years have contributed greatly to its unique music and exotic dances. Andalucía is a place that burns with life, color, and romance. It is a place of music and dancing, of plucked guitar strings, the snapping of fingers, clicking castanets, and the stamping of feet, all of which mold together to create this wonderful culture we know as flamenco.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Belwin ORCHESTRA
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NOTES TO THE CONDUCTOR

This composition, although simple in nature, is to be played with much intensity and emotion. Variations in dynamic levels occur frequently and should be stressed accordingly. This is a critical part of this work.

The tonality of this composition displays a modal mixture. It incorporates pitches or chords from both the E minor and C major keys. This provides a great opportunity to discuss modal tonality and to explain the difference between the major and minor modes. At the beginning, the short fanfare-like introduction establishes the use of the dominant chord. At rehearsal number 9, the principal melody is in the 1st violin. The 2nd violin, viola, and piano right hand have after-beats, which is reinforced by the snare drum. The cello doubles the bass part throughout and should be played on the light side with a continuous two-beat pulsation. Work on the crescendos that appear in bars 13 & 14; 21 & 22; 47 & 48; and 55 & 56. Make certain that everyone understands the dynamic levels at the start and end of the hairpin. At rehearsal number 25, a B dominant pedal is established throughout this section while the melody is played by 2nd violin and viola. At 33, the melody is now harmonized a third higher, setting up the repeat of the first strain. At 59, the music is written like the trio of a traditional march form and modulates to the subdominant key of the march. The 2nd violin and viola play the new melody with the continuation of the two-beat pulse in the cello and bass while the 1st violin plays a very simple countermelody. At 75, the countermelody continues until the end of that section, where it establishes the dominant chord before the *Del Segno al Coda*. One player (or several players) may play the drumset part if there is no drumset. Note that, as part of this style of music, the use of the tambourine and castanets from measure 1 until measure 58 and the Coda is encouraged. When playing the bass drum solo at bars 8 and 94, the player should damp the head of the bass drum with one hand while striking the head with the other hand to avoid any ringing and produce an overall dry sound.

I know that *Andalucía* will be a favorite amongst your students and audiences and that it will provide the enjoyment and educational purpose intended for a meaningful musical experience for your young musicians.

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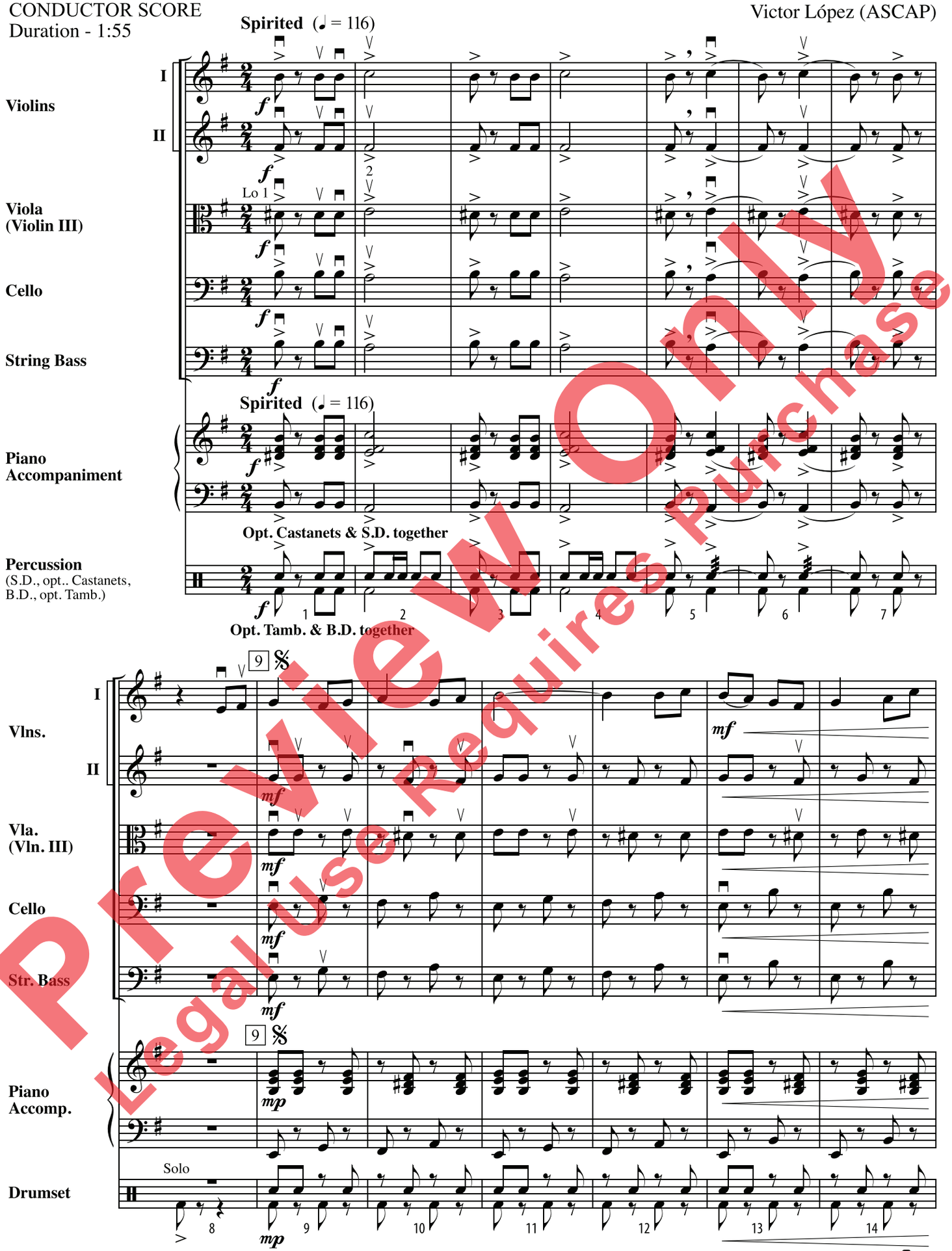
Andalucía

CONDUCTOR SCORE
Duration - 1:55

Victor López (ASCAP)



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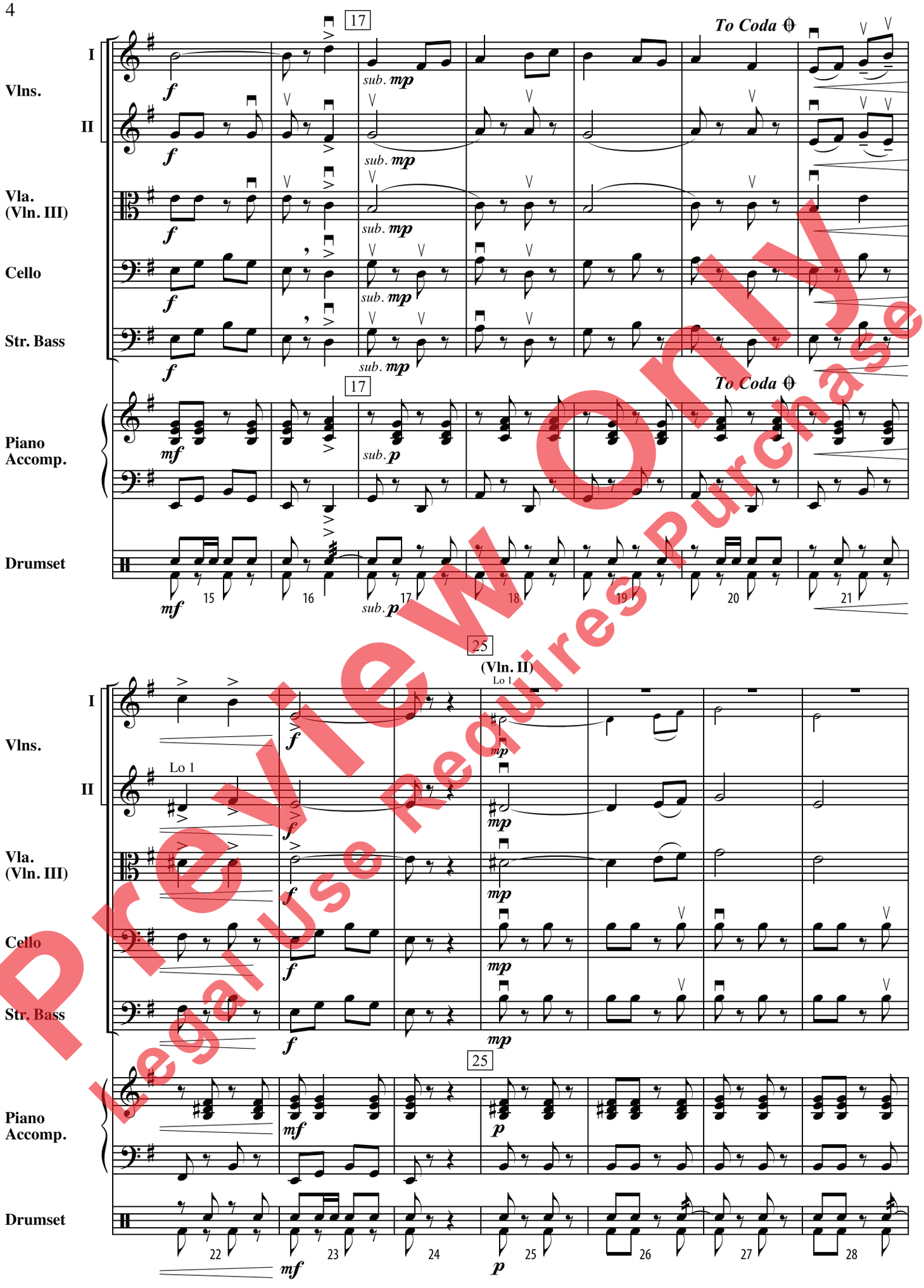

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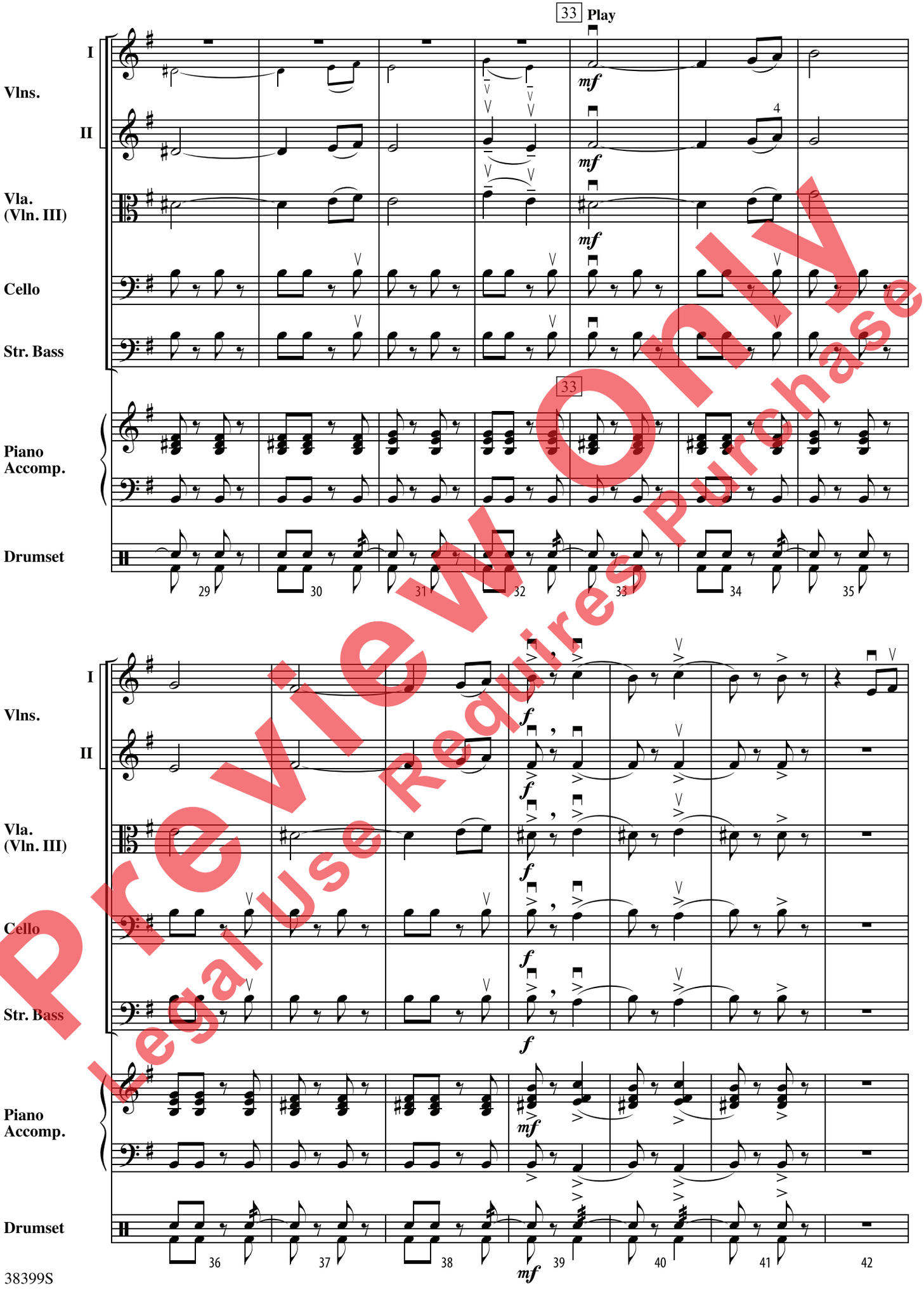

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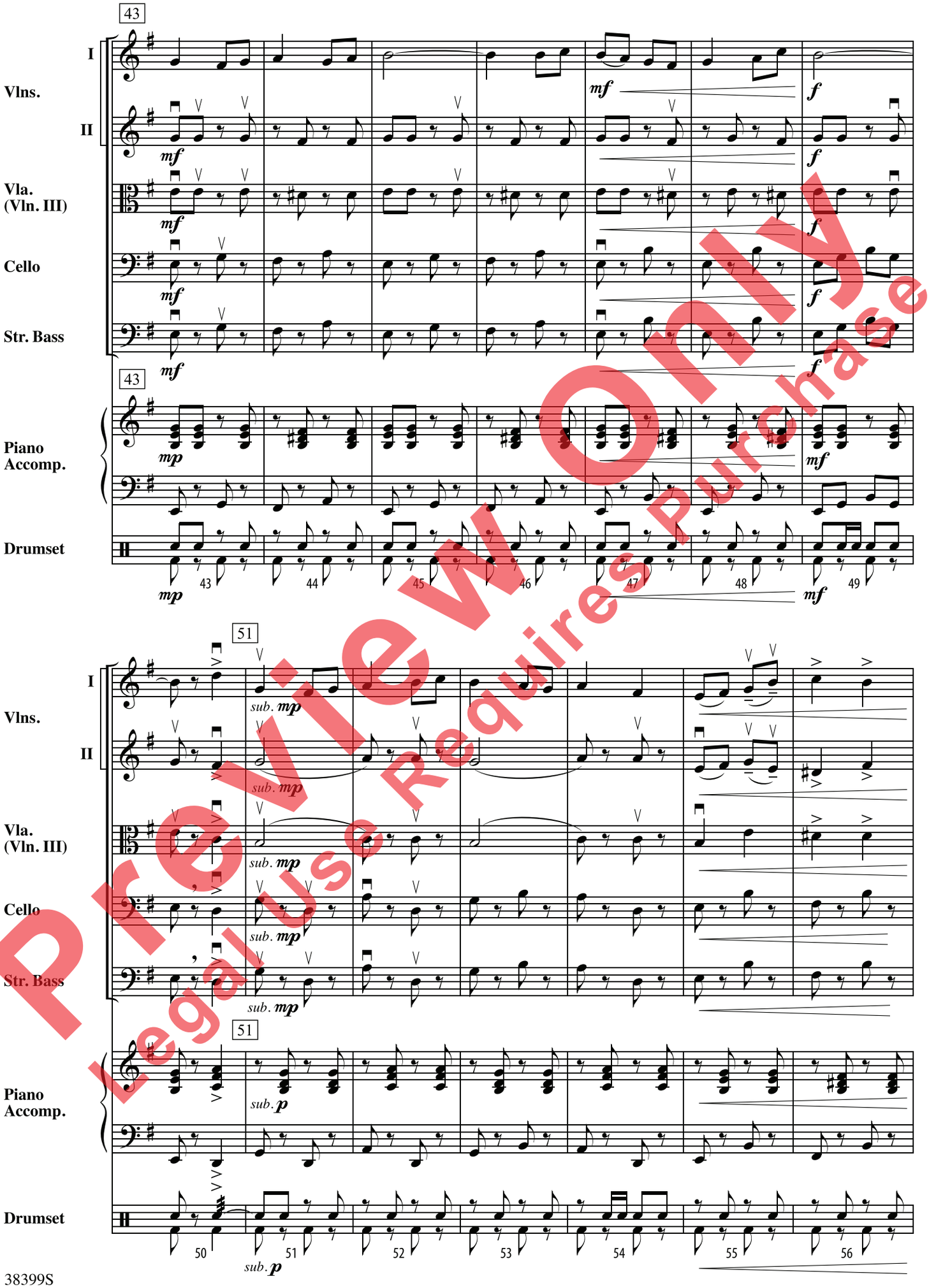

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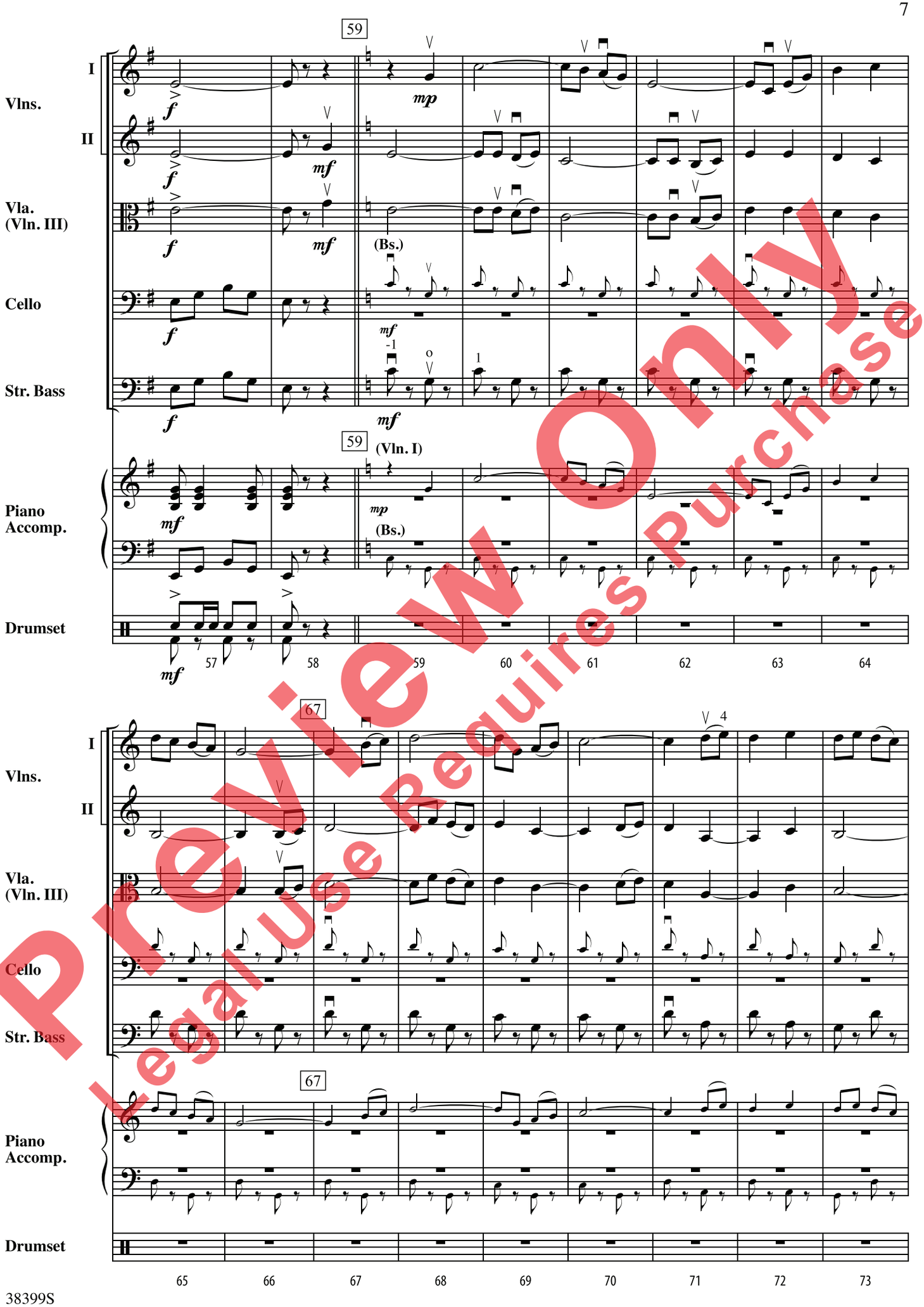

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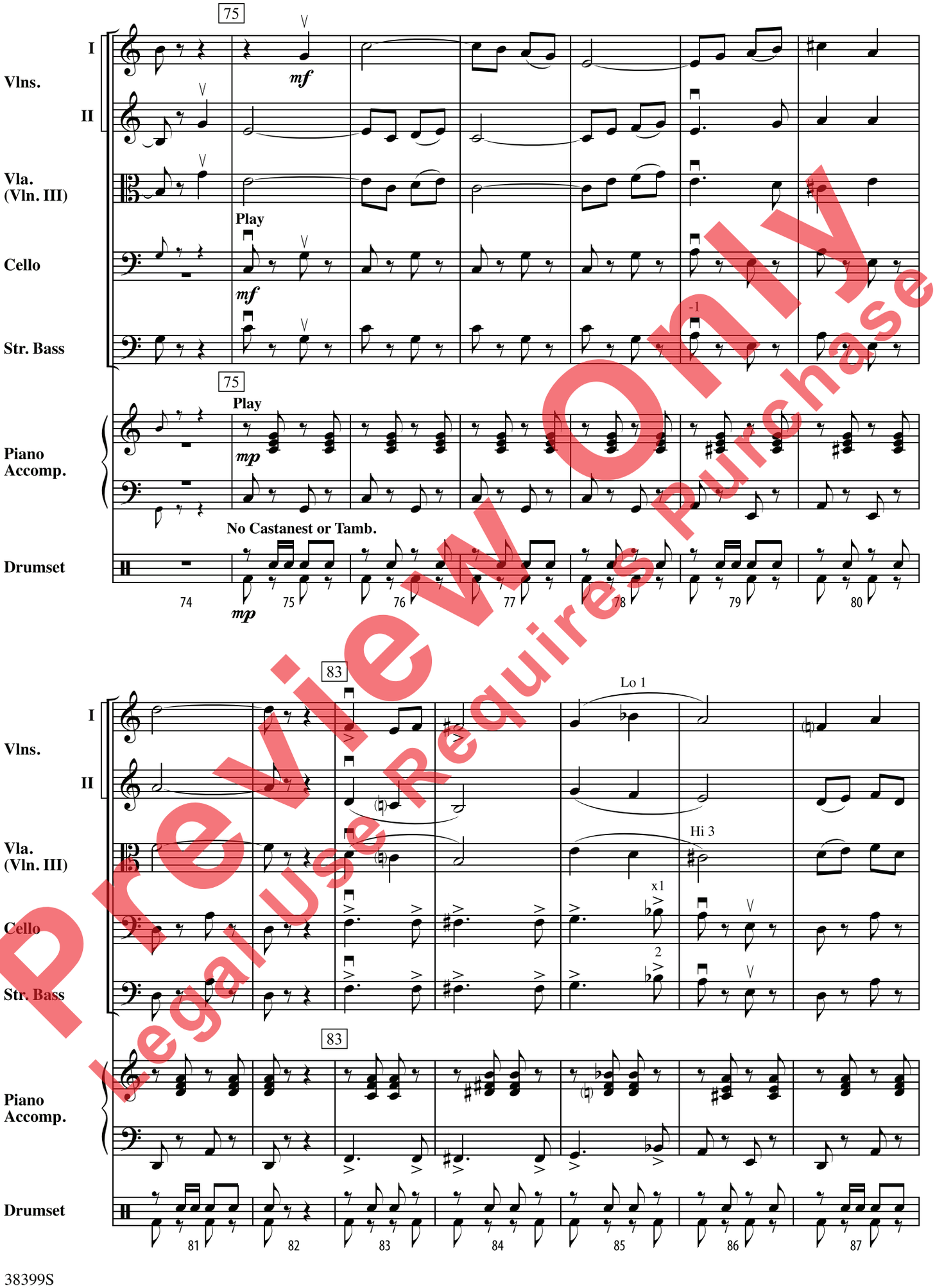

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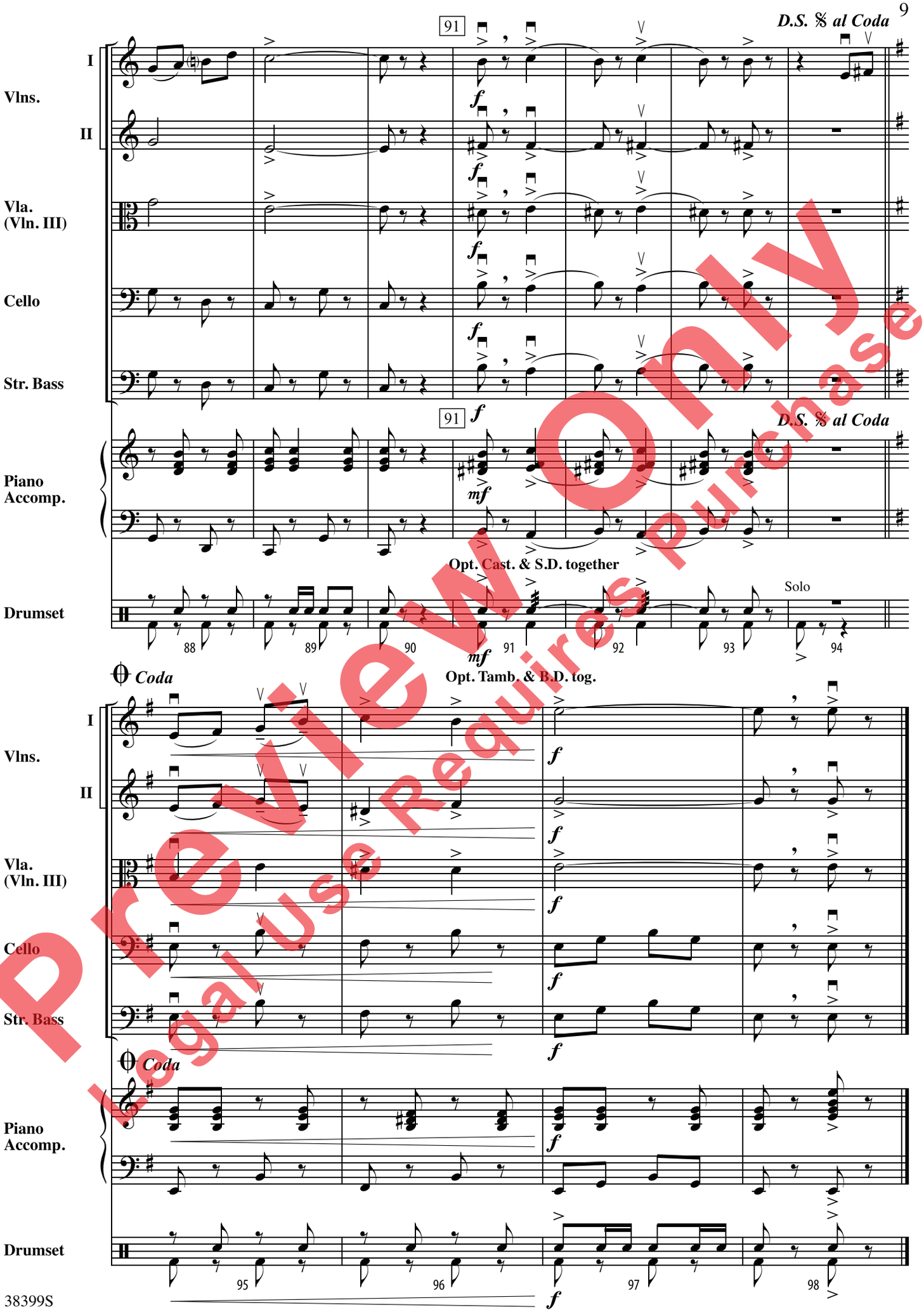

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