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The singing body in a zemic approach: The case of Miguel Garrido

Abstract: The aim of this article is to do a *zemic* approach to the *singing body*, that is, the body of the singer as a creator of meanings onstage, in a performative sense (vocal, gestural) as well as a configurator of identities (roles, gender, charisma, etc.), and how it could influence the music of the past. The chosen object of study has been Miguel Garrido, one of the most popular *graciosos* (comic actor) of the last third of the eighteenth-century Spain, specialized in short theatre, that is, *sainetes* and their sung equivalent, *tonadillas*. In fact, the selected repertoire has been the six solo *tonadillas* (for one voice) composed for him, housed in the Municipal Historical Library of Madrid. The reason of this choice is twofold. On one hand, Garrido's success as a comic actor (*gracioso*) was so important that these *tonadillas* allow to study how such a specific singing body could influence the composition of his repertoire. And, on the other hand, these six pieces for Garrido represent a rare exception in a subgenre like the solo *tonadillas*, which was principally performed by women. Fontanille's semiotics of the body and, especially, Tarasti's zemic theory have been revealed as excellent methodological frameworks to study at what extend the characteristics of Garrido as a singing body (his body and physical presence onstage, his charisma as a comic actor, his singing skills and his incarnation of roles, even women) influenced the composition of these pieces, made specifically for him.

Keywords: *tonadilla*, Miguel Garrido, singing body, Eero Tarasti, zemic theory, existential semiotics

1 Introduction

As singers we sing with the body: it is our instrument and our way of communicating with the world. Upon singing we project much more than an abstract voice, which has been especially problematic over the course of history. Listening to the voice permits us to empathize with its emitter from the body, since it does not merely consist of perceiving a mere disembodied sound, rather what Roland Barthes denominated the “grain of the voice” (1986): when we hear a voice, we are perceiving –feeling– also the body that emits it, its “grain”, and all that which it entails.

This manner of understanding the role of the singer departing from the body I term the *singing body*: the singer implies his body, as emitter of the voice sung, as

presence on the stage, as actor playing such and such character and, in general, as creator of meanings. I have arrived at this concept by means of a two-pronged approach: my own experience as a singer and my studies on eighteenth century Hispanic musical theatre, above all the *tonadilla*, a type of sung intermezzo, extremely popular across Spain during the second half of the eighteenth century. It consisted of a series of sung numbers, usually with very entertaining plots, drawn from everyday life. Throughout my research I have been able to observe that all the dramaturgic-musical elements of the *tonadilla* revolve around the body of the actor, understood principally in a double way: their individual body and the abstract bodies of the different roles that they would represent, normally caricatured social stereotypes¹.

The objective of this article is, thus, to study how the traces of the singing bodies were able to impregnate these works. This will be carried out based on a very special repertoire: the six solo *tonadillas* —for a solo singer, who goes onstage to expose something to the audience – composed for the most popular and charismatic comic actor of the last third of the eighteenth century: Miguel Garrido (Madrid, 1745 – Madrid, 1807). These six *tonadillas* are found in the Biblioteca Histórica Municipal de Madrid [Municipal History Library of Madrid] and are the following (with anonymous librettos):

- *El vizcaíno* [“The Man from Biscay”], with music by Antonio Rosales (1777–1778, Mus 168-11);²
- *El hidalgo admirado* [“The Astonished Nobleman”] (1779, Mus 88-19), *La humorada de Garrido* [“Garrido’s Joke”] (1786, Mus 92-1) and *Los celos de Garrido* [“Garrido’s Jealousy”] (s. a., Mus 183-11, Tea 219-183), with music by Pablo Esteve;

¹ I presented a few first ideas on the singing body in this Spanish repertoire, still roughly sketched in my article “Cuerpo tonadillesco, cuerpo cantante” (2015), where I already distinguished between individual bodies (concrete actors) and abstract bodies (those of the characters incarnated, stereotyped and caricatured belonging to Madrid society, like *majos*, abbés, *petimetres*, etc.). In the same volume Miguel Ángel Aguilar-Rancel (2015) and I coincided in using the same concept of the *singing body* for something very similar; however, his perspective is quite removed from mine in that he focuses on current staging of operas of the past, while my approximation addresses the intrinsic corporality of the works, that is to say, the traces of the singing bodies present in the musical documents themselves. I have continued in this line in my article “El cuerpo cantante en las tonadillas a solo para Miguel Garrido” (Pessarrodona 2019), winner of the 2nd prize of the Otto Mayer-Serra Award (2018) and the departure point of current work, although there it drew above all from the semiotics of the body of Fontanille, and here it deepens in the application of the Zemic model.

² A published transcription exists (Lolo and Labrador 2005) and a recording on CD (Garrido, 2003).

- *Yo soy un majito* [“I am a Little Majo”], with music by José Castel (s. a., Mus 110-7);
- *Las quejas* [“The Complaints”], with anonymous music and text possibly by Garrido (s. d., Mus 91-14, Tea 219-76 bis).

In dealing with works composed expressly for this actor, they allow an analysis of how a singing body so specific as his own could influence the composition of his repertoire.

2 Theoretical framework: Bodily dialectics and the Zemic model

Another objective of this work is to find an adequate theoretical framework to study the singing body that allows us to analyse the dialectic between different bodily identities depicted onstage. Just as Erika Fischer-Lichte expounds (2011: 159–162; original ed. 2004), the bodily presence of the actor onstage has historically been understood through the contrast between the *phenomenal body* of the actor (their physical body as being-in-the-world) and the *idealized body* of the character, created by the language of the work. Said very succinctly, it would correspond to the materialism / idealism duality, and as extreme examples of each one we would have *performance* and literary theatre. The dialectic between both types of body is fundamental to this work; however, between the real body of Garrido and that of the characters he could incarnate different degrees are found: one thing is the concrete physical body, another is how that body is constructed in its interpretations in relation with what the audience expected of him—in the majority of these works Garrido played himself— and another the physical concrete body incarnated in an idealized character. Likewise, Garrido belonged to a concrete typology of actor, the *gracioso* [the comic], a role belonging to Spanish theatre companies of the time specializing in comic roles, which also implied having to respond to certain conventions and expectations.

In my previous work on the subject (Pessarrodona 2019) I applied above all the semiotics of the body developed by Jacques Fontanille in *Soma et séma* (2004). However, here I would like to delve into the Zemic model of Tarasti, an extension of Fontanille’s theory applied to his existential semiotics. In both cases, theoretical frameworks that allow “greys” to be established between the phenomenal body and the idealized body are addressed. Said in a very succinct way, Fontanille distinguishes between the *chair* [flesh] as enunciative instance when material *principle of resistance/impulse*, but also when *position of reference*

and, likewise, the headquarters of the sensory-motor nucleus of the semiotic experience; and *le corps propre* [the body proper], that is the carrier of identity in construction and in becoming. Both entities together comprise the two faces of the *ego*: its physical bodily reality and its created image, constituted in and by the discursive activity, or as Fontanille says, the *Moi* [Me] and the *Soi* [Self]: “*la chair est le substrat du Moi de l’actant, et le corps propre est le support de son Soi*” [“The flesh is the substrate of the *Moi* of the actant, and the body is the support of its *Soi*”] (Fontanille, 2004: 23). The *Soi* is that part of ourselves in which the *Moi* projects in order to create itself through its own activity. But Fontanille differentiates two modes of construction of corporal identity “in *Soi*”: “*d’un côté, une construction par répétition, par recouvrement continu des identités transitoires, et par similitude (le Soi-idem), et, de l’autre côté, une construction par maintien et permanence d’une même direction (le Soi-ipse)*” [“on one hand, a construction by repetition, by continuous covering of transitory identities, and by similitude (the *Soi-idem*), and on the other hand, a construction by maintenance and permanence of the same direction (the *Soi-ipse*)”] (Fontanille, 2004: 23).

Eero Tarasti has broadened this theory within his existential semiotics passing it through the sieve of Greimas and the logic of Hegel. Said very succinctly, in the theory of Tarasti the relationship between the *Moi* and the *Soi* is articulated in four intertwining levels through the four modalities of being, easily comprehensible with the use of English modal verbs. Tarasti, following the semiotic “x” of Greimas, gives form to z in this dialectic between *Moi* and *Soi* (simplified as M and S) in what has been called the *Zemic model* (Figure 1).

M1-S4, *an-mir-sein*: our primary body, kinetic energy, desire, gestuality, our chaotic and fleshly physical existence. Primary kinetic energy, “*khora*” (“*will*”)

M2-S3, *für-mich-sein*: via habit, education and dialogue with others, our subjectivity reaches more stability and a identity. Musical identity, certain kinetic forms (“*can*”)

M3-S2, *für-sich-sein*: *Moi* reduced and subordinated to the *Soi*, to social practices and institutions. Individual solutions, applications, strategies (“*know*”)

M4-S1, *an-sich-sein*: abstractly normative aspect of our society, community and culture. Topics, norms, virtual categories, styles (“*must*”)

Figure 1: Tarasti’s Zemic model (source: Tarasti 2012: 135–138).

This proposal of Tarasti helps to understand the dialectic between that which belongs to Garrido, his most carnal *Moi*, and the diverse degrees of stereotypes and conventionalisms until arriving at the incarnation of an abstract or ideal character (S1). If we consider the modal verbs that Tarasti uses, we could establish the following:

- *M1-S4*: what Garrido *would do* from his body (in an instinctive manner).
- *M2-S3*: what only Garrido *could do*, his bodily identity.
- *M3-S2*: that which Garrido *knew to do* in that situation (as much his own as that of the character), his theatrical identity, Garrido as comic.
- *M4-S1*: that which *had to be done* in that situation, whether Garrido or any actor.

The principal difference between Fontanille and Tarasti is that the first understands his categories as bodily identities, while the second conceives them as modes of being within existential semiotics. In any case, as much the *Soi-idem* of Fontanille, as the intermediate levels of M and S (2 and 3) of Tarasti offer us the possibility of categorizing degrees between the carnal body of Garrido and his interpretive incarnations. In fact, Tarasti himself has proposed this Zemic model to analyse performative practice (Tarasti 2015: 213–248). This theoretical proposal is articulated precisely around the complex dialectic between the individuality of the actor and abstract norms, that arise in the two directions of the *z* – “from a concrete, sensual body towards abstract norms and values, or from these intelligible categories towards their gradual exemplification and corporealisation” (Tarasti 2015: 227) – through the four modes mentioned, simplified as M1, M2, S2 and S1: body, person (identity), social practice, and values and norms. Tarasti observes, as well, that in scenic interpretation signs do not necessarily have to ascribe to a concrete mode, but they can fluctuate according to the interpretive plane of the performance (what he calls “three worlds of performance”: natural world, narration or performance) and even change modes: for example, a performer’s spontaneous gesture belonging to his M1 can end up changing into a genre sign in some social practice (Tarasti 2015: 230).

This paper aims to take a step further: not so much to analyse the concrete performative practice of an actor, rather how it influenced the music composed for him. We will consider this following three axes: that of the creation of bodily identities through the different modes, that of the gestuality of theatrical action, and that of vocality.

3 Bodily identities of Garrido on stage

Miguel Garrido developed his successful career principally in the theatres of Madrid, which he joined in 1773 after various years working in cities like Murcia and Seville (Cotarelo 1899: 520; Pessarrodona 2019: 5). There he remained until his retirement in 1804, after a successful career of thirty-one years testified by the great quantity of works created for him that remain with us today, such as the *sainetes* [short farcical skits] of Ramón de la Cruz *La competencia de graciosos*,

Garrido celoso and *¡Válgame Dios por Garrido!* (Cotarelo, 1899: 520), as well as numerous scenic-musical works such as zarzuelas and, above all, tonadillas. His success was resounding, but it also had its downside, since they obligated him to work more than he would have desired. As Le Guin has confirmed (2014: 86) regarding this: “the players were little more than slaves to the public taste”.

The construction of the theatrical identity of Garrido drew on his physical image, which conditioned his *presence* onstage. In *Los celos de Garrido* Garrido begins by self-defining as “*arrellado*”, a deformation of “*arrepollado*”, that is to say, having the shape of a cabbage. Indeed, Garrido was short and fat, as is mentioned in a multitude of the works of his own repertoire (Cotarelo 1899: 520 and Le Guin 2014: 86); in fact, further on in this same tonadilla he calls himself “pygmy” and “*almoldiguilla*”, a deformation of “*albóndiga*” [meatball]. These comic descriptions coincide with the portrait *Garrido en traje de gitano* by Manuel de la Cruz and engraved by Juan de la Cruz, for the *Cuaderno de trajes de teatro* (Figure 2, left).



Figure 2: Comparison between the portrait of Miguel Garrido and that of José Espejo³ (source: supplement by Cruz 1777).

³ Museo de Historia de Madrid, Inv. 2505 and Inv. 3098, available online: <<http://www.memoriademadrid.es>> [consulted: February 20, 2017].

This physique corresponded to the theatrical stereotype of the comics in the eighteenth century, that in general were short and plump (Angulo 2005: 409). In Figure 2 we see that the portrait of Garrido is very similar to that of the other celebrated comic of the eighteenth century, José Espejo, from the same collection. In the context of Spain of the 1700s the body of the comic was unlike the social model of masculinity, represented onstage by the leading man, normally qualified as having “good figure”. An excellent example would be the actor Isidoro Máiquez, portrayed by Goya. Therefore, the very *Moi* of Garrido, his most carnal M1, coincided with the stereotype (S1) of the comic and it defined him as an actor. In fact, many works of the repertoire of Garrido show their capacity to comically take advantage of his carnal image (Pessarrodona, 2012: 324–326).

This presentation of our protagonist in *Los celos de Garrido* manifests as a two-part number in G major with two lyrics. The first part appears written according to the conventions of the genre: measures of 3/8 time with amphibrachic- and iambic-like rhythms that tend to accentuate the second beat of each measure, giving as a result rhythmic patterns similar to those of *zarabandas*, *tangos* and *habaneras* (Pessarrodona 2015c). The majority of tonadillas as one-off songs — previous to the consolidation of the tonadilla as an autonomous scenic-musical genre — found in the archives of Madrid’s public theatres housed in Biblioteca Histórica Municipal de Madrid, present these same rhythmic characteristics. Thus, it is possible that they stayed as remnants in the solo tonadillas to indicate the opening of the tonadilla (Pessarrodona 2015c). In fact, similar rhythms appear at the beginning of other tonadillas that are the focus of this study, such as *La humorada de Garrido*, *Las quejas* and *El vizcaíno*.

What is interesting with regard to the case we are currently occupied with is the end of this section, where a short transition in *Allegro* appears bringing us to the second section, and an *Andante* with the air of a seguidilla in 3/4 (Ex. 1). In these four measures Garrido expressly asks the audience that they look at him, with a deictic text in which he demands that their attention be directed toward his own body: “*ya se ve, / eche usted, / mire usted, / ya se ve*”. The insistence on this simple motive with which he sings this text — embellished, furthermore, with trills of the violins— suggests a comic interpretation where Garrido would show his physique, maybe with different postures for each one of his pleas. These measures flow out into the air of a seguidilla beginning with the text “*mire usted qué gracejo*” [“You look my grace”], a maximum expression of self-awareness of his charisma onstage. As a matter of fact, this charisma is the principal power of seduction of Garrido, which makes him worth being “*el amo del gallinero*” [“the king of the roost”], a type of “alpha male” amongst women. Esteve especially specifies the word “*gallinero*” [roost or henhouse], a reference to women, accentuating the syllables

with *staccati* and breaking with a silence the syllable “*ne*”, which suggests a particularly entertaining interpretation on behalf of Garrido. In this case the most carnal M1 of Garrido rapidly changes into his personal and physical charisma identity onstage, that is manifested through self-awareness of his charisma, his principal weapon of scenic seduction.

Something similar occurs with the tonadilla *Yo soy un majito*, although in a somewhat different modal plane. This tonadilla also begins showing the self-confidence of Garrido:

Yo soy un majito,
como ustedes ven,
hijo de Madrid,
me llamo Miguel.
Sé galantear
Desde mi niñez
a cuantas muchachas
me parece bien.
Tejo mis cabriolas,
bailo a lo francés,
canto tonadillas
de gusto y placer,
y en muchos asuntos
hago mi papel.

I am a little *majo*,
as you can see,
son of Madrid,
my name is Miguel.
I have known how to flirt
since my childhood
whichever women
I want.
I weave my cabrioles,
I dance in French style,
I sing tonadillas
with taste and pleasure,
and in many issues
I play my role.

Within the universe of tonadillas a presentation so self-indulging is significant. Habitually solo tonadillas began with a salutation to the audience, which normally included a *captatio benevolentiae* to regale them and earn their favour (Pessarrodona 2018: 30–31). Instead, in these tonadillas Garrido, aware of his success before the public, does not feel the necessity to earn their benevolence. He only does it in No. 3 of this same tonadilla, before singing a few *seguidillas* in a serious style.

These initial lines of *Yo soy un majito* are a perfect catalogue of the acting and personal talents of Garrido. He presents as a *majo*, that is to say, as a Madrilean very proud of his origins (Haidt, 2011: chp. 6 and 7). After he comments on his talent for conquering women, a power of seduction based more on his personal and physical charisma (his M2, as we have seen) than on his carnal physique, his M1.⁴ What is most interesting in this passage is how Garrido shows his theatrical identity: he knows

⁴ Nor in his real life, since according to the commissioners of the Theatre Council in 1788, Garrido lived “with his wife and in good conduct” (Cotarelo 1899: 520).

[Allegro] Andante

Oboes I-II *f*

Horns I-II *f*

Violin I *p* *f* *p*

Violin II *p* *f* *p*

GARRIDO

ya se ve, e che us - té, mi re us - té, ya se ve, mi-re us-té mi gra - ce - jo si me re - ce ser
mi-re us-té si es-te gar-bo no de-be... ser el

Bass *f* *p*

Ob. *f* a 2

Hn. *p*

Vn. I

Vn. II

GAR.

a - mo_ del ga - lli-ne - ro, del ga - lli-ne - ro.
due - ño_ de_a-quel ga-na - do, de_a-quel ga-na - do.

B.

Musical example 1: Pablo Esteve, *Los celos de Garrido*, No. 1, mm. 66–75.⁵

how to dance, he knows how to sing tonadillas and play very different roles. We are, then, standing before the construction of Garrido's theatrical identity that is created by similitude and repetition through his acts upon the stage (his *Soi-idem*

⁵ In these examples the French horns have been transcribed as they appear in the originals. Translation of the first lyrics: "As can be seen, / you see, / you look, / as can be seen. / You look my grace, / if it is worthy of being the lord / of the henhouse". Second lyrics: "You look if this panache / must be the lord / of that livestock".

according to Fontanille) and that would correspond to what people expected of him as an actor and a comic: his S2 according to the Zemic model of Tarasti.

Here the body of Garrido becomes present, once again, through small musical gestures. These lines are sung with an air very similar to that of the first number of *Los celos de Garrido*, this time in *Andantino*, 6/8 and a general D minor that alternates with its relative F major. Within this convention the *Moi* of Garrido is made between much blurting out and comic expressions, like the “*a la lilala*” with Phrygian major tones —to which perhaps he would dance— and in the diverse repetitions of the expression “*pipanfué*”, that insist on the rhythmic declaration of the initial syllable “*pi*”, giving the absurd word an onomatopoeic air.

Until now we have seen how Garrido incarnates himself on the stage and how his bodily identity would be constructed at least on the M1, M2 and S2 levels. By contrast, in *El hidalgo admirado* Garrido performs another character: a country nobleman who arrives to the city. The initial scene is frankly entertaining: the nobleman appears running onto the stage exclaiming the Latin expression “*exiforas, maleficium / exiforas, tentación*” as exorcism to avoid the temptations of the capital. Each lyric ends with the aside “*corre y se santigua*” [“he runs and makes the sign of the cross”], characterizing the extreme sanctimony of the character.

Esteve musically illustrates this appearance of the character in a style very unlike that in which we have seen in other initial numbers of the solo tonadillas for Garrido: in *Allegro* in B flat major and a binary measure with a profusion of dotted rhythms.⁶ In this case, this style proves to be an effective measure to represent the ridiculously solemn, sententious and moralist character of the nobleman. Hence, this music does not present the flesh (*Moi*) of Garrido, nor his body constructed as a comic, rather that of an external character, an S1, metaphorically representing an abstract body that is caricaturized and standardized. The music is used here as an element of characterisation, as if it were the costume or the makeup.

This musical representation contrasts with the attitude of the character onstage: running from one side to the other and making the sign of the cross repeatedly. The contrast between both gestures —auditory and visual— accentuates the comicalness of the scene.

Despite being a fictional, stereotyped and caricaturized character, in the musical representation of the nobleman the *Moi* of Garrido is present also in small gestures included in the musical discourse in a way that is more or less evident. For example, in mm. 125–129 of this No. 1 (Ex. 2) Esteve adds *staccati* to

⁶ In many tonadillas there is a style normally associated with Frenchness (Pessarrodona 2016b: 167–196).

accentuate the concepts that the nobleman criticizes, just like the entertaining repetition of various syllables with *acciacature*.

GARRIDO

de - pe - cu - nia, de pe - cu - nia, de pe - cu - nia, y o - tros de jui cio, y o tros de jui, jui, jui - cio.
la - ca - be - za, en la ca - be - za, en la ca - be - za, y en los bol - si - llos, y en los bol - si, si, si - llos.

Bass

f *p* *f*

Musical example 2: Pablo Esteve, *El hidalgo admirado*, No. 1, mm. 125–129 (voice and bass).⁷

We find something similar in *El vizcaíno* by Antonio Rosales, where Garrido parodies a Basque. But in this case the character of the Basque (which would be in principle an S1) is subsumed by the *Moi* of Garrido, found dealing with a mere pretext to deploy his comic recourses. For example, the fast time of the central couplets (*Presto*) and its incomprehensible text provides the passage with an air of a tongue-twister with clear comic intention (Ex. 3).

GARRIDO

[Presto]

Pan-dos, pin-dos, pen-dos, to-das e-ran nie-tas de Pan-dos Pi-ran-das, ma-dres, tías, a - buc-las.
Pin-dos, pues las o - tras es-ta-ban sol - te-ras, por-que, pan-dos, pin-dos, ya ca - sa-das e - ran.

Bass

Musical example 3: Antonio Rosales, *El vizcaíno*, No. 2, mm. 15–19.⁸

Therefore, we have observed that a dialectic is established between the standards and conventions of the solo tonadilla and the different bodily identities of Garrido, since in any moment of the theatrical-musical discourse small gestures referring as much to the gestual interpretation of Garrido as to his carnal and bodily presence can appear, above all in the scope of the *Moi*. They are gestures normally with comic intention that belong to what Tarasti (2015: 234) denominated the “performer’s mannerism, part of his personality” which is situated in the realm of the M2. However, although everything seems to point to gestures identifiable with

⁷ Translation of the first lyrics: “[some are empty] of money, money, money / and others of sense”. Second lyrics: “[they have too much wind in] the head, in the head, in the head / and in the pockets”.

⁸ Translation of the first lyrics: “Pandos, pindos, pendos, / all were granddaughters / of Pandos Pirandas, / mothers, aunts, grandmothers.” Second lyrics: “Pindos, the other ones / were single / because, pandos, pindos / were already married.”

Garrido, it would remain to be investigated until what point they are his own characteristics, individual and subjective, or if they form part of the habitual codes of the comics, contrasting them with the repertory of other contemporaries such as José Espejo, or Mariano Querol. In any case, these gestures bring to light the “essential tension of the ontological *semiotics*” that occur between the extremes of the *z* (Tarasti 2015: 227), used here as a comic recourse related to the very scenic omnipresence of Garrido, that tinges these works with *Moi*.

4 The sexualized body and gender identities

Within the carnal and bodily representation of Garrido onstage gender identity is also included. We have seen how in these tonadillas he boasts of his masculinity and powers of seduction, but not so much of his carnal *Moi*, his M1, but rather for his physical identity constructed upon the stage, his M2.

In this sense, *La humorada de Garrido* is especially interesting. It was surely one of the most successful interpretations by Garrido, given it was advertised in the *Diario Curioso, Erudito, Económico y Comercial* at least from November 6th to 15th, 1786, an especially long time for a tonadilla. The story in the press, obviously, does not reveal what is most important: Garrido appears dressed as a woman. This surprising appearance gives way with music in 6/8 and A major with a pastoral air —emphasized by the use of flutes in place of oboes— that might try to represent a femininity of a bucolic or idealized cut, that would contrast with the real aspect —comic, caricaturized— of Garrido dressed as a woman. Thus, the habitual rhythms, iambic- and amphibrachic-like, in the first numbers sung, are transformed into others that are more pastoral, like the trochaic ones: with a simple change of the rhythmic accent Esteve manages to *subvert* the *genre/gender* in this work.

This work plays with the fact the Garrido has meddled in a basically female realm: the solo tonadilla. Indeed, the six solo tonadillas for Garrido that are the focus of this work represent a rare exception, since the immense majority of solo tonadillas conserved were written for women. The reason is clear: these works take advantage of the powers of attraction of those charismatic actresses onstage through their words, voices, gestures. . . ultimately, their body (Pessarrodona, 2016a). Therefore, in *La humorada de Garrido* we find an entertaining tension between the masculine M1 of Garrido and the S1 of the solo tonadilla, the female body, that would coincide with the bodily M1 of the singers of tonadillas. It is, then, the Zemic model of Tarasti brought to its final consequences.

The tonadilla ends with a reverse of the initial femininity: while it began with a bucolic and idealized image of women, in the final seguidillas we see its most

“harsh” and urban version: *la maja*. As Garrido tells at the beginning of the number: “*En jarras plantadita / puesta en batalla / la que quiera camorra / salga a campaña*” (“Standing with my arms akimbo / ready for battle / the one who wants to fight / comes to the battleground”). The female *majismo* that it intends to portray — better said, caricaturize — is, then, highly aggressive, as we often find in this theatrical repertoire (Pessarrodona 2015a: 110). This aggressively *majo* temperament appears emphasized in the mm. 22–25 thanks to a passage with the air of a *fandango*, typical of the *seguidillas majas*. It was not the vain that the word *fandango* was a synonym for uproar and racket (Pessarrodona and Ruiz Mayordomo, 2016: 94).

5 Mimesis of theatrical action and the expression of feelings

The body of Garrido is also present in the theatrical actions represented by the music. It is, then, a body that develops the action through its movements, a *Moi* that becomes *Soi-idem* in its acts, but we will see that these gestures can be more or less spontaneous and individual, or stereotyped and stylized.

We have an excellent example in No. 3 of *Los celos de Garrido*, where Garrido imagines a fight with two rival actors of his, Antonio Robles and Sebastián Briñoli. Garrido explains the respective battles in such a vivid manner that he recreates them: the diegesis or *telling* turns into mimesis or *showing*, something very habitual in the solo *tonadillas* (Pessarrodona 2015b: 116–117). This number has two lyrics with parallel structure where each one serves to illustrate the corresponding battles (Ex. 4). The narration of each entrance of the enemy takes place in the relative B minor, where Garrido deictically indicates where his enemies would enter, and hereafter a very brief instrumental passage in *staccato* (mm. 16–18) takes place that makes us imagine the steps of the rivals almost in *mickey-mousing*. Second act, Garrido describes the military armament of the virtual rivals in nine measures with a tense harmonic development that increases the suspense. After a very brief musical bridge also in *staccati*, Garrido describes the beginning of the battle with various verses in which each one explains an action, as if it were a game of chess: first Garrido stands his ground, then he draws close to the enemy, etc. These actions are narrated/represented in a new harmonic progression, in this case from G major to A major, which adds tension to each action enumerated. Its melodic construction, individualized for each verse, would facilitate the gestural interpretation of each described movement. In fact, the word “*ansina*” (a colloquial deformation of “*así*”, like that) makes reference to the very posture Garrido would adopt upon the stage.

[Allegro]

Violin 1 *p* *f* *p*

Violin 2 *p* *f*

GARRIDO

Sal - drá el tal Ro-bles por a-quel la-do de es
 Sal - drá Bri - ño - li por o - tro la-do con

Bass *p* *f*

Vn. 1 *p*

Vn. 2 *p*

GAR.

co - pe - tas y es - pa - das, de es - co - pe - tas y es - pa - das to - do car - ga - do,
 mo - rri - òn y lan - za con mo - rri - òn y lan - za, y es - cu - do al bra - zo,

B. *p* *ten.*

Vn. 1 *f*

Vn. 2 *f* *p*

GAR.

to - do car - ga - do. } Yo me plan - ta - ré an -
 y es - cu - do al bra - zo. }

B. *f* *p*

Vn. 1 *p* *f*

Vn. 2 *f*

GAR.

si - na, él se me j rá a - rri - man - do, yo ter - cia ré la ca - pa, y el que - rrá dar - me un ta - jo.

B. *f*

Musical example 4: Pablo Esteve, *Los celos de Garrido*, No. 3, mm. 13–38 (without winds).⁹

⁹ Translation of the first lyrics: “That Robles will come / from that side / carrying round / ruffles and swords. / I stand in this way, / he will be approaching me, / I will slant the cape, / and he will want to cut me.” Second lyrics: “That Briñoli will come / from the other side / with helmet and lance / and shield on his arm.”

This passage manifests the capacity of scenic eighteenth-century music to imitate the gestuality of the action, which came to develop what is known as “comic realism”, present in the Italian *intermezzi* since the beginning of the century (Troy, 1979: 91–94). According to Wye Allanbrook (2014: 15), in the opera buffa of the eighteenth century, comic mimesis reigns, which is summarized by the motto “*enargeia* is *energeia*”, that is to say: “in opera buffa, vivid character depiction —*energeia*— is accomplished by *energeia*, or by showing us glimpses of men and women ‘at work’”. The characters are represented musically through the movement of their external acts, which unfolds “in constant gestural contrast – in the ‘dialogued style’, the ‘tone of nature’” within a steady musical flow (Allanbrook 2014: 16). Comic mimesis is present in the tonadillas since their beginning, and it could even be said that it was decisive in the construction of the genre as an autonomous musical drama (Pessarrodona, 2015b). It connects, in fact, with the general tendency of the 18th century Hispanic toward shows and theatrical humour more visual than literary or textual. In the case of the comics, this visual comicity had a great dose of gestuality, surely very influenced by the *Commedia dell’Arte* (Doménech, 2005).

In any case, the music of Esteve manifests the theatrical body of Garrido in relation to the action that is narrated. But Esteve coordinates the music not only with the theatrical gestuality of Garrido, but also with the imaginary bodies of Robles and Briñoli. Indeed, the musical mimesis of Esteve reaches a point of such efficiency that, with few notes, he succeeds in making the absent bodies present. They are not small spontaneous gestures close to the most carnal and personal *Moi* of Garrido, rather musical gestures associated, in a way more literal or more metaphorical, to a real gestuality onstage transmitted in a manner that is stereotyped by the music. Although the music draws near to the carnality of Garrido, it is situated on a more stereotyped theatrical plane that is closer to the S2. We could say, then, that it is not the body of Garrido that directs Esteve, rather the hand of Esteve that guides it.

Something similar although much more visceral occurs in those moments in which the music seeks to represent emotions. In this case a gestuality that is more kinaesthetic and facial than proxemic is dealt with. According to the treatises of the time, it is not so much about the mimesis of an external action, but rather the exterior expression of an interior emotion (Doménech et al, 2012: 43–44); although in the case of the comics and of a genre as comic as the tonadilla, this always must be understood as susceptible to exaggeration and caricature.

An especially interesting example is *Las quejas*, sequel of *La humorada de Garrido*, where he laments the women of the audience have ignored him since he appeared dressed as a woman. In its No.1 Garrido manifests his rage singing the expression “*hecho un veneno*” [“made a poison”] with an ascending *glissando* that shows his agitation (Ex. 5). Here we have the angry *Moi* of Garrido, exposed in such

a spontaneous manner that it seems an expression of his M1. This sensation of spontaneity comes highlighted by the contrast with what Garrido has sung (and perhaps what he has also danced) previously: the happy asemantic expression “*alajé*”.

Musical example 5: *Las quejas*, No. 1, mm. 56–77 (only voice and bass).

Further ahead, in the No. 3, is where Garrido expresses more clearly the feeling of sadness that jealousy provokes in him. As we see in Ex. 6, the words “*morir*” [“to die”], “*penar*” [“to lament”], “*sentir*” [“to feel”] and “*rabiar*” [“to rage”] appear accentuated with weepy apoggiaturas reinforced by the flutes. Afterwards Garrido laments in a passage in A Phrygian with raised third, typical of this repertoire, taking advantage of the harmonic instability of a music that does not resolve within the general environment of D minor. But the *Moi* de Garrido becomes patent in this music in two more concrete ways. On one hand, this passage appears written upon a pedal of A in the form of a *Trommelbass* of eighths, with which the anonymous composer (Esteve?) seems to want to embody the anguished beats of Garrido’s heart. Here, then, the *Moi* of Garrido would be represented through a type of iconic *hypotyposis* that permits us to hear the interior of his flesh, in a similar way – although considerably more subtle – as the representation of beats in the Italian comic melodrama.¹⁰ And, on the other hand, the painful *Moi* of Garrido is more palpable as he laments “ah” upon the semitone D and C#, accentuated by that of the bass B and A, that harmonically correspond to two Phrygian cadences in A major, divided by pauses to create an effect of *suspiratio*. In this case, although the composer would be that who directs the expression of Garrido’s feelings, it supposes a stylized plane closer to that of the S2 – the stereotyped beats of the heart – with gestures clearly destined for the gestural, exaggerated and comic expression of Garrido, his M2.

¹⁰ For example, the “*tippiti*” and the “*tappata*” with which Pergolesi reproduces the heart beats in *La serva padrona*.

[Allegro]

Flutes 1-2

Violin 1

Violin 2

GARRIDO

Bass

Es-to es mo - rir, es-to es pe - nar, es-to es sen - tir, es-to es ra - biar.

[simile]

Vn. 1

Vn. 2

GARRIDO

B.

3#

Fl. 2

Fl. 1

Vn. 1

Vn. 2

GARRIDO

B.

das! Que a - si a tu a - rre - bo - lla - do pu - dis - tes

Vn. 1

Vn. 2

GARRIDO

B.

ol - vi - dar ¡Ah, ah, ah, ah! Pe-ro na - di - ta a mí se me da.

Musical example 6: *Las quejas*, No. 3, mm. 39–65.¹¹

11 Translation: “That is to die, / that is to lament, / that is to feel, / that is to rage. / Ah, my women of the gallery, / how bad you treat me! / You have been capable / of forgetting me! / Ah, ah! / But I don’t care at all”.

The vocality of Garrido

Many of Garrido's comic recourses were related to the voice, which should have been flexible enough as to approach them with solvency and comicity. In fact, the main verbal vehicle of expression of the singing body is its voice, which almost always takes place in a sung manner. In this case of these tonadillas, Garrido had to be able to easily alternate between the sung and the spoken voice: although the *parolas* [spoken parts] were not consubstantial to the genre of the tonadilla, many of the most personal gestures of Garrido referred to the declaimed use of the voice within a sung discourse. This could go from spontaneous exclamations —like the “eh” of Ex. 5— to spoken interpolations to other members of the show, as occurs in the No. 2 of *Las quejas* where Garrido interrupts his sung discourse addressing the orchestra or the prompter in especially humorous moments.

In spite of the ambiguity with which the masculine voices in the tonadillas are written – almost always in the same key as women, C in the first line – , from these six tonadillas we can deduce that Garrido was a tenor: his habitual tessitura, according to the Franco-Belgic index, was written from F4 to G5, that sung in his voice would be an octave lower. It would not be strange that Garrido sing in his deeper tessitura in works of greater magnitude to help vocally differentiate roles.¹² In any case, Garrido would not be the equivalent of a buffo bass (Le Guin, 2014: 87). On the contrary, he would belong to the Hispanic tradition of comic male roles with high-pitched voices, like the comic tenor of the posterior zarzuelas.

In this sense the final seguidillas of *Yo soy un majito* and *Los celos de Garrido* become very interesting, since they offer two sung vocalities of Garrido that are absolutely different. In the first case, Garrido tries to demonstrate his vocal capacities singing a few virtuosistic seguidillas in “*Cantabille*” [*sic*].¹³ At the beginning of the sung part Garrido shows his “serious style” of singing with a passage full of fast ornaments that could indicate certain knowledge of the technique of *belcanto*. However, the vocal range only covers an octave between G3 (with an exceptional F#) and G4, his habitual tessitura. Therefore, the vocal virtuosity of these seguidillas (S1) would be adapted to the tessitura more comfortable for Garrido (his M1), helped moreover by the almost constant doubling of the first violins.

In contrast, the final seguidillas of *Los celos de Garrido* are consciously made for his vocal *Moi*. The whole central part of these seguidillas (mm. 35–127), where

¹² In fact, in the zarzuela *La fontana del placer* by José Castel (1776) the role that Garrido plays is written entirely in a tenor key, C in forth line, contrary to the other male voices —in C in first line – , and in the concertants he is in charge of the lowest vocal line (Castel, 2016).

¹³ The error appears in all parts, as caricature-like hyperitalianization.

Garrido explains/represents a musical function that he saw in Fuencarral, is a masterpiece by Esteve created for the overall skill of Garrido. Although the whole passage is worthy of commentary, we will center on the first subsection, where Garrido (mm. 35–64) praises the virtues of the village with a parody of religious music. In these measures the music presents a pastoral air in *Allegretto*, 6/8 and D minor (accompanied by the relative F major) to create the rural environment of the village. In this musical context, Garrido sings imitating the two extreme voices, the tiple and the bass, of an imaginary polyphonic work (Ex. 7). For this purpose Esteve deliberately plays with the extremes of the vocal M1 of Garrido: A4 is his highest note and C3 his lowest. Furthermore, the instrumentalization helps the vocal contrast: the tiple appears doubled only by the first violins in *piano* and *staccato*, while the bass is accompanied by all the instruments in a resounding *forte* in *staccato* (presumably *marcato*, since in original notation there was no distinguishing between these articulations). In addition, Garrido could use falsetto in the tiple, not only to more easily reach the A4 – a note that would already belong to his head register – , but also as a parody of high-pitched children’s voices.¹⁴

Oboes 1-2

Horns 1-2

Violin 1

Violin 2

GARRIDO

Bass

Sal - ve, i - lus - tre lu - gar de Fon - ca - rral, de Fon - ca - rral, de Fon - ca - rral,

(Tiple)

(De bajo)

Musical example 7: Esteve, *Los celos de Garrido*, No. 4, mm. 41–45.¹⁵

¹⁴ Other works for Garrido also suggest his ability to use falsetto, like la tonadilla *Las lecciones*, second part (1780), also by Esteve (Biblioteca Histórica Municipal de Madrid 114-10), where he parodies a female singing teacher intoning a few seguidillas majas in macaronic Italian and, literally, “in a woman’s tone”.

¹⁵ Translation: ‘Hail, distinguished place of Foncaral’.

Conclusions: Toward a *bodily turn*

Over the course of these pages we have seen how the singing body is given in a carnal way and is corporally constructed onstage through vocal and gestural interpretation, according to what is expected of each concrete singer and the role they are playing. However, we have seen a very concrete and especially complex singing body, that of Garrido, in a repertoire made for him in which he normally plays himself. This music incarnates the singing body of Garrido through an interesting dialectic between, on one hand, the conventions of the compositional practice of the genre, and, on the other hand, the flesh and the body of the actor, his M1 and M2, with musical gestures that the corresponding author knew to put in the correct place to facilitate the comic brilliance the audience expected of Garrido. These gestures are, then, the “grain” of Garrido present in the scores. As well, we have observed that the visual humoristic conception of this music can carry out the materialisation of absent bodies, as well as the bodily representation of stereotyped characters, for example through choreomusical topics such as march airs or seguidillas majas.

What is most interesting of the Zemic model of Tarasti is that it has served to bring to light the existing tension precisely between the various scenic identities of Garrido and the norms and conventions of the genre and allows, moreover, understanding that there are gestures that can fluctuate between different modes according to which interpretive plane we situate ourselves on. This is because in the commented cases the initial *z* of Tarasti is complicated with the implication of diverse *Soi*, “confronted” with the *Moi* of Garrido: the incarnated characters, the dramatic-musical embodiment of the action on behalf of the composer, the possible humoristic stereotypes of the genre and the comics, a school of singing learned, etc. The dialogue between these *Soi* and the *Moi* of Garrido is constant, since it is always present being works created expressly for him.

The most radical conclusion of the work would be that only a new Garrido could return to interpret these tonadillas in their fullness. This study on the *Moi* of Garrido would give as a result a new S1: a new ideal construct about how to interpret this repertoire based on the concrete corporality of Garrido. However, although it would be tempting to recreate a new Garrido, it is absurd to intend to dilute our bodily identity in that of a Garrido impossible to reconstruct. The purpose should be that us interpreters, would understand these works empathising with these bodies of the past from our bodily individuality, our *Moi*, to achieve an interpretation understood from the bodily dialectic. This type of analysis has to serve as incentive so that interpreters (singers and instrumentalists) and investigators between to understand this repertoire *from the body* and not only as mere notes written on the page. From here, it proposes then, a *bodily turn* for the study and the interpretation of this repertoire.

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