

REPERTOIRE SEFARDI - as a introduction -

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Five centuries have passed since the Jews expelled from Spain by edicto real of 1492 dispersed around the Mediterranean, settling down in special in two areas: one, then under the Ottoman dominion (soon dismantled in which today they are Turkey, Greece, Bulgaria and Yugoslavia - Bosnia-Herzgovina, Serb, and Macedonian) and other, the north of present Morocco. In both areas they formed the sefardíes Jews (of topónimo "Sefarad" - mentioned in the Bible in versicle 20 of the book of Abdías prophet - adjudged to Spain) communities in which they preserved nonsingle the memory of medieval Spain, but also its communitarian organization and her culture.

Of the cultured and popular artistic creation that bloomed in the Jewish communities of medieval Spain - in Andalusia and Catalonia, in Aragón and Castile, in Galicia and Leon - and of its coexistence with Christians and Muslims, they took the Jews with himself to its new diásporas, the musical repertoire who knew, transmitting it orally of generation in generation and enriching it with possible creations. During the five hundred passed years since then, the musical repertoire of the sefardíes received the influence of the musical styles of the towns within which they lived. Of them it adopted musical singularities and characteristics, as much of the Turkish musical tradition like of berber and, later, of the European styles, including of the pop music, the bailables, and until of the opereta and zarzuela.

Without to try to expose and to explain thorough tipología of repertoire judeo-Spanish, we see, in brief lines, of what the Sephardic repertoire consists traditional, which are their sorts, as is the ocasionalidad of the songs and how it is his way of interpretation. Aside from the liturgical repertoire (sung in Hebrew, in the ambito of the synagogue, with some translations to the ladino), three are the sorts that constitute the repertoire judeo-Spanish of oral tradition: the sefardíes romances, songs and the song book. These three sorts are different and they are defined by the subjects of his texts, by his structure poetic-musical comedy, its way of execution and its social functions.

The romances are, without a doubt some, those that send us more sources to the Hispanic. Structured like the romances sung today in the towns of the Iberian Peninsula, in distance of rimados and sung long verses with one estrofa musical that is repeated throughout the text, the sefardíes romances reflect in their subjects the experiences of medieval Spain and the wars between Moors and Christians, loving adventures and you intrigue palaciegas, being their protagonists historical or pseudo-historical figures, kings and queens, horsemen and princess. The investigation of the music of the romances has gotten to indicate to certain melódicas and structural correspondences between the romances sung by the sefardíes and those that appear in Hispanic sources (polifónicas and instrumental) of century XVI, like the Musical Song book of Palace and the compositions for vihuela.

Unlike the romances, the other two sorts have received only recently the attention of the students. The songs have been study subject, in the Department of Sefardíes Studies of the Superior Council of Scientific researches in Madrid, for Elena Romero, Leonor Carracedo, and in special for their director, Iacob Hassán. As this last one defines them, they are the songs "literary expression of the beliefs, knowledge and values that conform the doctrinal and existential patrimony" of the sefardíes. Like such, many of songs accompany the annual cycle, singing itself in the Jewish festividades, interpreted mainly by the men, who them usually sing reading them of special books for each festividad.

The Sephardic song book constitutes a vast repertoire, studied in special by Margit Frenk. Its thematic one is varied - loving or humoristic, descriptive or seriada - and its structure commonest is the cuarteta with rima in even verses. Music also is varied, extremely susceptible to the influences of the musical surroundings and the styles of the time. Varied it is also the ocasionalidad of the líricas songs, being used not only for entertainment or relaxation, but also interpreted, in group, within the repertoire of you will sing them of wedding. And, yet, also in the lírica we detected tracks of the old lírica galaico-Portuguese. As far as present agreements, we can well hear of lips of a Sephardi born in Stems, a cumulative song (Estábase the Moor in its bel to be) very similar to another one (Being the solita Moor in its place) that today is sung in Spain.

It is a this repertoire rich and varied, still alive in the memories and the voices of which today to the judeo-Spanish - or "judezmo" of the Ottoman area speak or "haketía" of North Africa: a repertoire that today the investigation and the sonorous documentation puts within reach of those who feels curiosity by this musical repertoire that reverberates, despues of five centuries, in the deep echoes of the Sephardic tradition.