

Flamenco: an introduction

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To analyse flamenco music we can approach from many different perspectives from an anthropological, cultural, historical, (ethno) musicological, geographical, historical, gender studies, sociological, theoretical or based on performance practice... For some flamenco *aficionados*, ‘flamenco is a way of life’ (Heredia 2010, see also Pohren 1999) and a contemporary art declared *Patrimonio Inmaterial de la Humanidad* (Treasures of the World Heritage of Mankind by UNESCO 2010). At present, flamenco is performed by millions of musicians, dancers from all over the world (Spain, Japan, States, UK, etc.). Flamenco singer, Enrique Morente, before passing away, mentioned ‘now the world is *patrimonio* of the flamenco(s)’ making the world heritage of the flamenco musicians. So, where does flamenco originally come? According to José Manuel Gamboa: ‘*Flamenco, de Andalucía libre, España y la Humanidad*’ (Gamboa 2011).

Geography

From outside the Iberian Peninsula, flamenco music is generally associated with Spain, and with *Andalucía* in particular but it is not quite that simple (Washabaugh 2012).

Flamenco came to be associated with the Iberian Peninsula, its origins believed rooted in a particular area of what became known as *baja Andalucía*, the southernmost part of the Peninsula. Flamencologists love to draw an “imaginary triangle” or “circle” between the cities of Cádiz, Sevilla and Ronda to speak about the origins of the *cante flamenco*. Depending on their interests, they will open the triangle to include Huelva, Córdoba and la Unión (Murcia) but there are other cities, which are sometimes excluded, such as, Extremadura and many neighbourhoods of Madrid, Barcelona, Badalona, Sabadell, etc. Even some Andalusian cities, such as Granada, which are essential to flamenco history, are even sometimes left out of that “authentic” triangle.

Cultural/Identity

As a product of “Andalusia”, flamenco absorbed and displayed the varied cultural influences of the area and came to reflect strong regionalist sentiment, being fiercely embraced by numerous interpreters and aficionados as an “authentic” Andalusian art form/idiom. However, not all Andalusians identify themselves with flamenco. There are other folk and popular music in the region and flamenco musicians do not consider their music to be folk, but a very specialised, professionalised, rich music not easy to be performed collectively. However, through the years, flamenco’s history has been contested, with *flamencólogos* (flamencologists), self-appointed or university-educated, arguing as to the nature of its roots and cultural meanings. According to some popular discourses, as Peter Manuel has suggested, flamenco ‘emerged in the late eighteenth century, primarily from the corpus of Andalusian folk music, stylized and redefined by gypsy professional musicians’ (Manuel 2002). Some scholars argue that flamenco resulted ‘from an ancient and private tradition which the gypsies brought with them [to Andalusia] when they migrated from northern India,’ while others, like Luis Clemente, claim that, ‘flamenco is a young art, with only two centuries of existence [...]’ (Clemente 2006). Timothy Mitchell has suggested that flamenco ‘deals with the diverse groups and individuals who created and propagated this style,’ (Mitchell 1994) while *La Real Academia de la Lengua* (RAE) – the official institution responsible for regulating the Castilian Spanish language – currently recognises flamenco as ‘certain socio-cultural manifestations generally associated with the gypsy communities from Andalusia [...]’. Concepts such as authenticity, class and race are essential to understanding flamenco cultural history and will be mentioned in the following points.

The concept of Flamenco

Etymologically speaking flamenco has many non-credible theories, for example, the one associating the dancers with the birds or the one the flamenco are called flamencos because they sung like the singers coming from Flandes (Netherlands). Some of these theories can be found summarized in Felix Grande's book, *Memorias del Flamenco* (Grande 2010). Some interesting theories are, for example, the one of Blas Vega stating that the word flamenco is coming from the Arabic, *Felah-mengus* In Spanish *campesino errante* (nomadic fieldworker). However, Demófilo's theory, which is even used today, is that 'the *Gitanos* (Spanish Roma) were called *flamencos* or *castellanos nuevos* (new castellians)' which is related to the theory of Timothy Mitchell. What is certain is that around the 1860s the concept 'flamenco was first used as a synonym for the gypsy', explained by José Luis Ortiz Nuevo (2010). Faustino Núñez in his blog and José Manuel Gamboa, moreover, have suggested other synonyms for flamenco such as *gitano golfo*, *pícaro*, *inteligente* or *farruco- fanfarrón* in Felix (Grande 2010), as clever commercial denominations to unify what were previously called *cantes andaluses*, *bailes del país*, *canciones andaluzas*, *bailes de palillos* or *canciones gitanas* (gypsy songs). The concept of flamenco did not have the recognition that it has at present. Look at, for example, the title of Tomatito's album, *Soy Flamenco* (2013) a case which illustrates perfectly how a Spanish guitarist such as Tomatito feels proud to be called flamenco. In the 1920s when Federico García Lorca and Manuel de Falla created the *Concurso del Cante Jondo* (1922) flamenco did not have a good reputation so they preferred to use the concept "cante jondo" (deep song). Around the 1950s, Antonio Mairena and his preference for certain Andalusian-gypsy song forms, helped align flamenco so closely with gypsy sentiment. Flamenco comprises a collection of different *palos* (song forms/styles) which is distinct from la *baja Andalusia –cante gitano* or *cañi* ('gypsy song'), *cante hondo* ('deep song'). Through Mairena and Molina (1971) these specific Andalusian song types emerged as the traditional prototype, helping to lock flamenco in to something unchangeable. (See flamenco *palos/styles/forms*).

Alternative Histories

Flamenco can be analysed historically using a timeline by breaking its own history into different periods, naming major artists. Although, it is more interesting to analyse “flamenco history” conceptually or from the present to the past, as was done by José Manuel Gamboa in *Una Historia del Flamenco* (2004, 2011). These alternative histories are interesting in order not to repeat the chronological periods used by older flamencologists. However, to have a basic knowledge of historical key moments and the artists who were influential, it is very useful. Please note timeline up for debate:

- PRE-FLAMENCO (? – first half of the XVIII century)
- FLAMENCO (End of the XVIII- XXI...)
- CAFE CANTANTES (¿1870-1920?)
- OPERA FLAMENCA (¿1920-1950?)
- MAIRENISMO ¿flamenco “Renaissance”? (50’s)
- NUEVO FLAMENCO (70’s)
- FLAMENCO CONTEMPORANEO (TODAY)

Proto historia or Pre-flamenco

Some flamencologists go back in time to explain the roots of flamenco even to the *pallae gaditanea* (dancers from Cádiz) who were expected at parties in Ancient Rome. Maestro Manolo Sanlúcar to explain the Andalusian cadence, which is essential in flamenco music, goes back to the ancient music theory to explain the tetra-chord (four descendant music notes: A-G-F-E) which was named by Greeks theorists and Sanlúcar as Dorian or flamenco mode (which is now called Phrygian scale in modern harmony). ‘Spain’s Iberian Peninsula is a multicultural space, explored and formed throughout history by a host of peoples, from Phoenicians, Carthaginians and Greeks, to Romans, Arabs, Jews, Roma... Each contributed to the area’s current wealth of languages and traditions. The arrival of the *gitanos* (Spanish Roma) in the Iberian Península around the XV century has been essential for the development of flamenco. From Antonio Mairena times to the present, some scholars such as Luis López Ruiz continue repeating

that flamenco would not be the same without the re-interpretation of the Spanish *gitanos* but they do not consider *gitanos* as composers. We cannot agree with such a statement. Spanish Roma are not only essential to flamenco history but also are contemporary creators (compositions, *falsestas* and lyrics). However, it must be mentioned that flamenco music was and is created by Spanish Roma, non-Roma and non-Spanish musicians. Travellers have made an enormous contribution not only the romantic writers such as George Borrow. For José Manuel Gamboa early flamenco history has to be understood in parallel to the French revolution and the beginning was the Fandango. Miguel Ángel Berlanga researched the *bailes de candil* and pre-flamenco fandangos in the XVIII century (Berlanga 2000) but from those ‘Cadil nights’ to the *cante flamenco* the major step that turned flamenco into a real art form was the individualism, professionalism and the urban setting. As an example of a proto-flamenco guitarist one must mention Francisco Rodríguez “El Murciano,” with his Rondeñas (fandangos) and other variations which were notated by the Russian composer, Glinka, in his notebook in Granada between 1845-46. That winter in Seville Glinka met El Planeta, who is one of the most mythical flamenco musicians. According to Gamboa the *castañuelas* (castanets) or *palillos*, originate from the *Escuela Bolera* (The Bolero school) and later the flamencos created new techniques similar to what they did with the flamenco guitar. Cádiz, Triana (Seville) y las zambras del Sacromonte (Granada) are essential locations in understanding the creation of flamenco.

“The golden age of Flamenco?”

As previously mentioned, flamenco became to be what we understand as flamenco today thanks to the urban setting; artists became professionals, the specialisation of *cantaors/as* (male and female singers), *tocaors/as* (guitarists) and *bailaors/as* (flamenco dancers). An essential time in flamenco history is when *el cante* (the voice) began to be recognised individually and no longer needed to be performed exclusively in the company of dance; later we would see the same thing happen with the guitar.

Before flamenco followed the Paris style of the *Café Cantantes* the top artists were already performing in theatres. One of the major figures of this period was the singer,

Silverio Franconetti, who sang in the theatre and later owned his own *Café Cantante*. Thanks to Gerard Steingress's research about the flamencos performing in the theatres in the XIX century flamenco historiography changed. Before Silverio there were other famous flamenco singers from the "golden age", such as, El Fillo, who said one day that "Silverio [who was non gypsy] sang better than him and all the other gypsy singers of his period" (Gamboa 2011). There are many hermetic theories about the *gitanos* singing in a familiar gypsy environment (Grimaldos 2010) young flamencologist are trying to deconstruct. Flamenco, in connection with the concepts of authenticity and race 'when a musician has been recognised as a considerable talent in flamenco, and if that musician is a *gitano* ('Spanish gypsy Roma'), the concept of race soon becomes paramount, and questions of ownership and 'authenticity' come into play. Traditionally, from an outsider's perspective, the flamenco genre has been associated exclusively with the gypsy roma communities from Andalusia, with Andalusians as the appointed leaders in flamenco creation, interpretation, and practice. As a result of this, it has been implied that anyone else wanting to play flamenco, must live and become part of the gypsy Andalusian community. As previously discussed in the introduction for many Spanish Roma/gypsies and non gypsies, flamenco is more than music—it is a way of life'. (Bethencourt 2011).

El Café Cantante

Thanks to the XIX century diaries we have information about the *Cafés cantantes* (venues where flamenco was performed). Unfortunately these cafes were associated with knife fights. One famous mis-happening involved a famous flamenco singer from Malaga named "El Canario" who was killed outside one of those *Cafés cantantes*. Nevertheless, it is important to note that knife fights did not happen only between flamenco musicians. The proliferation of the *cafés cantantes* were due to tourism, and

the interest of those romantic travellers and flamenco aficionados. *Cafés cantantes* opened all around Spain, not only in Andalusia. One of the first Cafés opened in Seville in 1847 but according to Gamboa they were specialised in opera not in flamenco. Two of the most famous *cafés cantantes* in Seville were the Silverio (1881) and El Burrero (1888). Also, a notable mention is el *Café de Chinitas* in Málaga. Major flamenco artists of this period performed in those Cafés cantantes. For example, a singer from Jerez, Antonio Chacón “*el papa del cante*” (the father of the flamenco singing) sang in the Café of Silverio and Fosforito “*el viejo*” sang in El Burrero. Apparently, flamenco *aficionados* used to run from one café to the other to see which singer sang best. They would also go to see guitarists, such as Javier Molina, who played guitar for Antonio Chacón on his trips through Cádiz, Seville. Later they went to Málaga and Madrid where he made hundreds of recordings, some of those with the famous guitarist, Ramón Montoya. The flamenco guitar developed substantially from Maestro Patiño to Ramón Montoya. Another major figure of this period was the singer Manuel Torres. Many flamenco *aficionados* love to compare Antonio Chacón and Manuel Torres (some of their recordings can actually be found on Spotify). Additionally, there were many female singers and guitarists in the XIX, not only flamenco dancers. Probably the biggest name at the turn of the century was Pastora María Pavón better known in flamenco history as *La niña de los Peines* who had extensive knowledge of different *cantes* and recorded hundreds of them (See Cruces 2009).

Ballets, Opera Flamenca and the *Concurso de Cante Jondo*

In 1915 Spanish composer, Manuel de Falla, having knowledge of flamenco and the contemporary style that he absorbed in Paris, finished his first version of *El Amor brujo* to be performed in the Teatro Lara, Madrid by the flamenco dancer/singer, Pastora Imperio. Ten years later, Manuel de Falla re-wrote his masterpiece and performed it in Paris several times. Apart from Pastora Imperio's new version with Vicente Escudero there are other famous representations of La Argentinita and contemporary ones by Carmen Linares, Estrella Morente, Rocío Márquez and Marina Heredia (2015). Pastora, la Argentinita and the Catalanian Carmen Amaya, not only took flamenco to Paris but to the United States. Previously, we were able to find figures, such as, Carmen Dauset "Carmencita" filmed by Thomas Alva Edison to be seen in his kinestoscope. Thanks to the manager/producer Sol Hurok Spanish dancers, specially, Carmen Amaya "conquered" New York (See The New York Times 1941). The first period when flamenco musicians returned to the theatres was extraordinary, however, there was a group of intellectuals included Manuel de Falla, Federico García Lorca... who thought that "authentic" flamenco was disappearing. For that reason they created the first *Concurso de cante* (singing competition) in 1922. They did not allow professional singers to be part of the competition, however, Don Antonio Chacón, Montoya, Manuel Torre, La Niña de los peines were part of the jury and ironically the winner, apart from "El tenazas", a boy who later would be known as Manolo Caracol. He took flamenco to the theatre twenty years more. The Opera Flamenca must not be seen as the middle age of flamenco history. Excellent singers, such as, el Niño de Marchena performed in the theatres and although the *fandango* and *fandanguillos* were in fashion, the *cante jondo* was performed in smaller venues. According to José Manuel Gamboa the reason why flamencos shows in the theatres started to be called *Opera flamencas* was because of tax

issues so they paid less taxes for the shows if they were unsubscribed as Opera. In addition, it sounded loftier, unlike when they started with *Comedia flamenca* (flamenco comedy). The model to follow at the time was the tango singer, Carlos Gardel who visited Spain three times in the 1920s and had many friends among flamenco singers. Many of them followed his fashion. El niño Ricardo one of the most influential guitarists of this period also followed that style. There were other singers as Vallejo or Juanito Vallderama who have to be mentioned here and guitarist, Luis Maravillas. The wars came and not only the flamencos had problems to find food.

Anthologies, Flamencology and Mainerism

It would be the 1950s as the essential period of change due to the new socio-economical period after the Wars. In addition, new recording/reproduction technology and the new figures (artists and flamencologists) were about to look back and try to rescue the old “*cante*” including it in their performances and festivals.

The fever to collect folk songs, sounds of traditions, “which were going to disappear”, was in fashion and anthropologists, ethnographers, ethnomusicologists visited Spain as previous romantic travellers but this time with recording technology. Alan Lomax recorded flamenco music in Andalusia but also music from other parts of Spain, for example, Mallorca. In 1952, Edgar Neville directed and produced the film, *Duende y Misterio del Flamenco*, which was presented in Spain with prominent figures such as, Antonio *el bailarín* and Pilar López (maestra of Antonio Gades, Güito and Mario Maya...). In 1954 the first flamenco Anthology, *La Antología del Cante Flamenco*, was edited and presented in France by Hispavox. Perico *el del lunar* was the supervisor and recorded most *cantes* by different singers with vast knowledge of flamenco, such as, Pepe *el de la Matrona*, Rafael Romero... This Anthology was

followed by many others. There were other great flamenco guitar players at that time, for example, Melchor de Marchena, who played for Antonio Mairena; and from Jerez: Manuel y Juan Morao (family of Moraito chico, Diego del Morao); outside Spain, Sabicas and Escudero. They moved to New York and recorded together, played for dancers, such as, Camen Amaya and later they developed their own solo careers.

Although Don Antonio Machado y Álvarez, *Demófilo*, father of the poets Antonio y Manuel Machado, wrote down the first collection of *cantes flamenco* in 1881, flamencology would not take root until the 1950s at which time *Flamencología* by Anselmo González Climent was published being considered the first flamencology book of its kind. From that moment and with the creation of *La Cátedra de Flamencología* in Jerez many publications about the classification of the flamenco *cantes/palos* would end with the work, *Mundo y Formas del Cante Flamenco* (1963) written by the flamenco singer Antonio Mairena and professor, Ricardo Molina. Molina was also in charge of the II *Concurso de Cante Jondo* in Córdoba. Their influence, especially Antonio Mairena's, continues to be huge but his discourse contested when trying to establish which were the *cantes grandes* (important cantes with gypsy roots) or *cante chico* (the flamenco cantes with Andalusian/abroad influences). Those classifications still can be found in certain *peñas* (flamenco club). During this period, the first *peñas* were created such as the *Juan Breva* in Málaga although the oldest one is *La Platería* in Granada. As previously noted, 'historically, flamenco musicians adapted themselves to the venues they were performing in. From the theatre in Jerez in the nineteenth century, to the performances in the *cafés cantantes* in the "flamenco golden age", to the *ventas* and *cuartos juergas* (parties for wealthy Andalusian "gents") and now in the 50s in the summer festivals. Also, in the *peña*, which was a re-invention of the *café cantante* by the flamenco *aficionado* in the past century that came about as a

way of keeping flamenco indoors for the local aficionados. Although the *café cantante* of the ninetieth century could be compared to the actual *tablaó* (show for tourists), the *peña* recreates the imaginary community/familiar space for the local flamenco aficionado' (Bethencourt 2001).

Nuevo Flamenco

The new flamenco movement is related to the new socio-political change in Spain. During the dictatorship of Francisco Franco (1939–1975) flamenco was promoted as a political and social tool, which tried to establish a single national identity amidst Spain's vast cultural diversity. For that reason, there are so many anti-flamencos, not only the *generación del 98* (poets and writers), but even today many people associate flamenco with the regime and the *señoritos*. However, flamenco in relation to class and politics, has always been embraced "by the people who didn't have anything in the fridge" as stated by Paco de Lucía. This is going to change for certain artists but not for the majority of flamenco musicians. At least flamenco has now acquired recognition by institutions because it had been badly reputed for centuries.

There are various artists who personally experienced the transition to democracy who are essential to understanding the change: the search for freedom in the *cantes*, guitar harmonies and the performance's format, such as Paco de Lucía's sextet. Those artists are singers: Enrique Morente, Camarón de La Isla, Menese... and guitarists: Serranito, Manolo Sanlúcar and especially Paco de Lucía, who had an enormous influence on the following generation: Tomatito, Gerardo Núñez, Juan Manuel Cañizares, Vicente Amigo, but also on the singers Diego el Cigala, José Mercé, Duquende... and the dancers, Sara Baras, Israel Galván and even on the generation thereafter: Niño Josele, Diego del Morao, Estrella Morente, Miguel Poveda, Antonio Rey, etc.

According to Jose Manuel Gamboa 1975 was the year that changed the face of flamenco forever. Paco de Lucía's '*Entre dos Aguas*' became a number one hit turning flamenco into popular music.

Another crucial point in flamenco history is when Camarón de La Isla recorded his revolutionary masterpiece, *La Leyenda del Tiempo*, with Raimundo and Rafael Amador, Kiko Veneno and Tomatito. Apart from the flamenco musicians, members of the Andalusia Rock band, Alameda, also collaborated on this controversial recording made by the producer and composer Ricardo Pachón. The musicians who collaborated on this album had different musical backgrounds similar to the *Omega* from Enrique Morente. Gypsy guitarist Raimundo Amador had already been acquainted with other musical genres (blues and rock). As a result, a new globalised music thus emerged, one that may have been borrowed from flamenco, but, in its adoption of world popular music genres, is better defined as a 'transnational hybrid' (Steingress), a mixture of styles and traditions able to cross genres with renewed ease and expectation. This 'hybrid' music was conceptualised at the time as *Nuevo Flamenco* or later *Jóvenes flamenco* (young flamencos) by Mario Pacheco. However, it must be stated that flamenco is founded paradoxically upon a tradition of porosity and that contemporary flamenco practice is constantly pulled between innovation and tradition, where 'tradition' also means hybridity and innovation. From this new movement many bands were created in the 80s and 90s, such as, Ketama (flamenco- latin influence), Ojos de Brujo (flamenco-hip-hop), El Bicho (flamenco-Rock) Chambao and Fuel Fandango (flamenco-electrónica).

Flamenco *palos* (forms/styles)

Apart from the anthropological, geographical, historical approach flamenco music can be analysed (without trying to do what Antonio Maireda did) because as other traditions flamenco is in a constant evolution. However, there are many *compases* (rhythmic cycles), modal and tonal harmonies, structures that can be recognised after years of repetition. In 2012 William Washabaugh tried to define ‘Flamenco style’ but ‘Flamenco complex’ as conceptualised by Peter Manuel is not a singular ‘style’ but plural ‘many *palos*/ forms styles/’ as Manolo Sanlúcar sees it. Those are generally represented as a family tree (See different trees of *palos flamencos*). Also, flamenco can be considered as an idiom (if you know those codes, *palos*, rhythms, harmonies, structures) you would be able to join the musicians, as stated by flamenco guitarist, Gerardo Núñez. We are going to analyse some of those *palos* that were and are performed nowadays in contemporary flamenco.

Fandangos

One of the older *palos* in flamenco, which was “the dance” in the XVIII century according to Gamboa (2014), has many different variations depending on the geographical location. There are fandangos de Almería, Málaga and the most famous from Huelva, for example, the royal street in Alosno (Huelva) that Camarón de la Isla recorded in 1985:

Alosno, calle real del Alosno/
Con sus esquinas de acero/
Es la calle más bonita/
Que rondan los Alosneros/
Calle real del Alosno/

In traditional fandangos from Huelva, the one showed is a modern version, the *copla* (verse) contains five lines with 8 syllables in each line and the first and third lines are sometimes repeated. There are personal fandangos, which receive the names of famous

artists, for example, fandangos de el Gloria, or fandangos de Vallejo... Those flamenco singers created their own melodic and rhythmic variations. However, in all of them there is a $\frac{3}{4}$ groove transcribed in $\frac{3}{4}$ but showing the 12 beats of the *soleá* for example in David Leiva's transcriptions.

Fandango compás

(12)	1	2	(3)	4	5	(6)	7	(8)	9	(10)	11
1	2	3	1	2	3	1	2	3	1	2	
x	x	x	x	x	x	x	x	x	x	x	
Foot			Foot			Foot			Foot	Foot	

Harmonically, the traditional fandango is “bi-modal” according to Peter Manuel because the first part of the flamenco (lets call it A) repeats twice Eb9- E7 + the Andalusian cadence *por arriba* (Am- G- F- E) (IV – III – II – I) and the second part B the flamenco singing is accompanied by a tonal structure (I – IV – I – V – I – IV- I) and back to the Andalusian cadence. In between that basic chord progression flamenco guitarists add dominant 7s, for example, (G7) C – (C7/G) F – C – (D7/F#) G- C – F – E. In contemporary flamenco they can be found in any key with more passing chords.

Seguiriya

Seguiriya or siguiiya is considered *cante jondo* (flamenco deep song) (Mitchell 1994) as one of the oldest flamenco *palos* which comes from the *seguidilla* (style of dance/singing). The feeling of the seguiriya is the pain felt due to loss, i.e., death. Case in point, when a flamenco singer was asked how he was feeling after losing his brother he replied that he sang seguiriyas all night. Many seguiriyas start with Ay Ay Ay and then the *copla*/verse has 4 lines. The first, second and forth lines with 7 syllables and the third one with 11 syllables. The oldest *seguiriya* known in flamenco history was sung by El planeta:

A la luna le pido,
 La del alta cielo,
 Cómo le pido que saque a mi padre,
 De donde está metido

To the moon I ask,
 the one from the high sky,
 how I ask to take out my father
 from the place he is buried

The compás of the seguiriya can be associated with el *martinete* because it can be counted in 5 (as many flamenco dancers do) although it has a 12 beat cycle.

Dancers	1		2		3			4			5
	x		x		x			x			x
1	2	1	2	1	2	1	2	3	1	2	3
7	8	9	10	11	12	1	2	3	4	5	6

It is usually transcribed in $\frac{3}{4} + \frac{6}{8}$ time leaving the last beat of the $\frac{3}{4}$ after the $\frac{6}{8}$. (See David Leiva's transcription of how to accompany a seguiriya as an example).

Harmonically, traditional seguiriyas are played *por medio* (which in flamenco music means with the Andalusian cadence (Dm – C7/9- Bb – A) and will depend on the voice of the singer who will ask to have the *cejilla* (capo) placed high on any fret which transposed the chord sequence.

Soleá

Usually called *la madre del flamenco* (la mother of flamenco) La soleá, which comes from the Spanish word *soledad* (loneliness), also found as *soleares*, is another “flamenco deep song” which expresses a distinct loss from the seguiriya. The *soleá* is more about *abandono* (abandonment). The verse has 3 or 4 lines with 8 syllables. The following is an example of La *Soleá de la ciencia* sang by Enrique Morente in *Morente sueña la Alhambra*:

Presumes que eres la ciencia/
 Yo no lo comprendo así/
 Porque si la ciencia fueras/

Me habrías comprendido a mí/

The *compás* of the soleá has a 12 beat cycle usually transcribed in $\frac{3}{4}$ although the accents where major chord changes happen in the 3, 6 and 10 beats, and are moved from the 6 to the 7 in many contemporary examples. In Spanish, the 11, 12 is usually counted as 1 2 at the beginning of the cycle because the soleá ends in 10.

1	2	1	2	3	4	5	6	7	8	9	10
(11)	(12)										
	x			x			x		x		x
	x			x			➔	x	x		x

Harmonically, a traditional soleá is played *por arriba* (E - Am - Am - G - F - E). The A part is repeated once or twice depending on the *cante*. And the B part (G7- C - Am - G - F - E). See a basic soleá melody in relation to chord changes in the transcription below:

Cante Soleá

9 x2

Bulerías

The bulería is *cante* (singing), *baile* (dancing) y *toque* (guitar playing) from the middle XIX century related to the *soleá* and *jaleos* but with a faster tempo. Many soleás finish with a *bulería*. It is probably one of the more flexible contemporary *palos* which has mutated harmonically, rhythmically, played with multiple instruments (flute, electric bass, pianos, Txalapartas...) Many popular music songs are played in bulería *compás*. Listen to, for example, the Argentinian tango ‘Volver’ composed by Carlos Gardel,

sung by Estrella Morente in the film *Volver* by Pedro Almodovar. Traditional bulerías have the same 12 beat cycle as the soleá

Bulerías

1	2	1	2	3	4	5	6	7	8	9	10
	x			x			x		x		x

However, in Jerez they give a more $\frac{3}{4}$ groove or they break the 12 beats in two 6 + 6.

One can find bulerías al golpe $\frac{3}{4}$ (Foot, clap + clap) in old recordings. See transcription below:

The image shows a musical transcription for two styles of bulerías. The first style, 'Bulería de Jerez', is written on four staves: 'Hand Clap', 'Hand Clap 2', 'Foot', and 'Hand Clap 3'. The notation includes 3/4 and 4/4 time signatures, and various musical symbols like accents, slurs, and fermatas. The second style, 'Bulería al golpe', is written on the same four staves. The notation is written in a stylized, handwritten-like font.

Harmonically, traditional bulerías de Jerez are played *por medio* (A – Bb – C7/9 – Bb – A) sometimes going to Dm and E7 and using dominants C7/F# to go to F – B – A in the second part. Finishing in many cases *por fiestas* (for parties) with major chords A and E7 like the bulería from Cádiz (similar to the *alegrías* chord sequence). The modality/tonality will depend on the voice of the singer putting the capo, for example, on the second fret or third fret. There are whole books dedicated to the *Bulerías: 100 años a compás* (Calado 2009).

Alegrías

As explained by musicologists, such as, Faustino Núñez, the *alegrías* comes from the *Jota* (an Aragon dance). *Alegría*, in Spanish, meaning joy/happiness is a dance, singing and guitar playing... a style found in most contemporary flamenco performances. The *alegrías from Cádiz* are from the family of the *cantiñas* (usually played in C major) and usually sung about the Cádiz bay, the boats, the sea... and the times of the French revolution when the French army tried to conquer Cádiz. For example, famous lyrics sung by Pericón de Cadiz, Agujetas and Camarón de la Isla:

Qué desgraciaíto fuiste/
barrio de Santa María/
un barrio con tanta gracia/
y que de bombas recibiste.

In many cases in traditional flamenco the *alegrías de Cádiz* are introduced by a guitar *falseta* in the tone of the singer *por arriba* (E – B7/F#) (I – V) or *por en medio* (A – E7) using the subdominant IV and changing the tone with the capo. In contemporary flamenco *alegrías* are played in many different keys and using all kinds of passing chords but always making a reference to the tonal centre. The *compás*, very similar to the *soleá*, has some very expected off beats easily recognised by the hand clapping:

Alegrías

1	2	1	2	3	4	5	6	7	8	9	10
	x			x				x	x		x
	x	x	x	x				x x	x	x x	x

Tangos and Rumbas

Having the African/Cuban influence, tangos and rumbas are both binary *palos*. Thanks to the research of Faustino Núñez and Gamboa we now know the considerable percentages of their populations in Cádiz in the XIX. Many *tientos* in slower tempo finish with a *tango* which does have the *compás* or structure of the Argentinian genre, only the concept. The flamenco clapping in Spain for Tangos can be found:

Tangos flamencos

1	2	3	4	1	2	3	4
	x	x	x		x x	x	x
Foot				Foot			

As found in many tangos from Granada, the first beat will be hit on the soundboard of the guitar or foot and then we can find four crotchets or start with a rest and two quavers in the second beat and two crotchets in the third and fourth beats. (As an example, listen to Tangos del Pepico by Estrella Morente). The rumba has a similar structure. See transcription below:

	Tangos	Repiques	Flamenco Rumba
Hand-Clapping 1	4		
Hand-Clapping 2	4		
Foot	4		

There are Tangos-Rumbas, which have become very famous, for example ‘Como el Agua’ sung and played by Camarón de la Isla and Tomatito in París in 1987; the original composition, *Como el Agua* album was recorded by El Camarón, Paco de Lucía and Tomatito in 1981. Rhythmically, the composition is a flamenco Tango-Rumba in 4/4. As previously analysed this composition had a particular way of being interpreted using a rumba articulation in the rhythm, guitar strums and electric-bass, so it can be considered a hybrid. This gives the composition a rhythmic quality closer to more commercial music, which also can be seen in the repetition of the chorus. However harmonically, in ‘Como el Agua’, Paco de Lucía introduced Tomatito to what has become a musical characteristic in contemporary flamenco guitar, which is to play a flamenco form, with the guitar chords and position of a different traditional flamenco

form. In ‘Como el Agua’, the chord positions of a Granadina (a different flamenco *palo*) were used instead of tango chords. Camarón was singing Como el Agua and playing a traditional flamenco guitar, playing the tango chords on a traditional wooden peg guitar made by Conde Hermanos with the capo on the fourth fret, which gave him the root of the Andalusian Phrygian cadence in C#. However, Tomatito (as Paco de Lucía had done for the original recording in 1981), is holding the guitar (a machine head Conde Hermanos’ guitar) in a modern style, with the legs crossed, and is playing Como el Agua using the Granadina’s chords with the capo on the second fret. Both singer and guitarist were playing their guitars in the same modality (the tango-rumba had the same root, C# Phrygian). This kind of genre-breaking reinvention was later conceptualised by Norberto Torres as ‘Meta-flamenco’. In traditional flamenco, the flamenco guitarists and singers use certain chord shapes for each palo, so when, in contemporary flamenco, the guitarists use different chord progressions/ cadences of different palos as in the previous example, granaina chords to play tangos, then this moves the floor of the tradition and aficionados feel lost because they expect ‘other’ sonorities’ (Bethencourt 2011)

There many other *palos/cantes* however we do not have the time to analyse further here but they can be grouped into families:

- 1) From the **Fandango** family: rondeña, malagueña, verdiales, granaína (and media granaína), sevillana, and from Levante: cartageneras, mineras, taranta y taranto (with *compás*).
- 2) From what has been called “primitive” (singing without guitar accompaniment): **Toná**, debla, carcelera and martinete (this last one usually is sung with someone

doing *compás* on an anvil with a hammer), saeta (usually sang at Easter time), romances...

- 3) More “cante jondo” with 12 beat cycles usually accompanied by the flamenco guitar: **Seguiriyas**, cabales, serranas and liviana.
- 4) **Soleá** branch (12 beat cycles usually played with flamenco guitar) Soleá, la caña polo, and from the Soleá family: jaleos, bulerías, bulerías por soleá and soleá por bulerías... From the Jotas: Alegrías de Cádiz, cantiñas, romeras, mirabrás, caracoles.
- 5) **Tangos** branch we can find the tientos, tanguillos, marianas, farruca y garrotín. Most of them are binaries and usually transcribed in 4/4, 2/4, 8/4, apart from the tanguillos which are played mixing binary and ternary compás.
- 6) The last group or branch are called **cantes de ida y vuelta**. Cantes that apparently went to America and returned with new flavour, rhythms... for example, the guajira with the Cuban influence, rumba, milongas, vidalita, colombiana (specialists state that the last one was created in Spain).

Discography:

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Camarón, *La Leyenda del Tiempo* (Madrid: Polygram Iberica S.A., 1979).

Camarón, *Como el Agua* (Madrid: Philips- Mercury, 1981).

Camarón de la Isla y Tomatito. *París 87/88 Camarón* (Spain: Universal Music, 2000).

Carmen Linares con Gerardo Núñez trío, *Un Ramito de Locura* (Madrid: Universal Music Spain, 2001).

Diego El Cigala, *Picasso En Mis Ojos* (Madrid: 2005).

Duquende, *Samaruco* (Sanlúcar: Universal, 2000).

El Pele and Vicente Amigo, *Canto* (Spain: BMG, 2003).

Enrique Morente, *Omega* (Madrid: Karonte, 1996).

Enrique Morente, *El Pequeño Reloj* (Madrid: Virgin Record and Emi Odeon, 2003).

Enrique Morente, *Sueña la Alhambra* (Madrid: Emi, 2005).

Gerardo Núñez, *Calima* (Madrid: El Gallo Azul, 1999).

Gerardo Núñez, *Andando el Tiempo* (Germany: ACT, 2004).

José Mercé and Vicente Amigo, *Al Amanecer* (Spain: Virgin Records, 1998).

Juan Manuel Cañizares, *Noches de Imán y Luna* (España: Nuevos Medios, 1997).

Juan Manuel Cañizares, *Suite Iberia: Albeniz por Cañizares* (Spain: Sony and BMG).

Niño Josele, *Niño Josele* (Spain: BMG Music, 2003).

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Potito, *Andando por los Caminos* (Madrid: CBS, 1990).

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