



Section A (b.14-61):

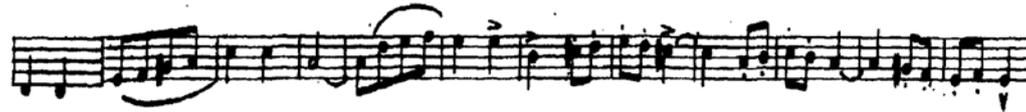
This section begins directly with A theme (b.14-61) in D minor with the 4th tone altered degree conferred on it by a very Arab character used range. Is simple invoice in its melodic and rhythmic, construction with white, black and eighth notes. Consists of two equal sentences, A (b. 14-38) and A' (b. 39-61), 24 bars divided into two half phrase of 12 each, a (b. 14-25) and a' (b. 26-38) in the case of the first phrase and a (b. 39-49) and a'' (b. 50-61) for the second:

Example n° 2

a Half phrase



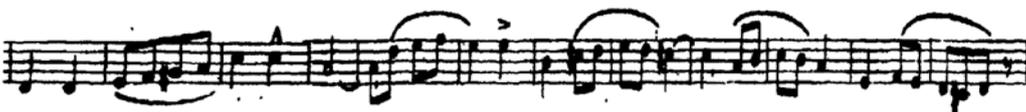
a' Half phrase



a Half phrase



a'' Half phrase



Both phrases are interpreted by the brass and only accompanied by drums and the serious section basis of eighth notes and setback in time:

Example n° 3



Section B (b. 69-146):

In the bar 69 begins the B theme (b. 69-93), on the same line as the previous theme starts and, therefore, without contrast with him. Consists of a phrase 24 bars in dynamic pianissimi (ppp), divided into two 12,

half phrase a (b. 69-81) and a' (81-93), which presents its more embellished melody with trills white envelope and semiquaver note groups:

Example n° 4

a Half phrase



a' Half phrase



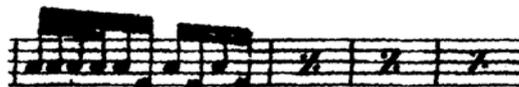
The percussion accompanies this theme with a rhythm of Moorish March:

Example n° 5

Box



Drum



Without previous link appears in the 93 bar a new theme is the second Fort or C theme (b. 93-122) in the key of D major, which is formed by an irregular and ternary phrase of 30 bars is divided into three half phrase 9, 9, and 12 bars respectively a (b. 93-102), b (b. 102-110) and c (b.111-122). In the first two half phrases melody is wind borne wood, but the third is split between wood and metal:

Example n° 6

a Half phrase



b Half phrase



c Half phrase



The percussion performed the same support in the previous theme. In the bar 123 repeats the first half phrase of B theme and then also attended another repetition, in the case of the first half phrase of the first Fort that ends the piece without coda nor conclusive sensation in the key of D major.

3 CONCLUSIONS

The main conclusions drawn from the musical analysis are:

- From the melodic point of view terms we find little expressive melodies, clear Arab flavor whose main characteristic is the simplicity. They are presented as two binary sentences 24 bars (12 + 12) and a ternary 30 (9 + 9 + 12). Dominate the joint degrees and logons are both anacrusis and tetics.
- The rhythm is the major innovation that has the piece, as it develops various ostinatos accompanying the different thematic materials as well as accompaniments to setback in charge of the major section. Uses rhythmic cells of sixteenth and eighth note with dotted, and combinations of 16th notes in groups of four; also the triplet passages in sections or topics link.
- Harmony featuring *A-Ben-Amet* is classical harmonic complications without difficult modulations. Begins in D minor tone and after few modulations to neighbouring tones as G major, ends in D major. Appear perfect cadences each topic and section to facilitate understanding of their structure.
- The form is quite classic, with a binary structure of two sections over an introduction: I + A - B. The first section develops A theme and *the first fort*, which first used the pace of progress in the percussion to create contrast and differentiate it from the previous topic. The second section presents B theme and *the second fort* in the tone of the subdominant.
- Expressive terms are trills on white or on black employees mainly to produce contrast. Uses the full range of shades of intensity and some nuance of articulation as the binding or the chopped.

There is no doubt that *A-Ben-Amet* marked a before and an after on the music for the entry Moorish. Its main feature is the accompaniment of percussion by the wide variety of instruments that employs and its treatment, in fact we must remember that the people of Alcoy (in the east of Spain) labeled it the nickname of "*the music of pumpkins*" precisely because of their pumpkins instruments include.