Harpsichord & fortepiano

Vol. 26, No. 1 Autumn, 2021

Musical Instrument Research Catalog
(MIRCat)

Flamenco sketches (revisited)

Richard Lester

It is now several years since Nimbus Records released my recordings of Domenico Scarlatti's keyboard sonatas, commemorating the 300th anniversary of the composer's death in 1757. These recordings are the only complete collection containing several newly discovered and authenticated sonatas hitherto unrecorded. When I had recorded all 555 published sonatas, five others were brought to my attention by Dr Dean Sutcliffe (author of *The Keyboard Sonatas of Domenico Scarlatti*), who kindly furnished me with copies of the original manuscripts. Two, housed in the *Biblioyeca de Catalunya* in Barcelona, were rediscovered in the late 1980's by Maria Ester-Sala. Another sonata was found in the Lisbon *Libro di tocate*, and two more in Turin University: all five have been authenticated. These sonatas are available in a printed edition available from Peacock Press.[1]

During that long period of recording, I undertook an in-depth study of Gypsy folk music, elements that inspired the growth of Flamenco; and the following article highlights, through that evolutionary medium, just some of the many dramatic, exciting, emotional and poignant nuances that stimulated the composer's unique style as music master to Queen Maria Barbara of Spain; for it was for her that he wrote his magnum opus. This article is an extension of previous notes that appeared as a booklet in my original Nimbus recordings.[2]

> *In the dunghills of Naples amid noisy streets, splendour and squalor, magnificence and filth, babies played, their brothers and sisters chased dogs and mules, and their elders made love. The Scarlatti family probably enjoyed the respectability of upper floors, far removed from the noise of rattling carriage wheels, the lashing of whips and the soft belching cry of the carter towards his horse. More probably a Vesuvius of curses filled the air as rich and as colourful as the piles of melons and peppers on the street corners and as odoriferous as the fish of the nearby market. Only slightly subdued at the hour of siesta, this racket gave place at night to guitars and strident Neapolitan voices raised in quarrel or in amorous lament* (Ralph Kirkpatrick).[3]

Domenico Scarlatti (illus.1) was the sixth of ten children born to Alessandro Scarlatti and Antonia Anzalone between 1679 and 1695. Domenico, born on 26 October 1685, studied music with his father and later with Pasquini and Gasparini. The latter was employed as choirmaster at the famous Ospedali della Pietà in Venice, so it is quite probable that Domenico received tuition there. In 1709 he entered the service of Maria Casimara, Queen of Poland as Maestro di Capella, composing operas for her private theatre in Rome. During the last year of his employment there, he had established connections with the Vatican and in 1714 he was appointed Maestro di Capella of the Basilica Giulia. Shortly after, he also found employment in a similar capacity to the Portuguese ambassador, the Marques de Fontes – and from there he proceeded to a post at the Portuguese Court in Lisbon as music master to King João V's younger brother Don Antonio and the Infanta Maria Barbara, the King's daughter.

Illus.1 Portrait of Domenico Scarlatti by Domingo Antonio Velasco (1738)

This period at the Portuguese Court lasted nine years, during which time, on a return trip to Rome, Scarlatti married Maria Catalina Gentili on 5 May 1728. On their return, life at court had moved on to the extent that Princess Maria Barbara, now eighteen, was betrothed to Crown Prince Ferdinand of Spain, son of Felipe V. In January 1729, it is reported that the court left for Badajoz, close to the Portuguese border, and there for the first time Princess Maria Barbara now met her husband-to-be. There, by the river Caia at the border between the two countries, marriage contracts were exchanged.

They then journeyed to Seville where it is reported of the royal couple that '...in the evening the court being arrived at Seville, their Majesties and Highnesses took a turn in the garden of the Alcázar, which is the ancient palace of Moorish Kings...'. Scarlatti was presumably housed in the vicinity and, reflecting on his later music, one can imagine him walking through the picturesque gardens of the Alcázar with the hypnotic sounds of Andalusian song, guitars and castanets filtering through the hazy air, providing a wealth of fresh and exciting musical ideas. The court then resided in Seville for four years before moving to Madrid. The annual itinerary was then divided between Buen Retiro near Madrid, early summer in Aranjuez (the ancient seat of Carlos V and Felipe II in the Tagus valley between Madrid and Toledo), La Granja, high up in the Guadarrama mountains towards Segovia and the Escorial on a lonely hillside overlooking the great plain toward Madrid. Christmas was spent at the palace of Buen Retiro on the outskirts of Madrid, before moving on for the early part of the New Year to the old Royal hunting lodge of the Pardo.

In Charles Burney's *The present state of music in Germany, the Netherlands and United Provinces*, we read the following quotation from M. L'Augier, one of the principal physicians at the Viennese Imperial court, a skilful musician and intimately acquainted with Domenico Scarlatti. In a conversation with Burney, he reminisced about Scarlatti 'imitating the tunes and melodies sung by carriers, muleteers and common people'. In the same chapter, Burney quotes another conversation which reads, 'M. L'Augier sang to me several fragments of Bohemian, Spanish, Portuguese, and Turkish music, in which the particular expression depended on the *contre tems*, or breach of strict time; beat the measure, and keep it as exactly as is necessary, in more refined and modern music, and it wholly loses its effect'. A footnote then explains that, 'It has been supposed, that the ancient Greeks had scales of sounds, in which intervals were divided into more minute parts, than any that are to be found in modern music; and it seems as if our present divisions of time were far from including every variety of measure possible'.[4]

The relevance of those remarks is important in establishing a direct and first-hand link to gypsy folk music and song, with regard to free time *(tempo libero)* and *portamento*. *Portamento*, literally a vocal sliding of pitch between notes, is impossible to capture on a keyboard instrument purely because of the strict semitone arrangement, but Scarlatti certainly captures the sentiment and emotion with imaginative use of augmented intervals.

He spent four years in Seville, capitol of the autonomous region of Andalusia, and its folk music is arguably the main inspiration for his excursions into a world largely 'alien' to Western music.

What we hear in many of his sonatas is a combination of conventional forms together with the ingenious addition of elements in 'unconventional' gypsy folk and guitar music.

A classic and almost bizarre example (and believe me, there are many), is the sonata in A major K212,[5] in which the first half bubbles along happily in customary two and three-part style. In the second half, an 'excursion' into C major unfolds around an arpeggiated melodic line accompanied by two, three and four-part chords in pseudo guitar manner until the cadence in A major at bar 98. Scarlatti then dips his toe into gypsy soil with brief three-note modal phrases accompanied by unexpected *rasgueado* guitar discords that take the listener completely by surprise in an idiosyncratic, but delightfully unconventional departure before returning to 'normality' at bar 117. In this particular instance, the analysis is relatively basic. At the beginning of bar 99 a chord on A7 with a dissonant D resolves briefly in G minor before discordant clusters create greater tension as the passage is then transposed up a tone to B7 with an added E. The passage culminates on E7 with a clashing A producing a quite dramatic scrunch before returning to home soil at bar 117.

One of the most frequently heard 'peculiarities' in Andalucian folk music is the interval of the augmented second; that part of a harmonic minor scale that prompts an immediate association with Eastern tonality - a familiar sound in any music, but skilfully introduced with obvious and specific intention by Scarlatti to create an aural and visual representation of his newfound

environment. That, albeit elementary, but distinctive timbre has roots in Arabic music adapted from the medieval Islamic world. Their music in particular helped shape the course of Spanish folk music - and in turn Flamenco. According to Manuel de Falla, who made an extensive study of the subject, Byzantine chant, the immigration into Spain of numerous bands of gypsies (most of who settled in Andalusia), and quite possibly Jewish synagogical chant were the main ingredients. 'Flamenco', although a relatively modern term, is nevertheless the 'label' attached to most people's perception of the whole Spanish dance/song/guitar genre, and Scarlatti's Hispanism is a direct result of that evolution; especially his time in Andalucia. The melodic and harmonic soundscape of most flamenco music centres on the modal melodic line, with nuances that contain intense emotional content. The use of vocal *portamento* stretches the intervals of the vocal line to an extraordinary degree, especially in Andalusian folk music where sentiment and passion is expressed freely in a most heartrending way.

Numerous examples appear in the sonatas either as a fleeting colour, or as will be seen in the next sonata, K276 in F major,[6] by the bass and harmony that enriches what is often labelled, the 'Andalucian cadence' formed on the bass descent, (VI-V-IV-III); another echo of that familiar Eastern colour. This same sonata expresses that tonality against an upward resolving augmented second (bars 41-60) repeated and extended (bars 81-onwards).

Another illustration of the Andalucian cadence features in K119 in D major[7] (bar 55-58) ending with a sharpened V which creates an augmented 2nd with IV (bars 62-65) that further highlights Moorish tonality. The whole harmonic structure centres on the inherent modal tension, heightened by ten and eleven dissonant cluster chords reminiscent of Iberian guitar music that threatens to tear the strings from the instrument. K45 in D major[8] (bar 12 (last beat) – bar 14), together with an extended version at bars 31-32, is a further case of many that convincingly conveys a further link to this country's inherent musical culture. This link is also evident in Scarlatti's adoption of selective chromaticism; creating a bimodal vocal line often associated with songs with Moorish roots. These subtleties and colours are contained within *cante jondo* (literally, 'deep song'), Andalucia's oldest traditional music. The use of enharmonism acts as a dramatic but sensitive way of expressing the poetic narrative and mood.

Melodies generally move within the compass of a sixth, but the number of tones available is increased by vocal *portamento*. A further Oriental characteristic is the repeated insistence on a single note or notes, with appoggiaturas from above and below; often expressed as anguished cries that articulate the *cante's* poetic significance. The sonata in C major K548[9] (bars 22-34 and 71-83) illustrates similar passages in the vocal melodic line in bars 30-33 and 79-82 that offer dramatic changes of mood. Compare that with the extracts from a *cante jondo*, *solea*, part of a plaintive song of sorrow and loneliness, where one can discern the mournful interjections, augmented seconds, and the Andalucian cadences with relentless emphasis on the final two notes, IV-III.[10]

In a similar context, K193 in E flat major[11] offers comparable scalistic passages (bars 50-65), the melodic lines echoing Moorish *portamento* that stretch the limits of the mode. Barbara Zuber places the short motif of the opening of the second half of the sonata as the sung articulation of 'Ay': in pure *cante jondo*, the singer is made aware of the tonality by the guitar that acts as a vocal warm-up before embarking on the meaning of the passage in a section of melismatic freedom. This Zuber deduces 'as the composer's version of the melismatic formulas of *cante jondo*'.[12] The sonata climaxes in the second section as it reaches a point of grief, poignantly placed over the bass Andalusian melodic descent (bars 96-99).

The sonata in F major K107[13] (bars 33-45 and 107-115) is described by Dean Sutcliffe as 'an echo of *cante jondo*, a composite sound picture that may be suggestive of quarter tones, of something beyond the diatonic system and its notation'.[14] This is a clear reference to vocal *portamento* and M. L'Augier's comment that Greek scales were divided into more minute parts. Certainly the more melismatic passages allow Scarlatti to meander effortlessly through *vocal portamento* in a most convincing way with chromatic skill; given the restrictions of the keyboard. Another illustration of the more vocal style is K87 in B minor,[15] described by Donna Edwards as a reflection of the *siguiriya gitana*, a form of Flamenco music belonging to the *cante jondo* category.[16] The sighing motifs from bars 27-29 she believes are reminiscent of a lament. Rafael Puyana nominates K87 as a 'Poruguese *saudade*'[17] - a *saudade* is an untranslatable term for a song of immense melancholic expression; and is peculiar to that country. While on the subject of 'Easternisms', Sutcliffe gives two examples of Scarlatti's use of the ninth above the dominant that 'seem to evoke the world of flamenco': the Sonatas in A major K182 (bar 80) and in A minor K188 (bar 130):[18] both have firm footprints in Iberian soil.

A further link are the *siguiriyas*; usually accompanied by guitar, they were originally simple gypsy burial and mourning songs. It is the most extremely sad and serious of all the *cante jondo* laments. Pessimism, sorrow, death and pain are central expressions. The rhythms are very difficult to capture and demand much emotional involvement that creates an unusual vocal elasticity: in the recording, note also the Andalucian descent in the singer's vocal line and the guitarist's accompaniment.[19]

The central section of K184 in F minor[20] is another instance, along with others, which captures this 'weeping' effect, conveying the deep poetic well-springs of the Andalusian gypsies, whose lyrical imagery describes the conflict between despair and hope; love, guilt and atonement; evil and Divine protection (bars 35-46 and 118-130). There is a modern but nevertheless relevant audio example.[21] *Siguiriyas* are often played with great rubato which allows the singer to sing more expressively during a performance. Both singers and dancers vary the tempo for dramatic effect.

The *seguidillas* are indirectly a further influence, and the characteristic *bien parado*, when the dancers suddenly stop – motionless - features in several of Scarlatti sonatas: K141 in D minor (bars 52 and 125) and K491in D major (bars 18 and 61).[22] An extension of this dance is the *sevillanas* from Seville; although not classed as Flamenco it comes from Andalusian non-gypsy music, as do the *fandangos*. Castanet effects can be heard in sonata K492 in D major;[23] in fact K490-492 all have roots in the Holy Week *Semana Santa* processions and April *Feria* referred to below. Usually danced by couples in heeled shoes, the *sevillanas* contain light springing steps. Everything is smooth in this dance, with beautifully co-ordinated sinuous use of arms, shoulders and body. This is particularly noticeable in the crossing steps when the dancers change places with one another. The elegance of the shoulder movement is reminiscent of the 18th century 'shading' of the shoulders typical of the early French *minuets*. Tonality alternates between major and minor; note the repetitive Andalucian cadence.[24]

Returning to the opening sonata, K212, I wrote briefly about the influence of the guitar: two prominent composers for that instrument were Gaspar Sanz (1640-1710) and Santiago de Murcia (1673-1739), whose music, and plucked similarity with the harpsichord, I believe were greatly influential on Scarlatti's style.

Sanz came from a wealthy family and studied at Salamanca University, where he was later appointed as professor of music. In 1674 he wrote his famous first volume, *Instrucción de Música sobre la Guitarra Española*, published in Saragossa, and dedicated to his former pupil, Don Juan. A second book entitled *Libro Segundo de cifras sobre la guitarra española* was printed in Saragossa in 1675, to which a third book, *Libro tercero de mùsica de cifras sobre la guitarra española*, was added. All three were published together in 1697 under the title of the first volume, and passed through eight editions. The 90 works in this masterpiece are his only known contribution to the repertory of the guitar, and include compositions in both *punteado* ('plucked') and *rasqueado* ('strummed') style.

Santiago de Murcia was born in Madrid, and in his printed collection of guitar music, *Resumen de acompañar*, he describes himself as Master of Guitar to the Spanish Queen, Maria Luisa of Savoy. Four editions of his works were published: *Resume de acompañar la parte con guitarra* (1714), *Cifras selectas de guitarra* (1722), *Codice Saldivar no. 4* (1730) *and Passacalles y obras* (1732). To gain an impression of their style, listen to these two excellent examples; a *tarantella* by Gaspar Sanz replete with dissonant cluster chords in the central section,[25] and a *fandango* by Santiago de Murcia played on an authentic guitar.[26]

I refer the reader to K141 and the aforementioned K 119[27] for similar 'scrunchy' moments; a term that my dear and revered teacher George Malcolm delighted in expressing. This together with inventive rhythmic devices and other unconventional 'oddities' from the world of gypsy music are the hallmark of Scarlatti's individuality.

The *fandango* is arguably a greater source of inspiration in Scarlatti's music. Since most aficionados believe that this is the foundation for most Spanish dances, it would seem logical to use it as a role model. Its importance can be gauged from many sources documented throughout Spain's colourful history. Padre Miguel Garcia Basilio, an eminent organist and guitarist appointed at the Escorial, was particularly famous for his guitar *fandangos* – so much so that groups of admirers would gather under his window at night to hear him play – and the dance had such a sensual nature that Casanova, shocked by the 'salaciousness' (sic) of the couples dancing it, wrote of it in his memoirs of 1768 that 'each couple take up a thousand attitudes with a lasciviousness with which nothing can compare. After dancing such a dance, it seemed quite impossible to me that a woman could refuse anything to her partner, for the *fandango* carries within it all of the arousals of voluptuousness'. Popular indeed!

Of the numerous varieties that Scarlatti most surely heard in Seville, the Andalusian *fandango* in all its forms probably served as the principal source, its harmonic diversity being greater than any other. It was performed in almost every region of Spain as an Andalusian folk song and dance as far back as the 17th century, but its roots were established around the 8th century. The dance increased in popularity, becoming a favourite with the upper classes. In the *fandango*, instrumental passages between the *coplas*, called *falsetas*, are performed by guitars, *bandurrias* (a kind of flat-backed mandolin), *laudes* (lutes), *panderetas* (tambourine) and *castanets*. These interludes mainly re-establish the Phrygian mode and act as a type of rondo format. Intermittent resolutions occur in many passages, especially those associated with the Andalusian *fandangos*. I recorded a *fandango* by Padre Antonio Soler on my copy of a Portuguese harpsichord by Joachim José Antunes in the Finchcocks collection of musical instruments in Kent a few years ago, which can be heard online[28] as another interesting example for comparison.

I should at this point make mention of the *jota*, another song/dance related to the *fandango*, and although not classified as Flamenco, it provides influences of a different style. References to the *jota* are to be found in a music book from Alviva dating to the end of the 17th century. One cannot do better than quote from Anna Ivanova's account of the dance in her book *The Dancing Spaniards*, which gives a vivid description that engenders the atmosphere of the dance: 'The origin of the *jota* is obscure, although theories on the subject are not lacking. Spanish authorities on the subject differ in their opinions. Some claim it is Greek in origin and others that it is Arabic. The accepted home of the *jota* is Aragon, but something very like it in Spain is danced everywhere. It is alleged to have come to Aragon from Valencia, but when, why or how remains a mystery'.[29]

Rhythmically in triple time, the rapid footwork includes toe and heel movements, stamping of the feet, high springing steps for the men, lower for the women. *Tambourines*, *bandurrias*, together with voice and *castanets*, provide the simple musical accompaniment for the dance. Two frequent musical features of the *jota* are the basic tonic/dominant harmony, and the inclusion of ascending and descending thirds, often in triplets, and usually played on the *bandurrias*. This feature was quite common, and classic examples occur in a number of sonatas. K207 in E major[30] is a clever compilation of ideas from this dance. It opens with ascending and descending thirds, with a predominance of tonic/dominant; plus *castanet* effects that can be clearly discerned in the middle of each half. As an experiment, I once performed this sonata with two Spanish dance experts dancing along to the music - a successful experiment and great fun. Although residing some distance from Aragon, Scarlatti would have been fully aware of this popular dance ,as documented evidence state that dancers were frequent visitors to the palaces in the northern part of New Castile. An example by Santiago de Murcia can be heard on Baroque guitar, and in two danced versions.[31] Note the characteristic thirds in the last example.

Before concluding this article, I refer back to the sonatas many believe are linked to the *Semana Santa* Holy week processions that take place all over Spain ending on Easter Sunday. My wife Jackie and I have twice witnessed this extremely emotional devotion of faith in Seville, a spectacle that will forever remain in our memories. *Semana Santa* dates back to pre-Reformation times or even earlier, and is an event with which Scarlatti would have been very familiar.

Seville arguably holds some of the most elaborate processions during Holy Week. The *Semana Santa de Sevilla* is notable for featuring the procession of *pasos* (floats) carrying lifelike painted Religious figures portraying Our Lord's entry into Jerusalem, trial, crucifixion and burial; together with images of the Virgin Mary showing restrained grief for the torture and killing of her son. Some of the images are artistic masterworks of great antiquity. One of the most popular and beautiful images of the Virgin Mary depicting her Sorrows is the *Nuestra Señora de la Esperanza de Triana, 'La Reina y Señora de Sevilla'* (The Queen and Lady of Seville). The *pasos* (which usually weigh over a ton) are physically carried on the neck of *costaleros* (literally, 'sack men'), so named because of their distinctive and functional headdress. The *costaleros*, numbering from 24 to 48, are hidden underneath the platform of the *paso*, as it appears to glide through the streets on its own power. Historically dock workers were hired to carry the *pasos*, but from 1973 onward, that task has been universally taken over by the members of the confraternities who organize each procession. It is said that Andalucians talk to God during Holy Week, by singing the *saeta* which is their way of communication with the image on the float.The *saeta* is begun when the procession stops, and is usually sung from a balcony as the cavalcade reaches a specific point along the route from churches in the town to the Cathedral. It is a spontaneous prayer, an arrow of song directed at the figure of Christ, or the Blessed Virgin Mary (Madonna) that rests upon the ornate and often candlelit float.

It is suggested that the sonata in D major K490[32] represents this emotional spectacle. A sombre, punctuated rhythm pervades the piece, perhaps representing the muffled drums that accompany the float. The long drawn-out opening vocalization on *Ay* is focussed upon the image on the float, in an emotional expression of reverence and devotion that creates a unique atmosphere for the *saeta* to be performed. The melismatic flourishes can be clearly determined in this sonata with echoes of that discordant accompaniment in K212 mentioned at the beginning of this article. An interesting version of a sung *saeta*, a sound familiar to Scarlatti's ears sung during Holy Week can be heard online.[33] The singer directs the arrow of song with melismatic decoration at the image of the crucified Christ on the float before the procession moves on to the rhythmic beat of drums. In this example one can clearly hear the use of *portamento* and the familiar augmented second interval. Features of K491 in D major[34] compare with elements in the *sevillanas*, that includes an opening *compás* alternating between chords I and V.

K492 in D major[35] reminds me of the *fandango*, and both the above dances are performed after *Semana Santa* at the April Feria after *Semana Santa*. The left hand figuration at bars 26-35, and 81-89 in K492 forms a distinct imitation of castanet effects. This particular sonata has been described by Raphael Puyana as *Fandango Portugués*. Some claim that its roots are in the *Bulería*, but as this dance originated in the 19th century it would seem a false claim.

Throughout these examples we are constantly reminded of L'Augier's comment that Scarlatti 'imitated the tunes and melodies sung by carriers, muleteers and common people'. It should be noted though that Scarlatti never gives exact examples of the aforementioned dances, but blends numerous elements and characteristics that capture the very atmosphere of individual forms. Countless sonatas that draw inspiration from Gypsy native folk and guitar genre are not merely impressions, but constitute a legacy that truly evokes an impassioned and spectacular panorama of 18th century Spanish music.

Live links to all the scores and recordings mentioned can be found at https://hfmagazine.info/archive

Richard Lester studied with George Malcolm and has performed widely in concert and on radio and television. He is best known for his complete cycle of Scarlatti sonatas for Nimbus, and is currently recording all of Bach's keyboard works. www.richardlester.org.uk.

Notes

1 Richard Lester (ed), *Domenico Scarlatti, Five 'New' Sonatas for piano*.

2 For previous articles, see Richard Lester, 'The Performer's Approach to Scarlatti', *The English Harpsichord Magazine*, i/8 (April 1977), pp.223-226; 'Thoughts on Scarlatti's Essercizi per Gravicembalo', *The English Harpsichord Magazine*, ii/1 (October 1977), pp.10-12, 17-18; 'Flamenco Sketches: Part 1', *Harpsichord and fortepiano*, xi/1 (Autumn 2006), pp.28-33; 'Flamenco Sketches: Part 2', *Harpsichord and fortepiano*, xi/2 (Spring 2007), pp.12-16.

3 Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton, 2/1983).

4 Charles Burney, *The present state of music in Germany, the Netherlands and United Provinces* (London, 1775).

5 https://imslp.org/wiki/Keyboard_Sonata_in_A_major,_K.212_(Scarlatti,_Domenico).

6 https://imslp.org/wiki/Keyboard_Sonata_in_F_major, K.276_(Scarlatti,_Domenico).

7 https://imslp.org/wiki/Keyboard_Sonata_in_D_major%2C_K.119_(Scarlatti%2C_Domenico).

8 https://imslp.org/wiki/Keyboard_Sonata_in_D_major%2C_K.45_(Scarlatti%2C_Domenico).

9 https://imslp.org/wiki/Keyboard_Sonata_in_C_major%2C_K.548_(Scarlatti%2C_Domenico).

10 https://www.youtube.com/watch?v=GUFBHgiwt1w.

11 https://imslp.org/wiki/Keyboard_Sonata_in_E-flat_major%2C_K.193_(Scarlatti%2C_Domenico).

12 Barbara Zuber: 'Wilde Blumen am Zaun der Klassic: das spanische Idiom in Domenico Scarlattis Klaviermusik' in *Musik Konzepte* xlvii (1986), pp.27-28.

13 https://imslp.org/wiki/Keyboard_Sonata_in_F_major%2C_K.107_(Scarlatti%2C_Domenico).

14 W. Dean Sutcliffe, *The Keyboard sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style* (Cambridge, 2009).

15 https://imslp.org/wiki/Keyboard_Sonata_in_B_minor%2C_K.87_(Scarlatti%2C_Domenico).

16 Donna Edwards: 'Iberian elements in the Soṇatas of Domenico Scarlatti'. DMA dissertation, North Texas State University (1980).

17 Rafael Puyana: 'Influencias ibéricas y aspectos por investigar en la obra para clave de Domenico Scarlatti', in *España en la música de Occidente*, vol.2 (1985), pp.51-60.

18 https://imslp.org/wiki/Keyboard_Sonata_in_A_major%2C_K.182_(Scarlatti%2C_Domenico) and https://imslp.org/wiki/Keyboard_Sonata_in_A_minor%2C_K.188_(Scarlatti%2C_Domenico).

19 www.youtube.com/watch?v=cno__X_d_bw.

20 https://imslp.org/wiki/Keyboard_Sonata_in_F_minor%2C_K.184_(Scarlatti%2C_Domenico).

21 www.youtube.com/watch?v=Pt4Jd932auQ.

22 https://imslp.org/wiki/Keyboard_Sonata_in_D_minor%2C_K.141_(Scarlatti%2C_Domenico) and https://imslp.org/wiki/Keyboard_Sonata_in_D_major%2C_K.491_(Scarlatti%2C_Domenico).

23 https://imslp.org/wiki/Keyboard_Sonata_in_D_major,_K.492_(Scarlatti,_Domenico).

24 https://www.youtube.com/watch?v=l-z0q0imTqM.

25 https://www.youtube.com/watch?v=Y7mZFWJk_W0.

26 https://www.youtube.com/watch?v=I_K2KOBDePA.

27 https://imslp.org/wiki/Keyboard_Sonata_in_D_minor%2C_K.141_(Scarlatti%2C_Domenico) and https://imslp.org/wiki/Keyboard_Sonata_in_D_major%2C_K.491_(Scarlatti%2C_Domenico).

28 https://www.youtube.com/watch?v=KuPxUv5dgro.

29 Anna Ivanova, *The dancing Spaniards* (1970).

30 https://imslp.org/wiki/Keyboard_Sonata_in_E_major,_K.207_(Scarlatti,_Domenico).

31 https://www.youtube.com/watch?v=NhCHoDuHxAg and https://www.youtube.com/watch?v=bAiUYG-aWfM.

32 https://imslp.org/wiki/Keyboard_Sonata_in_D_major%2C_K.490_(Scarlatti%2C_Domenico).

33 https://www.youtube.com/watch?v=NEDXK97rjC4.

34 https://imslp.org/wiki/Keyboard_Sonata_in_D_major%2C_K.491_(Scarlatti%2C_Domenico).

35 https://imslp.org/wiki/Keyboard_Sonata_in_D_major,_K.492_(Scarlatti,_Domenico).