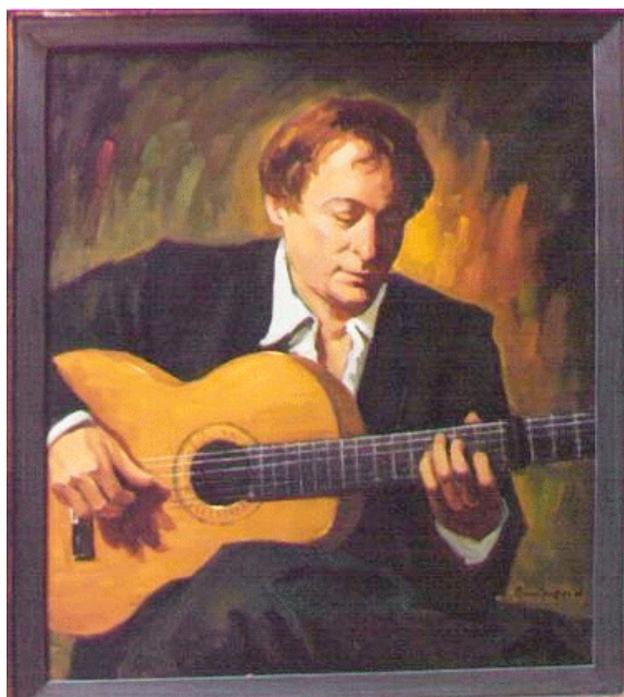


# **Introduction To Flamenco: Rhythmic Foundation and Accompaniment**



by

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**(Painting by Rowan Hughes)**

## Flamenco Philosophy IA

My own view of Flamenco is that it is an artistic expression of an intense awareness of the existential human condition. It is an effort to come to terms with the concept that we are all "strangers and afraid, in a world we never made"; that there is probably no higher being, and that even if there is he/she (or it) is irrelevant to the human condition in the final analysis. The truth in Flamenco is that life must be lived and death must be faced on an individual basis; that it is the fundamental responsibility of each man and woman to come to terms with their own alienation with courage, dignity and humor, and to support others in their efforts. It is an excruciatingly honest art form.

For flamencos it is this ever-present consciousness of death that gives life itself its meaning; not only as in the tragedy of a child's death from hunger in a far-off land or a senseless drive-by shooting in a big city, but even more fundamentally in death as a consequence of life itself, and the value that must be placed on life at each moment and on each human being at each point in their journey through it. And it is the intensity of this awareness that gave the Gypsy artists their power of expression. For the gitanos in the Morón del la Frontera, Lebrija, and other small towns around Sevilla (the cradle of cante flamenco) this consciousness was clearly evident in the sense of community among the artistic families and the value that they placed in their art.

Flamenco is an adult art and philosophy, in which the axiom that "if god is dead, everything is permitted" must be balanced by a secular humanism; with a sense of care and compassion about life in general and human beings in particular. As the struggle for physical survival and the necessity for competition for the basics of life become less relevant for man in the light of technological and social advances, the old mechanisms for "meaning" (religion, flag, greed) lose their relevance.

In the world (in the 60's and early 70's) into which the flamencos that I knew existed, these ideas (in a less modern sense) were expressed in the essence of their art. Certainly religion was irrelevant to their lives (except as required by Franco's Spain); after all, the Gypsies originally came from India with a completely different intellectual heritage than that of the Catholic church. Rather, the art of flamenco became a center of meaning for them, with a very real consciousness of the art to be preserved and passed from generation to generation as a justification for family. In this sense, music, dance and song in the secular world became their religion.

Flamenco is not an art without responsibility; the technical demands of the art required a discipline, complete with peer review (the grandmother chiding her grandchild for losing rhythm ("fuera compas, niño"). In Morón, the existential aspects of the cante were evident immediately - children were surrounded by the cante jondo from a very young age. Through the cante, they became aware of the consequences of consciousness of their existence early on; for the parents it was a solution of the problem of creating life in the face of having to teach the meaning and consequences of natural death - it was provided by the surrounding culture.

This perspective means that sexual motivation plays a secondary role in the serious interpretation of the art (indeed, attractive members of both sexes are often viewed as distractions unless they are flamenco aware, or "entrao"); rather it is an adult expression of existential ideas by both sexes in ways that are most attractive to their roles as men and women in preserving their dignities under these absurd conditions. It is an expression of the courage to face not only the consequences of existential consciousness as a philosophical principle, but a determination to express them with the essence of one's being in an art form that is highly technically demanding, requiring a deep commitment to mastery of even the basic techniques. For a flamenco artist, it requires facing them every day in technical practice - it is a race against time to master technique in order to be able to interpret and improvise meaningfully, and requires the courage to face the prospect of losing technique in the face of life's requirements for survival, or the fact of merely growing older.

This courage is often expressed by a sense of humor in the great flamenco artists as well; fully capable of expressing profound desolation, they are also deeply aware of the absurdity of extending this to a general characterization of life. Even the absurdity of human existence must be taken as a joke occasionally. As most performance artists are acutely aware, death makes life transient by its very nature; how can even the most meaningful expression have enduring meaning? In spite of the pressure to make products, the essence of the art is spontaneous performance (as expressed in improvisational technique - guitar, cante, and dance) rather than created "things"- on community artistic relationships rather than acquisition of material wealth.

In summary, Flamenco is an art of courage, dignity, and humor in the face of existential chaos - it is a codification of the search for human values in a world free of institutionalized superstition and an emphasis on these values as expressed in the art in defining the flamenco community. For these very reasons, however, flamenco (or a local variation of it) may become relevant as humanity comes to terms with itself and its condition of self-awareness. In the meantime, flamencos, hang in there! Your time may come!

# Basics and Rhythms

## Introduction

The purpose of this analysis is to introduce you to the fascinating and powerful world of Flamenco, and to provide the foundation for a basic understanding Flamenco rhythms, to enable you to accompany them with *palmas* (Flamenco handclapping), and count them for the dance.

The most important concept in Flamenco is *compas*; the general term for the uniquely Flamenco rhythmic cycles that form the common bond among flamenco artists in performance. The compas is inviolable in Flamenco circles - to lose compas ("fuera compas") is the cardinal sin in Flamenco performance.

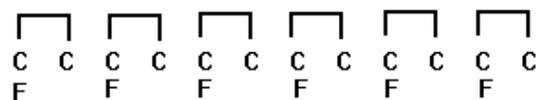
## Basic Rhythm

Flamenco rhythms are complex and precise; the most important “**palos**” (flamenco forms; “palo” refers to the cane with which the rhythms were beaten out on the floor in the absence of a guitarist) are expressed in unfamiliar permutations of 3/4 and 6/8 meter, with strong emphasis on polyrhythm, and counter-rhythm (these terms will be explained below), and it is necessary to build a strong inner “clock” as a reference against which these variations are felt.

The fundamental clock tick (**beat**) in Flamenco is set by the **quarter note**, with the **tempo** given by the number of quarter notes ( **q** ) per minute (e.g. **q** = 120 beats per minute).

Basic rhythm accompaniment can be performed by keeping the beat by tapping your foot on the beat (in quarter notes) and accompanying with hand claps (**palmas**) in eighth notes (i.e., two for each beat).

Note that each beat is grouped into two hand claps (i.e., a **note group**):



(F= foot, C = clap)

## Palmas

There are two techniques for performing palmas; palmas **sordas** ("deaf palmas"), and palmas **secas** ("dry" palmas). Palmas sordas are performed by striking the cupped palms of both hands together (not necessarily loudly), and are used for general accompaniment. In particular, they are used when the objective is to encourage the performance of other artists, especially the guitar or **cante** (song) in the serious moments of performance. Palmas secas are performed by forming an air pocket with the left hand and slapping the index, ring, and middle fingers of the right hand onto it, producing a sharp sound. These palmas are used to generate excitement; for example, por Bulerias at a fiesta, or at the finales of theatrical interpretations of the dance.



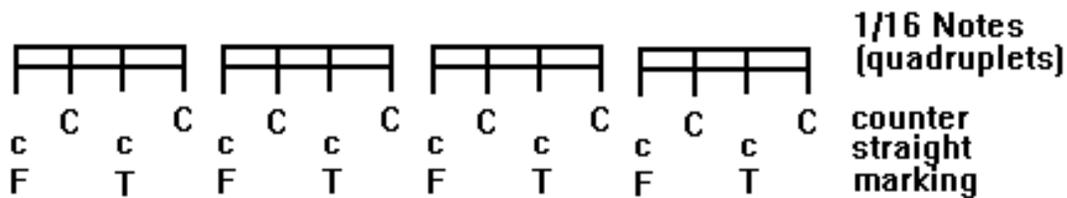
Palmas Sordas



Palmas Secas

## Counter-Palmas

Counter palmas (**contratiempo**) are performed by inserting handclaps into the "straight" palmas (palmas "**en seguido**") described above. One way of doing this is to use your foot and a click of your tongue to mark the straight palmas and insert your handclaps between these marks:



(T = Tongue)

Note that the notes are now sixteenth notes, grouped in quadruplets (four notes per beat).

## Compas and Counting

**Compas** (literally, “meter”) is the flamenco name for the way in which the **cyclic rhythms** of its music are expressed. Once the basics are understood, the true art lies in the subtle variations that enhance the music and contribute to the “**aire**” (artistic expression) of the performance. It is the “glue” that bonds the performers together in their various arts.

One reason that music makes sense is because beats themselves are grouped into cycles (i.e., **measures**), which often corresponds (e.g.) to the time duration of a chord in a chord progression or a choreographic phrase in the dance. The number of beats in the measure is given by a fraction called a **time signature**; for example, a time signature of 2/4 means that each measure is two quarter notes long ( $2 \times 1/4 = 2/4$ ). Beats within measures can be further subdivided into **note groups**.

When used in a Flamenco context, **compas** refers to the rhythmic cycles that characterize the Flamenco forms, which are often several measures long, with unfamiliar accentuations. Because the forms can be quite complex, you can **count** the compas to clarify the rhythmic cycles within a particular Flamenco form; to keep track of your position in the cycle, and to mark transitions between the various forms.

The rhythmic Flamenco forms can be divided into two families; those expressed in measures with time signatures with multiples of two beats per measure (the 2/4, 4/4 compas families), and those with multiples of three beats per measure (the 3/4, 6/8 compas families).

Note: technically, this is not quite correct, since the beat in a 6/8 measure is taken to be 1 ½ quarter notes (a “dotted” quarter note). However, with the possible exception of Sevillanas, Flamenco is poly-rhythmic, with the tempo set by the underlying quarter note beat.

Flamenco compas is counted in sequences of 4 counts for the 2/4, 4/4 families (e.g., 1, 2, 3, 4, 1, 2, 3, 4, etc.), and in sequences of 6 or 12 counts for the 3/4, 6/8 families. The 12 count compas cycles are expressed in terms of two or four measures depending on the Flamenco form and context. These concepts will be developed much more thoroughly later in this work.

In the real world (particularly in Spain), Flamencos often count inconsistently (or not at all) with respect to the time signatures, because of the complexity of the forms, particularly where polyrhythm or complex counter-rhythm is involved. In addition, the fundamental measures in the 3/4, 6/8 family have to be counted differently than the expected “classical” convention in important contexts.

Students can often be confused by the unfamiliar forms, and one of the purposes of this analysis is to count the compas structures consistently while drawing as much from traditional concepts as possible; pointing out the differences where necessary.

Advice - understand the compas structures yourself, but don't be drawn into arguments with Flamencos who may not have had classical training even at this basic level, especially your teachers. Just observe and assimilate the material on your own.

## Tempo

Tempo refers to the speed at which the fundamental beats (i.e., the quarter notes) are expressed (expressed in beats per minute, or b.p.m.). The beat is kept by tapping your foot either on **every** count, or **every other** count, depending on the tempo and time signature of the compas. In the faster rhythms, your foot will tap on every other count, where you'll tap your foot on every count for the slower rhythms. Needless to say, there is a grey area as performance speed changes where you might have to shift from one to the other.

When accompanying with palmas, you should feel all the compas against this steady tapping of your foot (except for the rhythms of Siguiriyas and Serranas, where the resolution phrase begins halfway through a 6/8 measure) since much of Flamenco will be syncopated against it, and it is your job to provide a steady foundation against which the performing artist can improvise.

## Note Groups (Basic Concepts)

Each count (or beat) within the measure can be subdivided into doublets, triplets, quadruplets or sextuplets for variation. These note groups are expressed within the meter and are closely related to technique and tempo (obviously, the faster the tempo, the simpler the note group to complete the technique successfully. Dancers should be particularly aware of their characteristics in the taconeo solos for the various dances; guitarists in the expression of their falsetas.

Combinations of note groups with measures (i.e., compas) can be quite complex in terms of counter/poly rhythm, and it is sometimes difficult to understand the underlying compas structure (the counting can always be made consistent if the form is in compas). **Mnemonics**, or vocalizations of the rhythms (e.g., saying “Rumpity Tump” aloud) can often be a useful tool in analyzing a given sequence.

Note Groups, Mnemonics, and Counting will be presented more thoroughly in subsequent sections.

## Guitar Accompaniment

Guitar accompaniment (and solo interpretation) is divided into two categories: **chording compas** (chords voiced by the guitar strums, or rasgueados that express the flamenco rhythms), and **falsetas** (musical scale/arpeggio sequences corresponding to jazz riffs).

Guitar techniques include the above mentioned Rasgueados, picado (picked scale runs), arpeggio, tremelo, ligado, “alza pua”, tapping, and many combinations of techniques unfamiliar to other forms of guitar playing.

## Castanets

Castanets (**castanuelas**, or **palillos**) are traditionally used with the regional dances; in particular, Sevillanas, Fandangos de Huelva, and Tanguillo de Cadiz. Their use is frowned on in the serious dances, since they detract from the use of the hands; they are used primarily if no singer is available to interpret the cante.

### A Note on Accompaniment

In the best of all possible worlds (we'll not mention the others), the purpose of the accompaniment is to establish and enhance the rhythm and to encourage the other artists to perform to the best of their artistic spirit and ability at their own performance level. To this end you can also encourage the artists by "egging them on" vocally; to do this authentically requires experience, of course, but you can start anytime, preferably by learning the names of your fellow artists.

Things you can say:

**Eso Es!**

That's it!

**Asi se (toca, baila, canta)!**

That's the way to (play, dance, sing)!

**Vamo' ya!**

Let's go!

**Toma!**

Take it!

**Que toma, que toma, .. !**

(in compas)

**Arza!**

**Ole!**

**(Toca ,baila, canta) bien o (toca ,baila, canta) en el campo!**

Sing well, or sing in the countryside! (Well, I dunno... you'd better all be friends for this one!)

For true flamencos, exciting an audience (of "civilians") comes in a distant **last** as an artistic preoccupation.

# The 2/4, 4/4 Compas Family

The 2/4, 4/4 compas family includes the following rhythms (further subdivided according to feeling and/or structure):

**Farruca**

**Tanguillo**  
**Zapateado**

**Tangos**  
**Tientos**  
**Rumba**

**Garrotin**  
**Columbianas**

**Zambra**  
**Danza Mora**  
**Taranto**

## 2/4, 4/4 Accompaniment

The Palmas accompaniment to the 2/4, 4/4 family of flamenco rhythms is fairly straightforward. There are two basic types; note that the 1st count (and in the second type, the third count) are silent. Musically, these are the most heavily accented beats, and in Flamenco the Palmas accompaniment is often silent on the accents to let other aspects of performance through.

## 2/4 Time Signature:

Three musical diagrams for 2/4 time signature, each showing two measures of Palmas accompaniment. The first measure of each pair has a half note on count 1 (marked 'F') and a half note on count 2 (marked 'C'). The second measure has a half note on count 3 (marked 'F') and a half note on count 4 (marked 'C').

- Diagram 1: First measure has a hat (^) over count 1. Second measure has a hat over count 3.
- Diagram 2: First measure has a hat over count 1. Second measure has a hat over count 3, with an 'and' between counts 2 and 3.
- Diagram 3: First measure has a hat over count 1. Second measure has a hat over count 3, with 'and' between counts 1 and 2, and between counts 2 and 3.

## The "Cierre" (Closure)

The closing phrase of 2/4, 4/4 rhythms is often called a "**cierre**" (close), and is characterized by a **redoble**, also often expressed with a **rasgueado** (guitar strum), or **vuelta** (dance turn) ending on count 3:

$\frac{2}{4}$  | 1 <sup>^</sup> C C | 2 and 3 <sup>^</sup> C | 4 |

$\frac{2}{4}$  | 1 <sup>^</sup> F | 2 and 3 <sup>^</sup> C | 4 |

$\frac{2}{4}$  | 1 <sup>^</sup> F | and 2 <sup>^</sup> C and 3 <sup>^</sup> C | 4 |

$\frac{2}{4}$  | 1 <sup>^</sup> F | 2 and a <sup>^</sup> C | 3 <sup>^</sup> C (4) |

Redoble

## 4/4 Time Signature:

$\frac{4}{4}$  | 1 <sup>^</sup> F | 2 <sup>^</sup> C 3 <sup>^</sup> C 4 <sup>^</sup> C |

$\frac{4}{4}$  | 1 <sup>^</sup> F | 2 <sup>^</sup> C and 3 <sup>^</sup> C 4 <sup>^</sup> C |

$\frac{4}{4}$  | 1 <sup>^</sup> F | 2 <sup>^</sup> C and 3 <sup>^</sup> C 4 <sup>^</sup> C |

$\frac{4}{4}$  | 1 <sup>^</sup> F | 2 <sup>^</sup> C and 3 <sup>^</sup> C 4 <sup>^</sup> C (4) |

# The 3/4, 6/8 Flamenco Compas Families

The 3/4, 6/8 Flamenco compas family includes the following forms:

**Soleares**  
**Solea por Bulerias**  
**Alegrias**  
**Alegrias por Rosas**  
**Caracoles**  
**Cantinas**

**Bulerias**

**Peteneras**  
**Guajiras**

**Siguiriyas**  
**Serranas**

**Fandangos (Grandes, de Triana)**  
**Tarantas**  
**Granadinas**  
**Rondena**  
**Malaguenas**

**Fandangos de Huelva**  
**Fandangos de Malaga (Verdiales)**  
**Sevillanas**

## Flamenco Compas Cycles

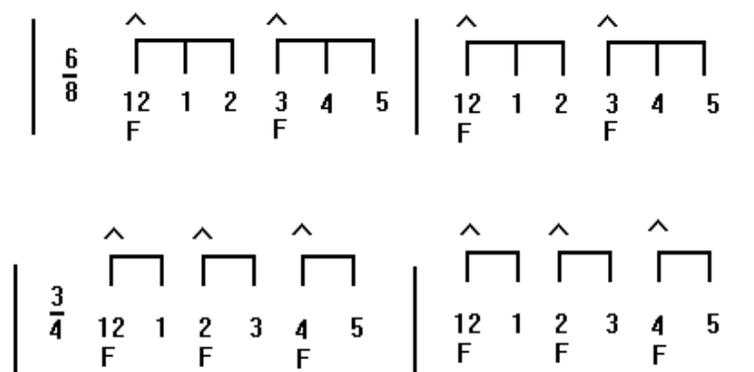
### 6/8,3/4 Accompaniment

The 3/4, 6/8 Flamenco compas families are the most important, at least as far as the serious aspects of the art are concerned. They are by far the most complex rhythmically, and students can spend years trying to understand the rhythms, especially if the teacher shifts back and forth between **bailes** (dances) or **toques** (guitar pieces) unless the rhythms are clearly understood from the beginning.

In this family of rhythms, the meter consists of **three** beats or multiples/variations thereof..

### The Six Count Cycle

It is crucial in the beginning to make a clear distinction between 3/4 and 6/8 meter (time signature), which in this context is a six count cycle, counted from "12" to "5". Consider a measure of 6 eighth notes (indicated by the vertical bars); these notes (i.e., counts) can be divided into either three groups of two or two groups of three:



Note that the accents (indicated by the inverted v's) occur on the counts of 12 and 3 in the 6/8 measure, but on the counts 12, 2, and 4 in the 3/4 measure. (A time signature holds for all the measures in a line, unless changed by a new one. In the latter case, the new time signature then remains valid unless it is changed again.)

The 3/4 and 6/8 metric structures are fundamental to the most important forms in Flamenco, since much of their rhythmic interest derives from polyrhythm; from the 6/8 performed against a 3/4 metric, and/or by performing the phrases in sequence.

## 12 Count Compas Structures

The reason the phrases are counted beginning with 12 in the above example is that there are two forms of 12-Count compas structures in Flamenco; those beginning on count "12" (as above), and those beginning on count "1" (as would be intuitively expected.).

1. Alternating measures of 6/8, 3/4 (or 6/4, 3/2) :

| (6/8) **12** 1 2 **3** 4 5 | (3/4) **6** 7 **8** 9 **10** 11 |

| (6/4) **12** 1 2 **3** 4 5 | (3/2) **6** 7 **8** 9 **10** 11 |

2. Four measures of 3/4 (or 3/8) counted:

| (3/4) **1** 2 3 | **4** 5 6 | **7** 8 9 | **10** 11 12

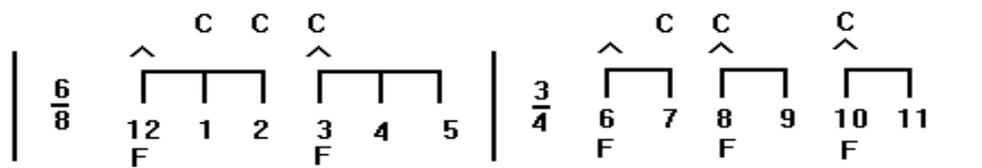
|

| (3/8) **1** 2 3 | **4** 5 6 | **7** 8 9 | **10** 11 12 |

These basic structures are further elaborated; polyrhythmically by overlaying accentuation of one form against the the harmonic, melodic and/or choreographic phrasing of the other, or by substituting one form of accentuation for another within the compas cycle. We will further expand these concepts in our discussion below - transitions between the two cycles are discussed in the context of the Jaleo (Chufra) rhythm in the section in Bulerias.

## The 6/8, 3/4 Twelve Count Cycle

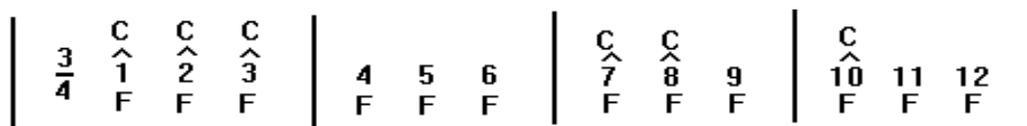
The 6/8 and 3/4 measures can be alternated to give one of the most important rhythm structures of Flamenco:



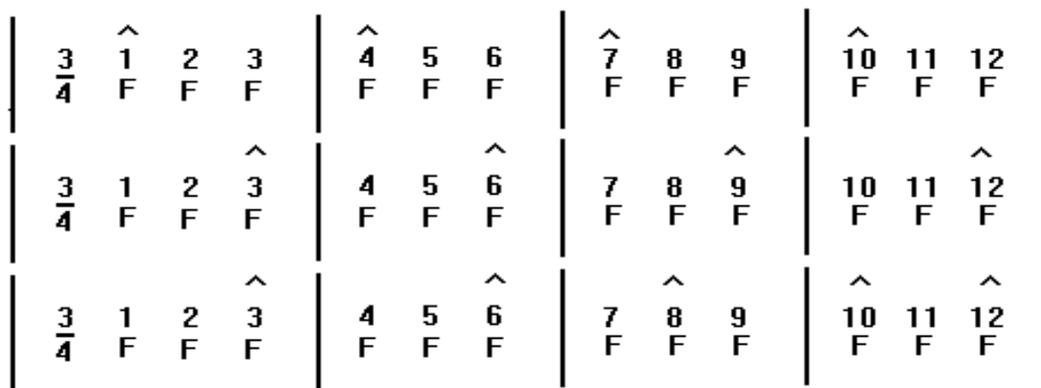
Note that (in this example) the Palmas accompaniment are on counts **1, 2, 3, 7, 8, and 10**.

## The 3/4 12-Count Compas Cycle

The 3/4 12-count compas cycle consists of four measures of 3/4 time. The same palmas accompaniment can be used as that for the 6/8, 3/4 12-Count cycle.



There are many ways of accentuating the 3/4 12-count cycle, as expressed in cante or footwork for the dance:

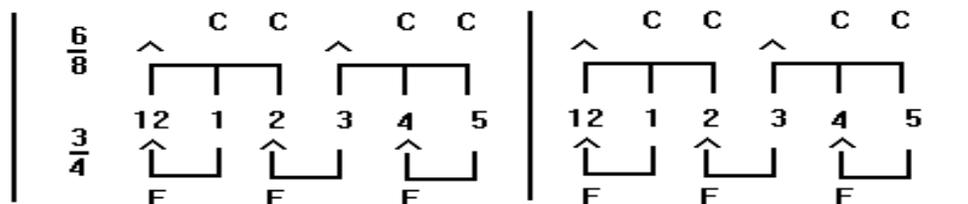


Note that in the last compas cycle, the accents are on the same counts as those of the 6/4, 3/2 (or the 6/8, 3/4) cycle.

## Dobles

Since the 3/4 and 6/8 measures have exactly the same duration, they are often performed simultaneously (this is called **polyrhythm**). One important example is the palmas accompaniment called **dobles** (doubles); this accompaniment is the foundation for Bulerias and Fandangos de Huelva, as well as appearing in numerous other contexts.

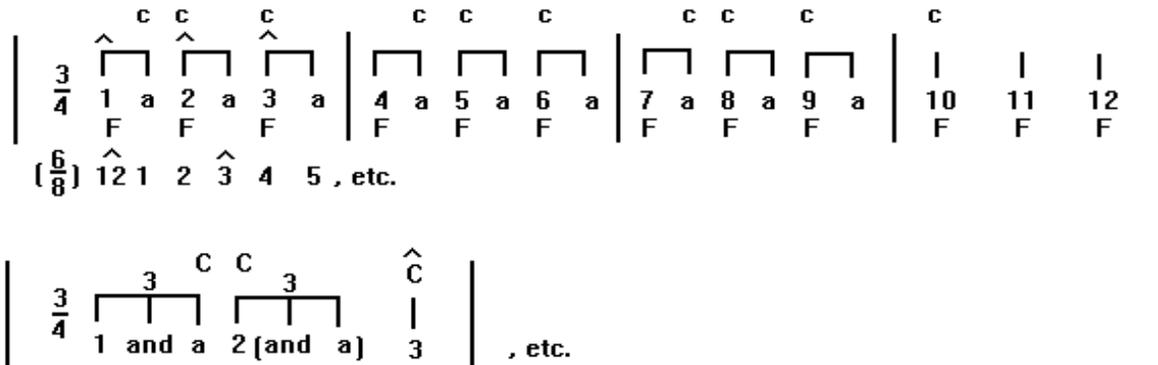
The Dobles are performed by keeping 3/4 time with your foot and clapping a 6/8 rhythm against it (note that the accented beats are silent in the accompaniment):



Note that your palmas clap on counts 1, 2, 4, and 5, against your foot taps on the even counts. (For Fandangos de Huelva, count 5 is usually silent). Since Bulerias can be either accentuated in 6/8 or 3/4 (or in 3/8 Jaleo/Chufra) and can change at a moment's notice, the Dobles accompaniment (for Bulerias) is always correct, even if not always the most appropriate.

### 3/4 12 Count Cycle (Revisited)

A version of the Dobles is often used to accompany the 3/4 12 count cycle (in all its possible accentuations). In the diagram below, note the correspondence in the first three measures between the counts of the 12 count cycle compared with those presented as a series of 6-count cycles. The Palmas accompaniment for these measures are similar to Dobles, except that the last handclap (on count "5"; e.g. "3 a") has been omitted. Also note that there is a clap on count 3 of the 12-count cycle corresponding to the "12, 3, 6, 8, 10" accentuation; in this case, (e.g., when accompanying the cante), the accompaniment of the second 3/4 measure is often omitted.



If the basic feeling of the compas is in triplets, the accompaniment is also felt in triplets, as in the second diagram.

Note: in modern guitar solos and taconeo solos, various combinations of the first three 3/4 measures above are replaced with 6/8 measures (usually measures 1 and 3; which gives a 6/8, 3/4 12 count cycle accentuation **within** the normal 12 count compas. This is a direct example of the "two tempo" approach to counting; the first and last two-measure sequences would be "fast tempo" 12 count cycles - with all four measures counted as one "slow tempo" 12-count cycle).

### Llamadas and Desplantes

Llamadas ("calls") and desplantes are used to signal transitions between sections of the dance (and guitar solos). Llamadas can occur in both types of families; the word "desplante" is often reserved for a traditional break in Bulerias (and the Alegrias family) that consists of two 12-count compas cycles, and accompanies a harmonic phrase of the cante called the "cambio". Within the 2/4, 4/4 family, a llamada consists of 4 measures; within the 6/8, 3/4 family a llamada usually consists of a single 12-count cycle, finishing on count 10.

The concept of **resolution phrase** ("answer" phrase) is similar to that of the llamada. As mentioned earlier, much of the music of Flamenco occurs in "question/answer" phrases. For the 12 count 3/4 compas phrasing, you can often think of measures 1 and 3 as "questions", and measures 2 and 4 as "answers", with a final "answer" extending from count 10 through count 12 (i.e., measure 4). Other Flamenco forms have different resolution phrases which will be discussed in later sections.

You can also think of a resolution phrase as the "period" at the end of a musical "sentence" (phrase).

## Flamenco Phrasing

### "Question-Answer" Phrasing in Flamenco

The important concept of "question - answer" phrasing is also often expressed as tension-release in choreography, theme-countertheme in verse, or A-B phrasing as general structure. In rhythm, the "answer" is often referred to as a "resolution phrase", since a preceding sequence builds up tension which is "resolved" by the following phrase. The cycle of tension-resolution repeats and is responsible for much of the musical and emotional interest in Flamenco (as well as music in general). For this reason, the metric structure of flamenco is most often in multiples of 2 measures, whatever the time signature, although in Bulerias phrasing the artist can use odd multiples in flights of improvisation.

### Harmonic Phrasing

The basic harmonic expression of question-answer phrasing is in the dominant 7th to tonic chord progression in the major and harmonic minor, and in the last two chords of the Andalusian candence (e.g. Am -> G -> F -> E) for the Phrygian mode (e.g., F -> E). In the latter case the F chord acts as the "dominant 7th" ("question") to the "tonic" ("answer") E or A. Often the question-answer sequence is extended to a longer phrase, e.g. (A Phrygian Mode, Bb -> A):

| Bb -> A | Bb -> A | Dm -> C -> Bb -> A |  
Q    A    Q    A    Q    A    Q    A

Here a rough indication of phrasing, analogous to measures in music, is indicated by the vertical lines. Notice that the last phrase actually can be thought of as a long question containing two smaller questions within.

### Metric Phrasing

For the 2/4 and 4/4 compas structures, question-answer phrasing follows the meter closely; that is, a question is expressed by a measure in the dominant 7th, and is resolved by an answer measure on the tonic chord; a single question/answer sequence of two measures is one chording compas. (Of course, a sequence can be in multiples of 2, including the resolution phrase for extended sequences; i.e., multiple "questions", with one "answer").

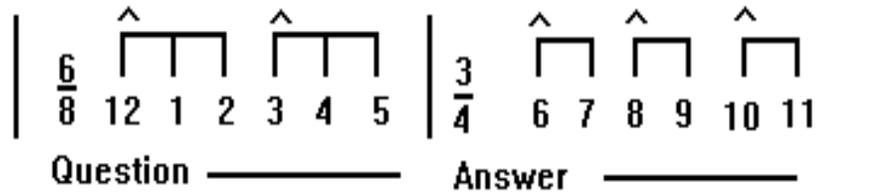
The simplest phrasing in this family is performed as straight sequences of 2/4 or 4/4 measures, using harmony to create the phrasing.

### 6/8 "Questions"

The 6/8, 3/4 compas structures of Flamenco are more complex. Much of the rhythmic interest in these structures is generated by contrasting the 6/8 measure with the 3/4 measure, either by performing them simultaneously (e.g. polyrhythm, "dobles" palmas), or by alternating measures (e.g. the 12 count compas for Bulerias).

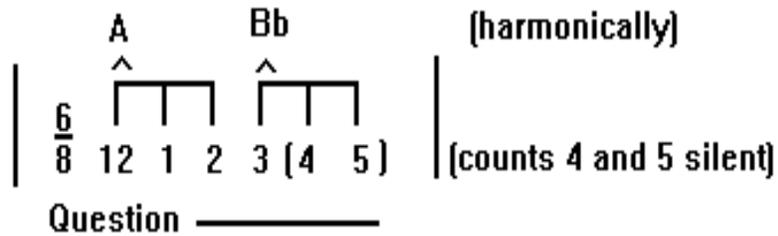
In Flamenco, the 6/8 measure is always a "question"; a 3/4 measure can be either a "question" or an "answer" (resolution phrase), depending on the context.

The 6/8 measure in this context is the “question”, followed by the “answer” (or resolution phrase):

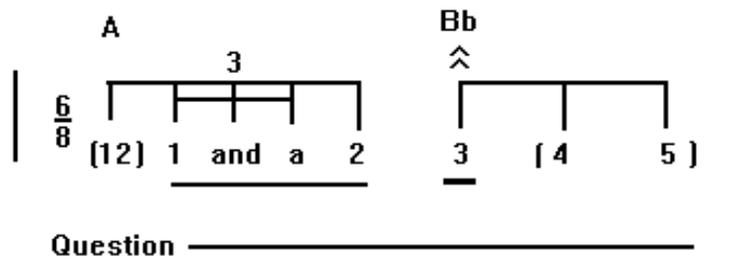


Here the 10th count is often felt as a "Pivot" or transition point for subsequent phrases, with the 11th count de-emphasized to prepare for the next cycle.

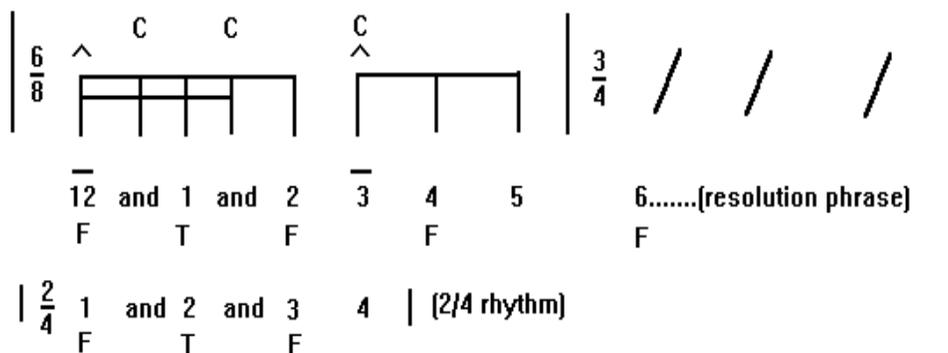
The 6/8 “question” can be emphasized rhythmically and/or harmonically, e.g:



and/or by leaving the count 12 silent and leading up to the 3 with an anacrusis (the “1 and a 2”):



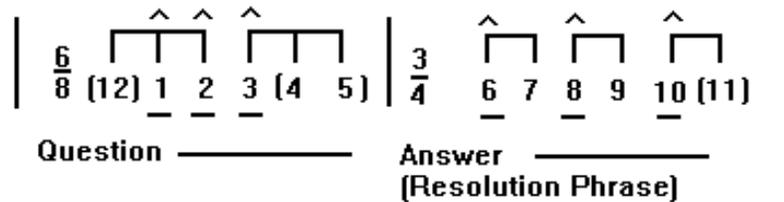
This phrasing is expressed on the guitar by rasgueado and in the dance by taconeo or choreography ( in the form of "pelizcos"). Here’s an example of counter-palmas accompaniment for a 6/8 “question”; note that it has the same form as the third counter-time example of accompaniment presented in the 2/4 section:



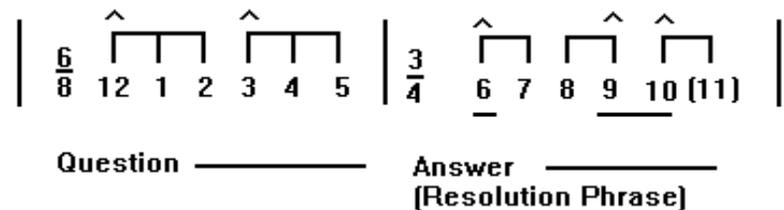
### 3/4 "Answers" (resolution phrases)

There are basic three forms for accentuating 3/4 measures in Flamenco. As with the 2/4 compas phrases, a series of 3/4 measures can be expressed as a series of questions, finally resolving to a different 3/4 pattern as a contrasting resolution phrase. Harmonically, the phrase can resolve for the full measure (at count 6 at the beginning of the measure), or at the pivot point (resolving to the tonic on count 10).

When considered as a resolution phrase, the **first** form is expressed with accents on counts 12, 2, and 4 (or 6, 8, and 10 in a 12-count cycle). For example, this phrasing is often performed as the ending of a llamada. It is also expressed as counts 10, 11, and 12 of the resolution phrase in the 3/4 12 count compas of the Soleares family:

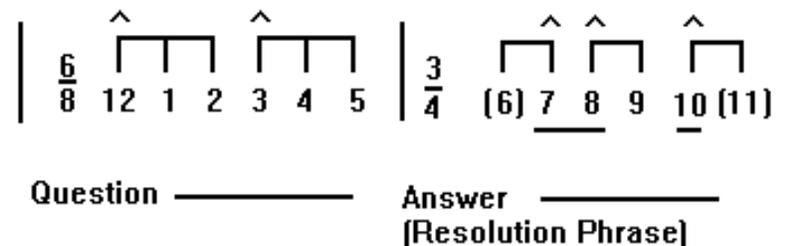


The **second** type of resolution phrase is performed by accentuating counts 6, 9 and 10:



Here counts 9 thru 10 are often performed as a "redoble" (e.g., 9 and a 10); choreographically as a turn (vuelta), and as rasgueado on the guitar.

The **third** type of resolution phrase leaves count 6 unaccentuated, but emphasizes counts 7, 8 and 10:

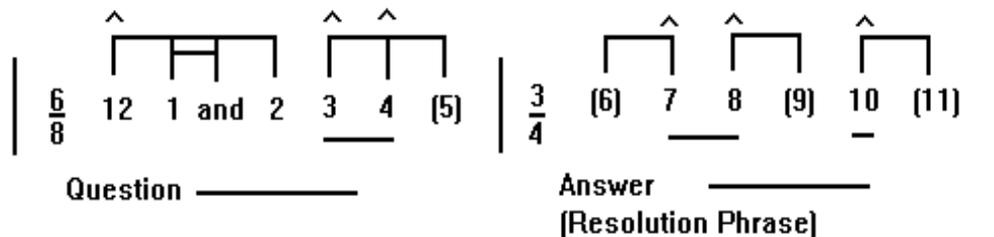


This is a way singers often feel the compas, especially in the **cambios** (a brief switch to the related major in the copla form of Bulerias and Soleares).

Note that in the latter two compas structures the 9\_10 and 7\_8 counts form small sub phrases. As suggested above, these can be performed by rasgueado, turns, pelizcos, redobles or many other artistic devices. Notice, however, that the phrasing ends on count 10 (the pivot point). Experienced artists will occasionally carry a phrase thru to the next compas cycle as a way of generating continuity, but it is not recommended for beginners or in extended sequences, since the compas can lose its force without strong resolution, unless the artist is very careful.

## Polyrhythm

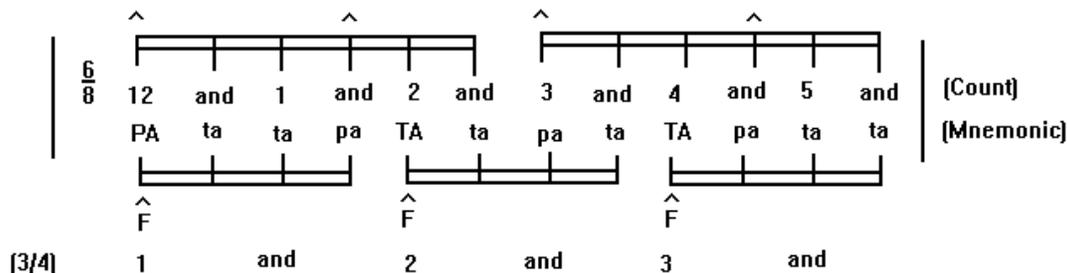
Because the 6/8 and 3/4 metrics are often overlaid as polyrhythm, the compas can get complex when performed by knowledgeable artists. For example, the second form of resolution phrase (with the emphasis on counts 9 and 10) is often also performed as a "question", with the accentuation now on counts 3 and 4 :



Here the first measure (which I've written as 6/8) is actually a cross between a 3/4 and 6/8 metric; counts 3 and 4 are strongly emphasized, giving an added emphasis to the phrase. Note that this accentuation is usually followed by the third form of resolution phrase.

Several measures of "question" can be repeated before resolving the sequence, but that the whole sequence is most often performed multiples of 2 measures (Gitanos can bend the rule, but it is best for "civilians" to stick to basics unless they've been to a lot of fiestas).

Another form of polyrhythm often used in taconeo solos and Bulerias compas sequences (called "**hemiola**" in classical music), is best understood as a "3 against 4" phrasing, with a 6/8 measure felt against an underlying 3/4 "beat" as with "dobles":



This divides the 12 notes into 3 groups of 4 (3/4 time) or in 4 groups of 3 ( $2 * 3/8 = 6/8$  time), with the chord phrase, melody, or choreography interpreted over the full measure. Note that the groups of three are **not** triplets (1 and a); as in Dobles they are felt against the underlying 3/4 pulse.

As a final note, one rarely hears a "2 vs 3" phrasing ( a two note accentuation against triplets)- this is most often heard in Zapateado (especially in the phrasing of Estampio's groups, from which most other "Zapateados" are derived - usually in "dumbed down" versions), and in some of Diego del Gator's Soleares falsetas.

## Counting Compas in Sixes (From the Addendum)

Earlier 6/8 and 3/4 measures were counted in cycles of 12 - 5 to emphasize the internal consistency between these two forms of accentuation throughout Flamenco, and to emphasize the transition from the basic 12-Count cycle for Bulerias.

That understood, another approach that is useful (especially in "Question/Answer" contexts) is to count these forms from 6 - 5 (substituting "6" for "12"), e.g.:

```

      C  C      C  C      (Dobles)
      C  C      C      (in Rhythm)
| [3/4] 6* 1  2* 3  4* 5 | ("Question" / Tension)
-----
      C      C      (in Rhythm)
| [6/8] 6* 1  2  3* 4  5 | ("Question" / Tension)
-----
      C  C      C
| [3/4] 6* 7  8* 9  10* 11 | ("Answer" / Resolution)
-----

```

This counting scheme is applicable to those compas forms that use the 6-count cycles as fundamental building blocks in phrasing; Bulerias, Sevillanas, Fandangos de Huelva, and the internal structure of the 12 count 4 x 3/4 measure compas of Solea and the Cantinas family (e.g., when improvising complex musical phrases within Soleares).

For example, a typical [3/4] Bulerias (A Phrygian) marking "Question" might be counted (6 - 5): (Chords: Dm, C, Bb, F, etc.)

```

| [3/4]: 6* (1    2) 3 a a 4 (5) :|
          Tum      Rmpty Tum

```

Continuing indefinitely until the (6 - 11) resolution:

```

      A (Resolution Phrase)
| [3/4] 6* 7 a a 8 a a 9 a a 10 (11) |
          Tum Rmpty Rmpty Rmpty Tum

```

The Sevillanas Compas (e.g. in Am) would be counted:

```

      E7      Am
| [3/4]: 6 a 1 a 2 3 a a 4 (5) :|
          Tmty Tmty Tum Rmpty Tum (tm)

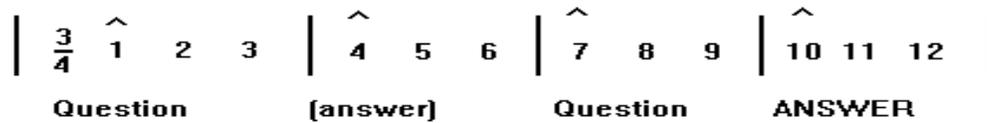
```

with 6/8 in dance and palillos overlaid polyrhythmically as usual.

-----  
 This method of counting emphasizes the 6 count nature of the cycles, provided the transitions are understood, with 6 - 5 count serving as the "Question" phrases, and 6 - 11 the count of the resolution phrase.

## The 3/4 12 - Count cycle

This sequence resolves to the tonic on the 4th measure of the 12 count cycle:



Here counts 4, 5 and 6 can serve as an intermediate answer in the rhythmic sequence. Note the discussion in the Bulerias section regarding transitions to the other form of 12 count cycle (which is expressed in this tempo as (6/4,3/2) rather than (6/8,3/4). If performed in 3/8 por Bulerias, the above 12 count phrasing is often called "Jaleo", or "Chufra" and is often used as the finale for palos in the Soleares and Cantinas Families.

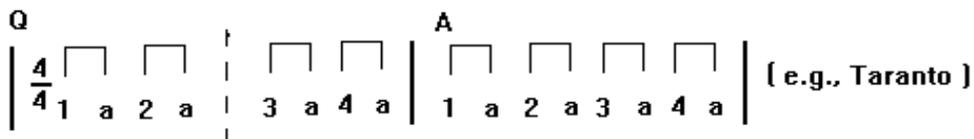
This phrasing is expressed by chord progressions and rasgueado on the guitar, and is usually expressed in the taconeo footwork sections of the dance in Soleares and Alegrias (as well as the "silencio" in the latter. As mentioned earlier, advanced artists will often substitute 6/8 sequences and complex phrasing into this format as well.

## Rhythmic Progressions

Earlier it was mentioned that the music accompaniment of Flamenco had two basic forms of tempo; one in which your foot tapped on every count, and one in which your foot tapped on every other count. In the context of "question-answer" phrases, this can be expressed by the idea "question" phrases can be several **measures** long. If the "question" phrase is one measure long, the music will sound "fast", since the chord progressions are changing rapidly; if it is two measures long, the music will sound "slower", since the chord progressions are changing more slowly.

### 2/4 Rhythmic Progressions

For example, in 2/4 time:



## 6/8 Rhythmic Progressions

The 6/8, 3/4 rhythms are a bit more complex. Some of the possibilities are:

Q — A —

$$\left| \begin{array}{c} \frac{3}{8} \\ 1 \ 2 \ 3 \ 4 \ 5 \ 6 \end{array} \right| \quad \left[ \text{e.g., Chufra (Jaleo)} \right]$$

Q —

$$\left| \begin{array}{c} \frac{6}{8} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \end{array} \right| \quad \left[ \text{e.g., Bulerias} \right]$$

Q or A —

$$\left| \begin{array}{c} \frac{3}{4} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \end{array} \right| \quad \left[ \text{e.g., Bulerias} \right]$$

Q — A —

$$\left| \begin{array}{c} \frac{3}{4} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \end{array} \right| \quad \left| \begin{array}{c} \frac{3}{4} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \\ (6 \ 7 \ 8 \ 9 \ 10 \ 11) \end{array} \right| \quad \left[ \text{e.g., Bulerias} \right]$$

Q — A —

$$\left| \begin{array}{c} \frac{6}{8} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \end{array} \right| \quad \left| \begin{array}{c} \frac{3}{4} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \\ (6 \ 7 \ 8 \ 9 \ 10 \ 11) \end{array} \right| \quad \left[ \text{e.g., Bulerias} \right]$$

Q — A — Q — A —

$$\left| \begin{array}{c} \frac{3}{4} \left( \frac{6}{8} \right) \\ 1 \ a \ 2 \ a \ 3 \ a \end{array} \right| \quad \left| \begin{array}{c} \frac{3}{4} \\ 4 \ a \ 5 \ a \ 6 \ a \end{array} \right| \quad \left| \begin{array}{c} \frac{3}{4} \\ 7 \ a \ 8 \ a \ 9 \ a \end{array} \right| \quad \left| \begin{array}{c} \frac{3}{4} \\ 10 \ a \ 11 \ a \ 12 \ a \end{array} \right| \quad \left[ \text{e.g., Soleares} \right]$$

One device used in modern flamenco is a slow expression of a chord progression, followed by a faster one; for example:

A Phrygian (e.g., Bulerias)

A Bb C Bb A

$$\left| \begin{array}{c} \frac{6}{8} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \end{array} \right| \quad \left| \begin{array}{c} \frac{6}{8} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \end{array} \right| \quad \left| \begin{array}{c} \frac{6}{8} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \end{array} \right| \quad \left| \begin{array}{c} \frac{6}{8} \\ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \end{array} \right| \quad \left| \begin{array}{c} \frac{3}{4} \\ 4 \ 12 \ 1 \ 2 \ 3 \ 4 \ 5 \end{array} \right|$$

A Phrygian (e.g., Tangos)

A Bb C Bb A

$$\left| \begin{array}{c} \frac{2}{4} \\ 1 \ 2 \ 3 \ 4 \end{array} \right| \quad \left| \begin{array}{c} \frac{2}{4} \\ 1 \ 2 \ 3 \ 4 \end{array} \right| \quad \left| \begin{array}{c} \frac{2}{4} \\ 1 \ 2 \ 3 \ 4 \end{array} \right| \quad \left| \begin{array}{c} \frac{2}{4} \\ 1 \ 2 \ 3 \ 4 \end{array} \right| \quad \left| \begin{array}{c} \frac{2}{4} \\ 1 \ 2 \ 3 \ 4 \end{array} \right|$$

## Phrased Counter-Palmas (from the Addendum)

Now that you've mastered Straight Palmas, Compas Palmas, and Straight Counterpalmas, it is time for Phrased (In Compas) Counterpalmas. (Just when you thought it was going to stop)...

F= foot, T = tongue, C = Clap

### Straight Phrased CounterPalmas

You can use the same format as for straight counter palmas for the 2/4,4/4 and 3/4 Compas structures (e.g.)

```
      C   C   C   C
|:[2/4] 1* a 2 a 3* a 4 a :|
           F   T   F   T

      C   C   C   C   C   C
|:[3/4] 12* a 1 a 2* a 3 a 4* a 5 a :|
          F   T   F   T   F   T
```

Most of the time I use the [3/4] scheme for [6/8] as well (with my foot against the accents), primarily because you never know what is going to happen:

```
      C   C   C   C   C   C
|:[6/8] 12* a 1 a 2 a 3* a 4 a 5 a :|
          F   T   F   T   F   T
```

However, if the Compas is predictable, you can tap your foot on the accented beats:

```
      C   C   C   C   C   C
|:[6/8] 12* a 1 a 2 a 3* a 4 a 5 a :|
          F   T   T   F   T   T
```

Or, alternating....

```
      C   C   C   C   C   C           C   C   C   C   C   C
|:[6/8] 12* a 1 a 2 a 3* a 4 a 5 a |[3/4] 12* a 1 a 2* a 3 a 4* a 5 a :|
          F   T   T   F   T   T           F   T   F   T   F   T
```

### [2/4] Compas Structures

```
      C   C   C
|:[2/4] 1 a 2 a 3 a 4 (a) :|
          F   T   F
```

### [3/4,6/8] Compas Structures

#### [6/8] Variation ----

```
      C   C   C
|:[6/8] 12*a 1 a 2 3* (4 5) :| (note similarity to above)
          F   T   F           F
```

If you must tap your foot on 12 and 3 (this is actually more difficult):

```
      C   C   C
|:[6/8] 12* a 1 a 2 3* (4 5) :|
          F   T   T   F
```

### [3/4] Variation

| : [3/4] 12 a 1 a 2 a 3 a 4 5 : |  
          C  C  C  C  C  
          F  T  F  T  F

### (Together)

| : [6/8] 12\*a 1 a 2 3\* 4 5 | [3/4] 6 a 7 a 8 a 9 a 10 11 : |  
          C  C  C          C  C  C  C  C  
          F  T  F          F  T  F  T  F

### (Try this against dobles)

                  C  C          C  C          (Dobles)  
                  C  C          C  C          (Contras)  
| : [3/4] 12 a 1 a 2 3 a 4 5 : |

(You can also use the above in 12-count contexts by identifying the 6-count cycle starting on 12 with the first measure of the 12-count cycle), e.g.:

| [3/4] 1 a 2 a 3 a | 4 5 6 | 7 8 9 | 10 11 12 | (12-count cycle)  
|[3/4] or [6/8] 12 1 2 3 4 5 |, etc. (6-count cycle)

Practice these with your friends, your parents, your dog,.....

Use in combination with other Palmas, e.g. Dobles, Phrased Palmas, etc.

# Note Groups and Compas

## Definition of Note Groups

In previous discussions, we have taken the basic unit of rhythm to be the beat (in general, the quarter note); meter and measures are defined by grouping these beats together in various combinations of 2's (for the 2/4, 4/4 rhythms) or 3's (for the 3/4, 6/8 rhythms). These measures are then combined in specific ways to define the compas cycles that characterize flamenco rhythms.

In general, you can think of a musical performance in analogy to a speech, or a term paper, with the compas cycle functioning as a sentence, with phrases within the sentence corresponding to measures within the compas cycle. On a larger scale, these sentences (compas cycles) can be grouped together to form paragraphs (dance/toque sections - e.g. the Silencio, the Cambio), which are then combined to form the structure of a complete dance or solo. (Continuing, several of these form a performance, and then a tour, and then.....etc.)

The rhythmic unit that defines each “word” in a phrase or sentence is the quarter note. The quarter note itself can be divided into irreducible percussive units corresponding to letters of the alphabet; different letters correspond to different sounds (punta, tacon, note, rasgueo, etc.)

The structure within each of these “words”, or quarter notes is called a **note group**. Note groups are closely related to the techniques used to express them. For example, a technique used to express a triplet note group can also be used to express the same sound in hemiola (3 vs. 4) within the meter.

## Notation

The notation for note groups is the same that we have previously used for the definition of measure; the use of vertical lines for quarter notes, with flags for the smaller divisions. Taking the quarter note as the basic count, we define):

### Division in 2's:

The diagram illustrates three types of note groups within a measure, each enclosed in a vertical bar line.   
1. **Singlets :** Four individual quarter notes, each with a number below it (1, 2, 3, 4).   
2. **Doublets :** Four pairs of eighth notes, each pair with a number below it (1, 2, 3, 4) and the word "and" between the notes.   
3. **Quadruplets :** Four groups of four sixteenth notes, each group with a number below it (1, 2, 3, 4).

# Addendum To Compas Analysis

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This document is an Addendum to the Compas Analysis. It contains additional material relating to all aspects of Flamenco. Material will be added to the end of the document from time to time. The current Addendum will be included with the hard copy version of the Compas Analysis. (Most of the material was posted to the Flamenco mailing list on the dates indicated.)

Enjoy!

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## Some Basic Concepts

**Measures** divide the fundamental pulse of the music ("takt"; the clock ticking) up into coherent groups of 2,4 (the 2/4,4/4 families) notes or 3,6 (the 3/4,6/8 families) notes. The "beat" is taken to be the quarter note, except in 6/8 where it is a "dotted" quarter note (counts 12,3). However for Flamenco, in 6/8 time, the fundamental "takt" is still felt evenly ([3/4];12\*,2\*,4\*) even in 6/8, with the ([6/8];12\*,3\*) felt against it. The counts, however (e.g., 12,1,2,3,4,5) are evenly distributed in time.

Remember, the counts within measures are evenly divided in time, no matter if you're counting in quarter notes or eighth notes (as in Bulerias). The way the counts are subdivided (note groups) are also even (doublets, triplets, etc.) in time. However, the way the notes are grouped in terms of accentuation (\*,^ ) may not be evenly divided in time relative to the counting, which gives hemiola, counter-time, and other phrase variations.

Rests (or "tied notes") can also be used (for the guitar and dance, rests are convenient because of its percussive nature, for cante or dance choreography tied notes indicate holding of pitch in a melody).

It is important to be clear about:

- Measures (time signatures)** - describe the fundamental grouping of beats. Usually applies to chord progressions, dance movements, compas structure in general
- Note Groups** - describe the grouping of notes within beats. Usually applies to individual techniques used to express compas (e.g., Punta, Tacon, Picado, Rasgueo, etc,)
- Accents** - describe emphases of individual notes within note groups, time signatures)
- Counting** - a way of conceptualizing the cyclic nature of compas phrasing in relation to time signatures.
- Rests, tied notes** - used to indicate silences within note groups. (counter-rhythm, hemiola, sub-phrasing of melody)
- Phrasing** - an arbitrary grouping of notes which may or may not correspond to measures, note groups, etc.
- Anacrusis** - "pick-up" notes before the measure in a phrase
- Feminine ending** - Trailing notes after the measure in a phrase

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## Notation

\* = accent

[time signature]

(rest), (optional rest/accents) e.g. (12\*)

|: :| measures, with colons indicating 1 or MORE repetitions.

/ - signifies rest or continuation for a beat/group

(e.g. |[3/4] / / / |, |[6/8] / / |

|[3/4] (12) (2) (4)|, |[6/8](12) (3) |

### Counting in eighth notes, e.g.

[3/4] = 3 x 1/4, e.g. |[3/4] 12\* 1 2\* 3 4\* 5 | \* on 12,2,4

[6/8] = 2 x 3/8, e.g. |[6/8] 12\* 1 2 3\* 4 5 | \* on 12,3

Counting in quarter notes, e.g. (Half speed compared to above)

[3/2] = 3 x 1/4, e.g. |[3/4] 12\* 1 2\* 3 4\* 5 | \* on 12,2,4

[6/4] = 2 x 3/4, e.g. |[6/8] 12\* 1 2 3\* 4 5 | \* on 12,3

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## Note Groups

Tum = singlet

Tumty or Tmty = doublet

Tumpity, Rumpity or Rmpity = triplet

Tumpidity, Rumpidity or Rmpity = quadruplet

Tumpitytumpity, Rumpitytumpity - sextuplet

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## Redobles

Redobles emphasize a note anacrusically (via pickup notes); common sequences are:

|[3/4] 12\* (1 2) 3 a a 4\* (5) |(count 4\*)

    Tmp        rmpity TMP        |

                (Redoble)

|[3/4] 6\* (7 8) 9 a a 10\* (11) | (count 10\*)

|    Tmp        rmpity TMP        |

                (Redoble)

|[6/8] 12\* 1    2 a a 3\* 4 5 a a | 12\*..... , etc.

        TMP tmp rmpity TMP tmp rmpity TMP (counts 12. 3)

                (Redoble)        (Redoble---)

Turns (vueltas) are often substituted for redobles in the dance; redobles are expressed by rasgueados on the guitar.

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## Castanets

Ta r--i--a Ta

tmp rumpity tmp

ria - castanet roll with ri on "a" and a on count)

(alternative for redoble/rasgueado)

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## 12-Count Compas Structures

There are two fundamental types of 12-count sequences in Flamenco: those that are written as two measures (6/4,3/2; or 6/8,3/4) counting from 12 - 5, and 6 - 11 respectively, or four measures counted from 1 - 12 (3/4, or 3/8)

In the first case, the accents emphasize counts 12,3,6,8, and 10 (e.g. Paseo Castellano) or 12,3,7,8,10 (e.g. cante) and the second case emphasizing phrasing on counts 1,4,7, and 10 (e.g. taconeo, chord phrasing).

Case I (e.g. Soleares)

|[6/4]12\* a 1 a 2 a 3\* a 4 a 5 a|[3/2]6\* a 7 a 8\* a 9 a 10\* (a 11 a)|

Case II

| [3/4] 1\* a 2 a 3 a | 4\* a 5 a 6 a | 7\* a 8 a 9 a | 10\* (a 11 a 12 a) |

Case I (e.g. Bulerias)

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 8\* 9 10\* (11) |

Case II

| [3/8] 1\* 2 3 | 4\* 5 6 | 7\* 8 9 | 10\* (11 12) |

Transitions between the two cases can be indicated with a transition phrase indicated by broken measures:

(e.g. Soleares) -----

| [3/4] 1\* 2 3 | 4\* 5 6 | 7\* 8 9 | [2/4] 10\* (11) | Case II

--Transition--

| [6/4] 12\* 1 2 3\* 4 5 | [3/2] 6\* 7 8\* 9 10\* (11) | [1/4] (12) | Case I

Transition

| [3/4] 1 2 3\* | 4 5 6\* | 7 8\* 9 | [2/4] 10\* (11) | Case II

e.g. Bulerias -----

| [3/8] 1\* 2 3 | 4\* 5 6 | 7\* 8 9 | [2/8] 10\* (11) | Case II

--Transition--

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 8\* 9 10\* 11 | [1/8] (12) | Case I

Transition

| [3/8] 1 2 3\* | 4 5 6\* | 7 8\* 9 | 10\* (11) (12) | Case II

Another accentuation is possible for taconeo (3, 6, 9, 12) (continuing compas before resolution on 10 in a following one).

| [3/8] 1 2 3\* | 4 5 6\* | 7 8 9\* | 10 11 12\* | Case I

| [3/4] 1 2 3\* | 4 5 6\* | 7 8 9\* | 10 11 12\* | Case II

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## Fandangos De Huelva

The basic chording compas for Fandangos de Huelva is in 12 counts, counted from 12 to 11 in two measures of 3/4 and resolving on count 8, with a redoble from counts 9 - 10:

E7            Am                            G    F    E

| [3/4] 12\* a 1 a 2\* 3 a a 4\* 5 | 6\* 7\* 8\* 9 a a 10\* (11) |

Tumty tumty TUM Rmpity Tum Tum Tum Tum Tum Rmpity Tum tum

### Copla Form

A copla consists of 6 12-Count Cycles, which can be accentuated similarly to the chording compas:

G7-----> C

C -----> F

G7 (or F)-----> C

C -----> G7

G7 -----> C

C ----->F -----> E

| [3/4] 12\*a 1 a 2\* 3 a a 4\* 5 | 6\* a 7 a 8\* 9 a a 10\* (11) |

Tmty tmty TUM Rmpity Tum Tum Tmty tmty TUM Rmpity Tum (Tum)

Dance steps are often two 6-count variations drawn from classic and folkloric forms. (Classical musicians count measures starting on 1, so you'll have to change the start count to 12 to insert them into the flamenco forms, if you're porting them over)

-----

The Dance/Cante is also often accented on 12,3,6,8, and 10 like Paseo Castellano (or like the cante - 12,3,7,8,10):

| [6/8] 12\* 1 a a 2 3\* (4 5) | 6\* 7 8\* 9 a a 10\* (11) |

TUM Rmpity Tum TUM TUM Tum TUM Rmpity TUM

-----

Example: Check the "Arimate" in the Fandangos de Huelva finale in "Carmen" in the cuadro where Jose meets Carmen in the nightclub (with all the Japanese tourists).

(e.g.) my palmas - dobles with count 5 omitted)

C C C C C C

E7 Am G F E

[3/4 or 6/8] | 12 1 2 (3) 4 5 a | 6 7 8 9 10 11 a |

A- | ri-ma-te, ay gi | ta-na mi---a |

| yo no pue---do vi | vi'sinti vi- |

C G

| vi'sinti ay no | puedo ma-as gi- |

F E

| tana mi-a me va- | a ma ta'(9aa10)(11) |

(redoble)

(I don't remember if they do the quitate part):

Am G F

[3/4] | 12 a 1 a 2 3 a 4 5 | 6 a 7 a 8 9 a 10 11 a |

| quitatedel sol que te quema | quitatedel sol que te po---ne que |

E E7 Am

| la ca--ri ta mor-e-na |(6) tum TUM (finale) |

### Fandangos Falseta Forms

Although some falsetas follow the phrasing of the chording compas (changing chords on count 2) the common form for solos is in 6/8, with an anacrusic 6-count phrase beginning on count 4; Count 3 is often silent or a bass note on the tonic (E).

| [6/8] (12 1 2 3 ) 4 5 | 12\* 1 2 (3\*) (4 5 ) |

| <---Falseta-----> |

Tm Tm **TUM** tm tm (**tum**)

### Transition (Fandangos de Huelva)

The resolution is on count 8, with the transition on count 9 (omitting the redoble/rasgueado):

(Basic Chording Compas)

E7 Am G F E

| [3/4] 12\*a 1 a 2\* 3 a a 4\* 5 | 6\* 7\* 8\* (9) 4 5 |

Tmty tmty TUM Rmpity Tum Tum Tum Tum TUM **Falseta start**

This can be written with a transition phrase:

|[3/4] 12\*a 1 a 2\* 3 a a 4\* 5 |[2/4] 6\* 7\* 8\* (9)|

Tmty tmty TUM Rmpity Tum Tum Tum Tum TUM (**Trans.**)

|[1/4] 4 5 |:[6/8] 12\* 1 2 (3\*) 4 5 :|, etc.

[----- falseta -compas-->|

To return to basic compas:

(Am) G F E

|:[3/4] 12\* 1 2\* 3 a a 4 5 | 6\* 7\* 8\* 9 a a 10\* (11) |

--falseta-->| Rmpity Tum Tum Tum Tum Tum Rmpity Tum (tum)

(Chording Compas)

The falseta compas is also phrased in 3/4, with the bass note on count 3 felt as a "hiccup" at the end:

|[3/4]: / / 4\* 5 |:[3/4] 12\* 1 2\* (3) / :|, etc.

|<-----Falseta compas----->|bass|

This is typical of Fandangos solo falsetas (Sabicás, Don Ramon Montoya). Falsetas can also be phrased in 3/4, changing chords on counts 12 and/or 2, similar to the chording compas.

Note that guitarists in solo Fandangos often are not careful about the rasgueado, and will insert it (or an arpeggio figure similar to the Solea resolution phrase) on counts 9 and a 10, beginning the above falseta on count 12, throwing the solo out of metric compas. Just be aware of the possibility of an extra two counts when listening to solo artists....

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## Sevillanas

### Castanets and Modern Rasgueo Accompaniment

ria - castanet roll or rasgado with ri on "a" and a on count)

(ria = rumpitytump)

### Standard Compas

|[6/8] TA ria ria pi TA ria ria pi |

|[6/8] 12 a 1 a 2 a 3 a 4 a 5 a |

### Paseo

|[6/8] Ta ria ria pi TAria TA |

| [6/8] 12 a 1 a 2 a 3 a a 4 (5) |

Redoble

Above castanet phrasing played on top of the chording compas.

---

### Old Style Accompaniment (e.g. - Lola Flores in "Sevillanas")

(Note that the Chording Compas is identical to the 1st measure of the Fandangos de Huelva.)

---

Entrada <-----Chording Compas-----> |

Am E7 Am

| [3/4] (12 1) 2\* 3 a a 4\* 5 | 12\*a 1 a 2\* 3 a a 4\* 5 | etc.)

| [3/4] (12 1)tmp rmpy tm tm | tmty tmty tmp rmpy tm tm |

Redoble/rasg.)

(Redoble/rasg.)

12 and 3 accented in 6/8 time in the dance. 3/4 accents/chord changes on 12, 2, 4.

(See discussion of Sevillanas form below)

---

### Palmas

C c c C c c

| [6/8] 12\* 1 2 3\* 4 5 |, etc.

E.g., listen to the palmas in the "Jealousy" Sevillanas near the end of Saura's "Carmen".

---

### Sevillanas Form -

(Note; Old Style - guitar chording compas in 3/4, dance and castanets in 6/8. Newer Style - everything in 6/8 as in "Sevillanas")

(counting 6 count cycles from 12 to 5 as usual)

Marking (chording) compas ? x 6 count cycles

Salida 2 x 6 count cycles

Marking compas or Paseo 1 x 6 count cycle

First copla 5 x 6 count cycles

Paseo 1 x 6 count cycle  
 Second copla 5 x 6 count cycles  
 Paseo 1 x 6 count cycle  
 Third copla 5 x 6 count cycles

---

## One Sevillanas (in Am)

(repeat dance 4 times and change partners)

Old Style Guitar Accompaniment Example

(Note: Bold Counts (in [6/8]) are those emphasized by dancers, and modern form of accompaniment.)

(Redoble/rasg.) are accented on count 3 a a 4)

---

**Entrada** - Marking Compas (repeat until Salida)

Am E7 Am  
 |[3/4] / 2\* 3 a a 4\* 5 | 12 a 1 a 2 3 a a 4 5 | etc.)  
 |[3/4] / tmp rmpity tum tum |: tmty tmty tmp rmpity tum tum |

**Final Marking Compas**

E7 Am  
 |[3/4] 12 a 1 a 2 3 a a 4 (5) |  
 |[3/4] tmty tmty tmp **rmpity tmp** / |

---

**Salida**

(old style guitar falsetas usually start (anacrusically) on count 5 of final marking compas above):

Salida Falseta

|----->| (Am) Chording Compas  
 (5 a ) |[3/4] 12\*a 1 a 2\*a 3 a 4\*a 5 a | 12\*a 1 a 2\* 3 a a 4\* 5 |  
 rmpity tm tm

---

**Paseo** (Chording Compas)

E7          Am

|[3/4] 12\*a 1 a 2\* 3 a a 4\* (5) |

|[3/4] tnty tnty tmp **rmpy tmp** / |**1st copla** (Falseta) [3/4]

(5 a ) | 12\*a 1 a 2\*a 3 a 4\*a 5 a |

| 12\*a 1 a 2\* 3 4\* 5 a |

| 12\*a 1 a 2\* 3 4\* 5 a |

| 12\*a 1 a 2\*a 3 a 4\*a 5 a |

| 12\*a 1 a 2\* **rpty tm tm** | (Am chord)**Paseo (Chording Compas)** [3/4]

E7          Am

| 12\*a 1 a 2\* 3 a a 4\* (5) |

| tnty tnty tmp **rmpy tmp** / |**2nd copla** (Falseta) [3/4]

(5 a ) | 12\*a 1 a 2\*a 3 a 4\*a 5 a |

| 12\*a 1 a 2\* 3 4\* 5 a |

| 12\*a 1 a 2\* 3 4\* 5 a |

| 12\*a 1 a 2\*a 3 a 4\*a 5 a |

| 12\*a 1 a 2\* **rpty tm tm** | (Am chord)**Paseo (Chording Compas)** [3/4]

E7          Am

| 12\*a 1 a 2\* 3 a a 4\* (5) |

| tmty tmty tmp **rmpty tmp** / |

---

### 3rd copla (Falseta) [ 3/4 ]

( 5 a ) | **12\***a 1 a 2\*a **3** a 4\*a 5 a |  
 | **12\***a 1 a 2\* **3** 4\* 5 a |  
 | **12\***a 1 a 2\* **3** 4\* 5 a |  
 | **12\***a 1 a 2\*a **3** a 4\*a 5 a |  
 | **12\***a 1 a 2\* **TUM\*** | (Final TUM = 3)

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## Bulerias

### Notes:

1. For this discussion, Bulerias will be in A Phrygian; transpose to other keys as required.
  2. The Bulerias is usually performed at a tempo of about 120 quarter notes per minute.
- 

### Basic 12-Count Chording Compas

The fundamental chording compas for the guitar can be written in 12 counts:

A                      Bb                                      A

| [6/8] **12\*** 1 a a 2    **3\*** (4) (5) | [3/4] **6\*** 7 a    **8\*** a 9 a a **10\*** (11) |

**TUM** rmpty tum **TA**                                      tm tmty tmty rmpty **TUM**

(Resolution Phrase )

Resolution chord A can also begin on 6.

Here counts 12 - 5 act as sort of a "question", with 6 - 11 "answering" as a resolution phrase. Resolution phrases either a 3/4 measure, or on a single count 10 as above.

---

### Falseta Basics

There are a number of types of Bulerias falsetas. They include:

1. straight sequences of one or more 3/4 phrases ending on a resolution phrase:

e.g., Bb->C->Bb->, Dm->C->Bb->, A (Resolution Phrase)

|:[3/4] 12\* 1 a 2\* a 3 a 4\* 5 :| 6 (7) (8) 9 a a 10\* (11)|

Tum tmty tmty tmty tum ty TUM rmpy Tum

2.straight sequences of one or more 6/8 phrases ending on a resolution phrase:

e.g., Bb->C->Bb->, Dm->C->Bb->, A (Resolution Phrase)

|:[6/8] 12\* 1 a 2 a 3\* 4 5 :| [3/4] 6 (7) (8) 9 a a 10\* (11)|

TUM tmty tmty TUM tm tm TUM rmpy Tum

3. a 12 - count phrase beginning on count 1 and extending thru 10, accents on 3, 6, 8, and 10.

4. Jaleo Phrasing (To be discussed separately)

## Dobles

Bulerias is unpredictable when accompanying; dancers and singers are free to insert any of the above phrasings or combinations thereof (depending on context). One of the ways Gypsies keep compas in accompaniment is with Dobles palmas.

If you heard the palmas alone, they would sound like waltz time (normally accented counts silent):

(C - claps, F = foot taps)

C C C C

|:[6/8] 12\* 1 2 3\* 4 5 :|

F F

However, to emphasize the 6-count nature (instead of 2 phrases of 3), these are often performed polyrhythmically, with the foot tapping in 3/4 and the palmas in 6/8:

[6/8] |: C C C C :|

|: 12\* 1 2 3\* 4 5 :|

[3/4] |: F F F :|

(If performed alternating with the above, you get the 12-count accent; however, Gypsies like to "cook" in sixes)....

These sequences of sixes are usually preceded and followed by the basic chording compas, with palmas accompaniment (1,2,3,7,8,10 - like cante copla; similar to Solea):

C C C C C C

A                      Bb    A

| [6/8] 12\* 1 a a 2 3\* (4) (5) | [3/4] 6\* 7 a 8\* a 9 a a 10\* (11) |

**TUM** rmpy tm **TUM**    tm tmty tmty rmpy **TUM**

(Notice the final counts uses Dobles but omits count 11 (= 5))

You can hear dobles in many Bulerias. Examples are on Solo Flamenco (Sabicás), Queen of the Gypsies (Carmen Amaya, Sabicás). If you have the TVE documentary, there is a sequence of PdL accompanying por Bulerias, with everyone else rapping out dobles on the table. You can also see dobles on the "Flamenco" (non-Saura) video. You can also see dobles in many places in the various Bulerias in "Andalusian Journey".

Myself, I learned the polyrhythmic version from watching Andorrano (live in Moron). (in the TVE sequence with Diego del Gastor accompanying Joselero - you can also see the girls (and Andorrano) clapping straight 3/4 as well as dobles. Diego's falseta (the one he repeats) is in straight 3/4 except for the final octave sequence.

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## Jaleo (Chufra) Bulerias Compas

The old style of Bulerias often performed as a finale to the Alegrias and Solea dance is often called Chufra (or Jaleo). To see how it works with the Bulerias compas discussed in an earlier post, consider first one of the basic Soleares compas structures (often used as a chording compas, or in accompanying Taconeos), expressed as four measures of 3/4 time, with counts on each quarter note, and the resolution phrase on the last 3/4 measure from 10 to 12. Here the chords change on the 1st count of each measure; for simplicity we'll accent the same way:

### Soleares (E Phrygian)

Fmaj7                      C    Fmaj7                      E (Resolution)

| [3/4] 1\*a 2 a 3 a | 4\* a 5 a 6 a | 7\* a 8 a 9 a | 10\* 11 12 |

### Bulerias

| [3/4] 12\*1 2\*3 4\*5 | 6\*7 8\*9 10\*11 | (Bulerias Compas sequence)

In comparison with the Bulerias sequence at the same tempo (say, quarter note = 120), note that the Solea 12 count compas is twice as long, and the relation of the counts. (Solea has a much wider range of possible tempos than Bulerias; this is a fairly slow Solea tempo, possibly used at the beginning of a taconeos section.)

If the Soleares sequence is now speeded up to twice the speed, at the same tempo (as defined by the quarter note), it would be expressed in four measures of 3/8 time:

### Soleares

Fmaj7                      C    Fmaj7                      E (Resolution)

### Bulerias (Jaleo)

Bb                    A                    Bb                    A

| [3/8] 1\* a 2 a 3 a | 4\* a 5 a 6 a | 7\* a 8 a 9 a | 10\* 11 12 |

**(Dance Step - changing to two cycles of 6- count beginning on 1)**

C C                    C C                    C C                    C C

E7                    A                    E7                    A (A Major Alegrias Finale)

Bb                    A                    Bb                    A (A Phrygian)

| [3/8] 1\* 2\* 3 (a) | 4\* 5\* (6) | 1\* 2\* 3 (a) | 4\* 5\* (6) |

| TUM TUM Tmpty TUM TUM tum | TUM TUM Tmpty TUM TUM tum |

(Note that the clapping is consistent with Dobles)

### Transitions (Bulerias->Jaleo->Bulerias):

The next goal is to fit this phrasing into that of the 12-count Bulerias phrasing, while keeping the counting consistent.

One way describe the transition from a 12-Count Bulerias to Jaleo and back again is to use a transition phrase that divides a 3/8 measure at the beginning and end (remember the resolution on count 10):

### Bulerias (12-Count)

C C    C C                    C C    C C

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 8\* 9 10\*(11) | (Bulerias Compas sequence)

----- (Resolution)

### Jaleo (ChufLa)

C C    C C    C C                    C C

| [1/8] (12) | : [3/8] 1\* 2\* 3 | 4\* 5\* 6 : | 7\* 8\* 9 | [2/8] 10\* (11) |

Transition Jaleo--(Repeat 3)----- Transition-----

### Bulerias (12-count)

C C    C C                    C C    C C

|[[6/8]12\* 1 2 3\* 4 5|[3/4] 6\* 7 8\* 9 10\*(11)|(Bulerias Compas sequence)

----- (Resolution)

Note that the transitions require that a dancer wait two counts (11 and 12) before entering the Jaleo phrasing, while there is only one count (11) before the accented count 12 on reentering the standard Bulerias.

(The transition to Jaleo is usually performed in Alegrias as a transition from a 12-count llamada, but the idea is the same). (The Ida is another form of transition not often used today; it will be described separately).

Historically, it is possible that the 12-count Bulerias cycle evolved from the speeded up Soleares Cante (12-count 3/4, but accented on 3,6,7,8 and 10) or the Paseo Castellano (accented on 3,6,8,10, and 12), and the Jaleo from Taconeo or chording compas (accented on 1,4,7,10 as above).

Practically, these accentuations are often performed against each other by the dance, guitar, and cante.

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## Llamadas and Desplantes

A llamada ("call") is a compas sequence used to signal the end or a transition between sections of the dance (the term is also applied to the corresponding accompaniment of the guitar. It is usually applied to forms within the 6/8,3/4 family of flamenco rhythms, with the term ("cerca") applied to its equivalent in the 2/4,4/4 families.

### 12-Count Llamada (Solea, Alegrias)

The llamada begins on count "1" after resolving on count 10 of the preceding compas, and has accents on 1,2,3, and possibly 6 and a strongly emphasized sequence from 7-10, finishing with strong footwork or a vuelta (bien parada) on count 10.

A typical section of Soleares or Alegrias builds from a slow tempo in 3/4 to a fast tempo (which could be written in 3/8; there is a gray area here). To retain consistency with the slow tempo, I'll write it in 3/4 in this context:

|[[3/4]10\* (11) (12) | (previous compas)

#### Llamada

|[[3/4] 1\* 2\* 3\* | (4) (5) (6\*)| 7 a a 8 a a 9 a a |10\* (11) (12)|

TUM TUM TUM

rmpty rmpty rmpty TUM

(vuelta)(pose)

In Solea and Alegrias, if a transition between sections, the music and dance begins again at a slow tempo, building up to another llamada.

### Llamada por Bulerias (from Jaleo)

In Bulerias dance the llamada usually functions as a transition from a series of footwork series (returning to position in a half circle from a llamada) to a marking sequence in 6/8 (simple foot out and back on 12 and 3) waiting for the singer to enter with a copla.

#### Jaleo

| [3/8] 10\* (11) (12) | (previous Jaleo compas)

#### Llamada

| [3/8] 1\* 2\* 3\* | (4) (5) 6\* | 7\* 8\* 9\* | (2/8) 10\* (11) |

TUM TUM TUM (walking forward) TUM

#### Marking (or other pasos)

| : [6/8] 12\* 1 2 3\* 4 5 : |

(L, R) (L, R) (foot pointing out and back on 12 and 3)

---

### Llamada por Bulerias (from 6/8, 3/4 Compas)

This transition is handled similarly to that of Jaleo:

#### Bulerias (12 count)

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] (6) 7\* 8\* 9 10\* (11) | [1/8] (12) |

Transition

#### Llamada

| [3/8] 1\* 2\* 3\* | (4) (5) 6\* | 7\* 8\* 9\* | [2/8] 10\* (11) |

TUM TUM TUM (walking forward) TUM

(Note that the llamada can be followed by 3/4, 6/8, or Jaleo compas phrases; depending on whether one pauses 1, 1 or 2 counts after count 10.)

---

### The Desplante

The Desplante is a llamada with a definite form which is extended for another 12 counts, in which the dancer has the freedom to express his/her own pellizco. It is often used either to accompany the cambio of the copla form of the cante, or immediately after. Often the 12 in the transition phrase preceding it is accentuated also:

| (11) (12\*) | (transition)

(tum)

-----

**Llamada** section (In Jaleo notation)|**[3/8]** 1\* 2\* 3\* | 4\* 5\* (6) | 7 a 8 a 9 a | 10 11 (12) |

TUM TUM TUM TUM TUM tikitikitiki tumtum

(moving forward) (moving back)

**Dancer's Pellizco**|**[3/8]** 1 a 2 3\* | 4\* (5) (6) | 7\* 8\* 9 |**[2/8]** 10\* (11) |

tmpty tm Tm Tm (Transition)

("wash hands",

shrug, redoble, vuelta, etc.)

The Desplante is often followed by:

Ay Ay Ay Ay Ay

|**[6/8]** 12\* 1 2 3\* 4 5 |**(3/4)** 6\* 7 8\* 9 10\* (11) |

or: Ay Ay Ay Ay Ay Ay

|**[3/4]** 12\* 1 2\* 3 4\* 5 |**(3/4)** 6\* 7 8\* 9 10\* (11) |

Since the Desplante often accompanies the Cambio, it also can be written (in 6/8,3/4):

**Llamada section**

----(Cambio)-----

A Bb A F C7

|**[6/8]** (12\*) 1\* 2\* 3\* (4\*) (5\*) | **[3/4]** (6) 7 a 8 a 9 a 10 11 |

(Tum)TUMTUMTUM (TUM)(TUM) tiki tiki tiki tm tm

**Dancer's Pellizco**

(C7) Bb A

|**[6/8]** (12) 1 a 2 3\* 4\* (5) | **[3/4]** (6) 7\* 8\* 9 10\* (11) |

tmpty tm Tm Tm Tum Tum Tum

("wash hands", shrug, redoble, vuelta etc.)

---

### Dance Sequence for Bulerias

One sequence of dance steps for Bulerias might be:

1. Marking [6/8] -
2. Marking; Singer sings 1st half of copla [6/8,3/4] chording compas on guitar)
3. Cambio/Desplante (2nd half of copla accompanied or followed by desplante)
4. [6/8,3/4] "Ay" steps
5. Footwork sequence (Any kind)
6. [6/8,3/4] (either or both) steps in half circle returning to start
7. Llamada

-----

(Repeat sequence).

Pellizcos used as for final 12-count compas of the desplante can, of course, be used as pasos in their own right. (As can any thing else).

There are an infinite number of approaches, but hopefully the above will give you an orientation, watch for them in videos.....

---

### Bulerias Compas Notes

1. For me, the important thing is that the counting remain consistent (with the understanding that accents (say, dance) from one meter are often contrasted with that from another (say, guitar phrasing), which plays a major part in giving flamenco its exciting polyrhythms....

With the above in mind, it is the time signatures/meter that can change, helping to illustrate the context of the discussion (guitar chords, taconeo, phrasing, etc.) It is the meter that changes, not the counting.

**Soleares** (e.g.) (at double speed 6/8, 3/4, 3/8)

**Guitar Chord Changes** (1,4,7,10)

Fmaj7	C	Fmaj7	E
(12)   [3/4] 1* 2 3   4* 5	6	7* 8	9   10* 11 (12)

**Paseo Castellano** (6/4,3,2)

| [6/4] 12\* 1 2 3\* 4 5 | [3/2] 6\* 7 8\* 9 10\* 11 |

**Cante/llamada** (anacrusic on 3)

Either kind, depending on the context of the discussion

| [6/4] 12\* 1 2 3\* 4 5 | [3/2] 6\* 7 8\* 9 10\* 11 |

(12) | [3/4] 1 2 3\* | 4 5 6\* | 7 8\* 9 | 10\* 11 12\* |

These considerations, of course apply to Bulerias at double speed in which case, the meters would be 6/8, 3/4, and 3/8) in the 12-Count/Jaleo context I discussed earlier.....

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---

## Don't Squeeze My Dungarees

COPYRIGHT 1996 by Charles H. Keyser Jr.

Here's Chuck Keyser's Original Bulerias copla (written while driving across Texas while listening to "Oh Lord, but it's hard to be humble when you're perfect in every way"):

-----

### Marking

A                      Bb    A

(12) Madam Please don't      squeeze my dung-ar-rees

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 8\* 9 10\* 11 |

(1 chording compas)

(Repeat above)

-----

### Pellizco/Cambio

(Cambio)

A                      Bb                      C7                      F

For the fleas ----- begin to sneeze

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 8\* 9 10\* 11 |

F                      Bb    A

sneeze and wheeze in my B V D's

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 a 8\* 9 10\* 11 |

(1 chording compas)

(Recap Line 1 for emphasis)

=====

Dm C

Sneeze and wheeze | Sneeze and wheeze

| [3/4] 12\* 1 2\* 3 4\* 5 | [3/4] 12\* 1 2\* 3 4\* 5 |

Bb A (resolution phrase- 6 -> 11)

SneezeandWheeze in my B V D's

| [3/4] 12\* 1 2\* 3 a 4\* 5 | [3/4] 6\* 7 8\* 9 10\* 11 |

=====

AY! AY!

| [3/4] 12\* 1 2\* 3aa 4\* 5 | [3/4] 12\* 1 2\* 3aa 4\* 5 |

Tmp rpty tmp Tmp rpty tmp

AY! AY! AY!

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 8\* 9aa 10\* 5 |

Tmp Tmp Tmp rpty tmp

=====

(substitute OLE for AY if you like)

Oh, BTW, Dancers stick your foot out on the AY.....

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### Miscellaneous sacrilege por Bulerias

I also use:

I never saw a purple cow

I never hope to see one,  
but I can tell you anyhow

I'd rather see than be one. (Ogden Nash)

in Bulerias compas. Not to mention a WHOLE LOT of limericks from various international sources.....

(Exercise for the student.. Select your own and sing them in Compas)

(I use Robert Service usually for Tientos):

There are strange things done  
in the Midnight Sun  
By the men who moil for gold.....

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## **I'm a Gypsy Truck Driver From Sevilla**

The following letra was actually rejected by Johnny Cash for his World Wide Tour;

(Copyright 1996 "Flamenco Chuck")

-----

Everybody serious, now.....

Line dancers get ready.....

Slide guitar intro -----

(Por Farruca ; Am)

I'm a Gypsy Trucker from Sevilla  
and I carry my navaja by my side  
Got a pretty woman waitin' in Triana  
Six hours left of danger in this ride  
When I was young my father dealt in horses  
and took the senoritos for their gold  
and now I smuggle hashish for the tourists

But my father knows I haven't sold my soul...

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---

## Peteneras

The basic chording compas for Peteneras consists of two 6/8, 3/4 cycles:

```

      Am          E7          Am
| [6/8] 12* 1  2  3* 4  5 | [3/4] 6* 7 a a 8* 9 a a 10* (11) |
TUM tum tum TUM tum tum      TUM rmpy TUM rmpy TUM tum

```

```

      G          F          E
| [6/8] 12* 1  2  3* 4  5 | [3/4] 6* 7 a a 8* 9 a a 10* (11) |
TUM tum tum TUM tum tum      TUM rmpy TUM rmpy TUM tum

```

There are two forms of cante; the older form is more danceable, and has the following form:

```

      Am          E7          Am
Dondevas  bella  Ju-----di---a-----a          Tan com-

      Am          E7
puesta    ya     des----hor--a

      C          G
Voy en bus--ca de  Re-----be---co

      F          E
Voy en bus--ca de  Re-----be---co          Que es-

      Am          E7
ta        en  una syn---a-----go--ga

      C          G
Dondevas  bella  Ju-----di---a-----a          Tan com-

      F          E
puesta    ya     des-----hor--a

```

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 a a 8\* 9 a a 10\* (11) a |

TUM tum tum TUM tum tum TUM rmpity TUM rmpity TUM tum

The newer form (originated by Nina de los Peines) has a more difficult cante form, and is played with a freer compas.

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## Alegrías (Ti-ni-ti Tran)

Here's an example of the Tinití-Tran for the introduction to Alegrías:

A-----Ti-ni-ti  
 | [6/8] (Previous Compas) | [3/4] 6\* 7 8\* 9 10\* a 11 a a |

Rumpity

A-----E7-----

Tran Ti-ni-ti Tran Ti-ni-ti Tran Tran Tran Ti-ni-ti

| [6/8] 12\* 1 a a 2 a a 3\* 4 a a 5 a a | [3/4] 6\* 7 8\* 9 10\* a 11 a a |

TUM RumpityRumpity TUM RumpityRumpity TUM TUM TUM Rumpity

E7-----A-----

Tran Ti-ni-ti Tran Ti-ni-ti Tran-----

| [6/8] 12\* 1 a a 2 a a 3\* 4 a a 5 a a | [3/4] 6\* 7 8\* 9 a a 10\* (11) |

TUM RumpityRumpity TUM RumpityRumpity TUM Rumpity TUM

(The ti-ni-ti's are on the "a 11 a 12 (1) a 2 a 3 (4)" imitating rasgueado i.e., (1,4 silent)

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## Basic Compas por Guajiras

E7A

| [6/8] 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 a a 8\* 9 a a 10\* (11) |

TUM tum tum TUM tum tum TUM Rmpity TUM Rmpity TUM (tum)

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---

## La Ida (por Alegrias)

The Ida is a transition at the end of an Alegrias Taconeo solo to Bulerias (typically Jaleo) in the older style. You can see Carmen Amaya perform a version of it in her Alegrias in Maria de la O (it happens very fast, so you'll have to keep your eyes peeled).

The transition is from the 12-Count Compas to 3/4, and is best characterized by the transition phrase; I'll write it in 3/8 because the music is going that fast...

Alegrias Finale Taconeo Build up

E7 ----- A

| [3/8] 1 2 3 | 4 5 6 | 7 8 9 | [2/8] 10 (11) |

Transition

=====

Ida (Transition to Jaleo/Chuflla)

A ----- E7----- A-----

| [3/4] 12\* 1 2\* 3 4\* 5 | 6\* (7) a 8\* 9\* 10\* 11\* | [1/8] (12) |

TUM TUM TUM TUM ta TUM TUM TUM TUM Transition

F#7----->Bm----->G#7----->C#m-----

| [3/8] 1\*a 2 a 3 a | 4\*a 5 a 6 a | 7\*a 8 a 9 a | 10\*a 11 a 12 |

Tmtytmtytmty tmtytmtytmty tmtytmtytmty tmty tmty tum

E7-----A-----

| [3/8] (1) a 2\* 3\* | 4\* 5\* (6) | 7\* 8\* 9aa | 10\* (11) (12) |

tyTUM TUM TUM TUM TUM TUM Rmpty TUM

=====

Jaleo E7-----> A-----

| : [3/8] 1 2 (3) a | 4 5 6 : |, etc..

TUM TUM ty TUM TUM TUM

-----  
(F7 and Bm at 2nd position, G#7, C#m at 4th position)

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## Soleares

The Soleares is performed in the Phrygian Mode in the key of E or A (relative to the capo).

The Soleares (like the Alegrias) has a basic 12-count compas accented in a number of different ways, and resolving on count 10. The basic chording compas changes chords on counts 1,4,7,10, and this phrasing is also typical of many guitar falsetas and steps in the taconeo solo of the (theatrical) dance:

### Chording Compas

Fmaj7	C	Fmaj7	E						
[3/4] 1*a a 2 a a 3 a   4*a a 5a a 6 a   7*a a 8 a 9 a a   10* (11) (12)									
RmpityRmpityTMty RmpityRmpityTMty RmpityTMty Rmpity TUM									
1	2	3*	4	5	6*	7	8*	9	10* (11) (12)

There are many other accentuations (often overlaid against each other; e.g; dance vs. guitar chording) of the 12-count cycle, depending on context:

Cante, Llamadas: 1,2,3,7,8, and 10

Paseo Castellano: 12,3,6,8, and 10 (as above)

Taconeo: 3,6,9, and 12, eventually resolving on 10

Taconeo: 1,2,4,5,7,8,10,11 (dobles), eventually resolving on 10

Palmas are often on 1,2,3,7,8, and 10 (like the cante),but another widely used variation is:

C C C	C C C C
[3/4] 1 a 2 a 3 a   4 5 6   7 a 8 9   10 (11) (12)	
[3/4] 12 1 2 3 4 5   = ("dobles"/Bulerias 6-cycle)	

Notice the similarity to Bulerias Dobles in the 1st and 3rd measures (omitting count 5); the same pattern can also be used to accompany Fandangos de Huelva.

(Guitarists - try porting some of your 6-cycle Bulerias falseta sequences into this context...it's fun!)

---

## The Llamada

The Llamada is a chord/dance sequence used as a finale to sections of the dance or as a preparation for cante:

E ----- (all the way) -----

| [3/4] 1\* 2\* 3\* | 4 a 5 a 6 | 7\*a a 8\*a a 9\*a a | 10\*(11) (12) |

TUM TUM TUM tmtytmtytum RUMPITY RUMPITY RUMPITY TUM

(vuelta(s)) (Pose)

## The Cante

There are several variations of the cante; one of the most common (called a "copla" uses a theme/countertheme letra format, with the theme expressed as one

or two lines of a letra (possibly repeated), answered by a counter-theme which incorporates a characteristic chord progression called the "Cambio" (change).

This format is also used extensively in Bulerias.

For example:

-----**Theme:**-----

**Ay, Maria, (ay), el orgullo**

**que sacabo pa' to' tu vida**

(repeat both lines, or just the last for emphasis)

(possibly one cante chording compas)

-----**Counter-Theme** (Answer) ----:

**Ay, que undibel del cielo**

**paga' lo que debia**

(possibly repeated)

-----

The cante compas can be expressed in 6/4, 3/2 as:

| [6/4] (12) 1\* 2\* 3\*\* (4) (5) | [3/2] (6) 7\* 8\* 9 10\* (11) |

Melodically, count 12 is felt silently as a "mark" or orientation to a melody that begins on count 1, 2 and climaxes on the strongly accented count 3 (anacrusically). Count 6 serves the same purpose in the second half of the compas, but here the strong accents are on 7,8, and 10.

The "cambio" refers to the brief change to the related major (C) in the counter-theme. (It functions like a "hook" or "turnaround" in pop music).

One example of the accompaniment to the above might be:

**Theme**

E7 Am

Ay MariaAy----- ElOrgu-ll---o---o

Am G F E Fmaj7 E Fmaj7 E

Ay que sa-----ca-bo pa to' tu vi-da

|[[3/4] (12) 1\* 2\* 3\*\* (4) a (5) |[3/2] (6) 7\* 8\* 9 10\* (11) |

-----

**Counter-Theme (Cambio)**

--- Cambio-----

E E7 F (E)

G7 C

AyQueUn-dibel

del cie-----lo

C E7 F (E)

Fmaj7 E Fmaj7 E

Pa---ga lo que-e

debi-a-----

|[[3/4] (12) 1\* 2\* 3\*\* (4) (5) |[3/2] (6) a 7\* 8\* 9 10\* (11) |

(Manolo Mairena sings this letra on "Castanuelas Flamencos" for Lucerito Tena, accompanied by Serranito. He is gloriously out of compas, but,then,so am I...)

Note: there are other forms without the explicit cambio (e.g., the Solea of Joaquin el de la Paula sung by Manolito "Ay de noche me salgo al campo...."),

but the melody and chord changes produce the same effect. The latter can be heard on the Vergara anthology, and Chocolate sings it in "Andalusian Journey".

There are excellent examples of Soleares with Cambios in the video "Flamenco" (not the Saura version), available from Arts for the Humanities and sometimes

Tower Records..

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**Phrased Counter-Palmas**

Now that you've mastered Straight Palmas, Compas Palmas, and Straight Counterpalmas, it is time for Phrased (In Compas) Counterpalmas. (Just when you thought it was going to stop)...

F= foot, T = tongue, C = Clap

**Straight Phrased CounterPalmas**

You can use the same format as for Straight Counter Palmas for the 2/4,4/4 and 3/4 Compas structures (e.g.)

```

      C   C   C   C
|:[2/4] 1* a 2 a 3* a 4 a :|
      F   T   F   T
          C   C   C   C   C   C
|:[3/4] 12* a 1 a 2* a 3 a 4* a 5 a :|
      F   T   F   T   F   T

```

Most of the time I use the [3/4] scheme for [6/8] as well (with my foot against the accents), primarily because you never know what is going to happen:

```

      C   C   C   C   C   C
|:[6/8] 12* a 1 a 2 a 3* a 4 a 5 a :|
      F   T   F   T   F   T

```

However, if the Compas is predictable, you can tap your foot on the accented beats:

```

      C   C   C   C   C   C
|:[6/8] 12* a 1 a 2 a 3* a 4 a 5 a :|
      F   T   T   F   T   T

```

Or, alternating....

```

      C   C   C   C   C   C           C   C   C   C   C   C
|:[6/8] 12* a 1 a 2 a 3* a 4 a 5 a |[3/4] 12* a 1 a 2* a 3 a 4* a 5 a :|
      F   T   T   F   T   T           F   T   F   T   F   T

```

#### **[2/4] Compas Structures**

```

      C   C   C
|:[2/4] 1 a 2 a 3 a 4 (a) :|
      F   T   F

```

#### **[3/4,6/8] Compas Structures**

**[6/8] Variation ----**

C C C

|:[6/8] 12\* a 1 a 2 3\* (4 5) :| (note similarity to above)

F T F F

If you must tap your foot on 12 and 3 (this is actually more difficult):

C C C

|:[6/8] 12\* a 1 a 2 3\* (4 5) :|

F T T F

**[3/4] Variation**

C C C C C

|:[3/4] 12 a 1 a 2 a 3 a 4 5 :|

F T F T F

**(Together)**

C C C C C C C C C

|:[6/8] 12\* a 1 a 2 3\* 4 5 |:[3/4] 6 a 7 a 8 a 9 a 10 11 :|

F T F F F T F T F

**(Try this against dobles)**

C C C C (Dobles)

C C C C (Contras)

|:[3/4] 12 a 1 a 2 3 a 4 5 :|

F T F T F

(You can also use the above in 12-count contexts by identifying the 6-count cycle starting on 12 with the first measure of the 12-count cycle):

E.g.

| [3/4] 1 a 2 a 3 a | 4 5 6 | 7 8 9 | 10 11 12 | (12-count cycle)

| [3/4] or [6/8] 12 1 2 3 4 5 |, etc. (6-count cycle)

Practice these with your friends, your parents, your dog,.....

Use in combination with other Palmas, e.g. Dobles, Phrased Palmas, etc.

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## 6-Count Bulerias Phrases

The most important Compas Cycles in Bulerias (omitting Jaleo/Chufra) other than the basic 12-count Chording Compas are the 6-count [6/8] and [3/4] cycles. It is convenient to think of them in terms of "question-answer", or "tension-resolution" phrases.

A general rule is that either [3/4] or [6/8] phrases can serve as "questions" to be resolved by "answers" (perhaps with a contrasting rhythm), and there can be any number of "questions", repeated in any way, but they all must be resolved in some way to a [3/4] cycle.

(Note: often series of "questions" are in groups of one or three, with the resolution making an even set of two or four cycles.)

These phrases are expressed as chord progressions on the guitar, choreography or taconeo for the dance, and, of course, melody in the cante.

(E.g.)

Dm	C	Bb	A
Bb	C	Bb	A
[6/8] / /   / /   / /   [3/4] / / /			
12 3	12 3	12 3	6 8 10
			(12 2 4 )

Resolution phrases are always [3/4]; that is, a [6/8] phrase never serves as a resolution (this is true of all Flamenco, except for Siguiriyas and Sevillanas).

---

### [6/8] "Question" Phrases

An example of a basic [6/8] phrase is:

| : [6/8] 12\* 1 2 3\* 4 5 : |

**TUM** tum tum **TUM** tum tum

or,

|:[6/8] 12\* a 1 a 2 a 3\* a 4 a 5 a :|

**TUM** ty tum ty tum ty **TUM** ty tum ty tum ty

One of the most important [6/8] "question" phrases is:

|:[6/8] 12\* 1 a a 2 3\* (4) (5) :|

**TUM** Rmptytum **TA**

This is often extended (polyrhythmically):

|:[6/8] 12\* 1 a a 2 3\* 4\* (5) :|

**TUM** Rmptytum **TA TUM**

---

### [3/4] "Answer" (Resolution) Phrases

(Again, in a sequence these can often be "Questions" as well)

An example of a basic [3/4] Phrase is:

|:[3/4] 12\* 1 2\* 3 4\* 5 :|

**TUM** tum **TUM** tum **TUM** tum

or,

|:[3/4] 12\* a 1 a 2\* a 3 a 4\* a 5 a :|

**TUM** ty tum ty **TUM** ty tum ty **TUM** ty tum ty

---

### Resolution Phrases

There are three general forms of resolution phrases:

1. Emphasizing 6, 8, and 10 (i.e., 12, 2, and 4)

|:[3/4] 6\* 7 a 8\* a 9 a 10\* (11) :|

**TUM** tum ty **tum** ty tum ty **TUM**

(or, with rasgueo/redoble)

|:[3/4] 6\* 7 a a 8 a a 9 a a 10\* (11) :|

**TUM** RmpityRmpityRmpity**TUM**

(Note that if alternated with the [6/8], it gives the basic Bulerias 12-count compas;

all resolution phrases can do this)

A                      Bb    A

|:[6/8] 12\* 1 a a 2 3\* (4) (5) |[3/4] 6\* 7 a a 8\*a a 9 a a 10\* (11) :|

TUM Rmpity tum TA    TUM RmpityRmpityRmpity TUM

---

2. Emphasizing 6, with a redoble on 9 - 10 (i.e., 6 with redoble on 3 - 4):

|:[3/4] 6\* (7) (8\*) 9 a a 10\* (11) :|

TUM                      Rmpity TUM

---

3. Emphasizing 7,8, an 10 (i.e., 1, 2, and 4 ); characteristic of cante.

|:[3/4] (6\*) 7\* 8\* (9aa)10\* (11) :|

TUM TUM                      TUM

or:                      TUM TUM RmpityTUM

---

In addition to the above resolution phrases (which again, I stress, can also be used as questions) there can be any variation fitting with the phrasing. For example, one hemiola (3 vs. 4) phrasing typical of Diego del Gastor was (g = golpe):

|:[3/4] (6) a 7 (a) 8 a (9) a 10 (11) :|

g ty tum g ty tum g ty TUM

For footwork, an example of hemiola might be:

|:[3/4] 6 a 7 a 8 a 9 a 10 (11) :|

TUM ty ty TUM ty ty TUM ty TUM

--- hemiola -----|(redoble)-

An example of counter-time:

|:[3/4] 6 a (7) a (8) a (9) a 10 (11) :|

TUM ty                      ty                      ty                      ty TUM

(Counter-time and hemiola can, of course, be continuous through several cycles).

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### The Zembekiko meets Bulerias

Well, I opened for the Belly Dancer at the Greek House in Goleta (the cultural center of the Western world) last night (sigh...is THIS all there is?). Actually it is the price I have to pay for getting a Flamenco night going on Thursdays (classes begin at 6:30, and degenerate into performance at 8..)

Spiro, the owner/manager is a bouzouki player, and like all Greek musicians (well, guys anyway), the first piece he wants me to accompany is the Zembekiko (a solo dance for guys; sort of like the idea of Farruca). Anyway the process of working out the chord charts got me to define the "compas", which actually is in [9/8].

"What does that have to do with Flamenco?".... some of the churls in the mob will undoubtedly cry out. Ha! Well before I gift you with the compas of Zembekiko, I thought I'd add some stuff for Flamenco to the Addendum, just in case you've been getting bored lately.

### Hemiola in [6/8]

(Dancers and cajon players, substitute "Percussive technique" for "note")

Both [3/4] and [6/8] measures can be expressed as sequences of 12 sixteenth notes; the difference is in the way they are subdivided:

| [3/4] 1 a a a 2\* a a a 3 a a a |

| [3/4] 12\*a 1 a 2\* a 3 a 4\*a 5 a |

----- (Phrase marks)

| [6/8] 12\*a 1 a 2 a 3\*a 4 a 5 a |

-----

(The first line corresponds to the first measure of a 4-measure 3/4 12-count compas cycle.)

Hemiola adds a more complex accentuation to the [6/8] measure:

| [6/8] 12\*a 1 a\* 2 a 3\* a 4 a\* 5 a |

-----

(Note that the 12 16th notes are now broken up into 4 phrases of 3 notes each.)

There are lots of fun variations of this idea; by breaking up the sequences:

| [6/8] 12\*a 1 a\*2 a 3\*a 4\*a 5\*a |

-----

| [6/8] 12\*a 1\*a 2\*a 3\*a 4 a\*5 a | (reversed)

-----

|[6/8] 12\*a 1 a 2\*a 3\*a 4\*a 5 a |

-----

|[6/8] 12\*a 1 a\*2 a 3\*a\*4 a\*5 a\*| (hemiola/counter-time)

-----

(Mix and match, or make up your own.....)

These sequences are expressed using the various techniques of Flamenco (thumb-forefinger, alza pua, planta, tacon, pitos, etc., etc.) Of course, any of these sequences can be plugged back into the 4-measure 12-count compas cycle as substitutes for the 3/4 measures (e.g., Solea, Alegrias,....)

### Zembekiko

The Zembekiko can be characterized as a [9/8] "compas" cycle, with the compas being broken up into a measure of [2/4] (= [4/8], and a measure of [5/8]. These cycles are further broken up as follows:

C C C C C (palmas, bass; NOT flamenco dobles)

|[4/8] 1\*a 2 a\*3 a 4\*a |

-----

C C C C C C

|[5/8] 1\*a 2 a\*3 a 4\*a 5\*a |

-----

Substituting Flamenco Counting, this last line is a 6/8 cycle with the last count left out (note that the palmas are NOT Flamenco):

C C C C C C

|[5/8] 12\*a 1 a\*2 a 3\*a 4\*a | ; ("5 a" omitted)

The complete compas cycle, then, is:

C C C C C C C C C C

|[4/8] 1\*a 2 a\*3 a 4\*a |[5/8]12\*a 1 a\*2 a 3\*a 4\*a |

-----

Actually, the music itself is accented as:

C C C C C C C C C C

|[4/8] 1\*a 2 a 3\*a 4\*a |[5/8]12\*a 1 a 2\*a 3\*a 4\*a |

-----  
 (Like I always say, you can count it any way you like, as long as it it's my way.....)

So next time you go to a Greek restaurant and notice a guy dancing around a glass of ouzo on the floor and looking like he's rolling dice, listen for the music (but the dancer more than likely won't be dancing in compas; especially if the glass on the floor is empty.....)

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### Counting Compas in Sixes (12/23/96)

In the Compas Analysis I emphasized counting 6/8 and 3/4 measures in cycles of 12 - 5 to emphasize the internal consistency between these two forms of accentuation throughout Flamenco, and to emphasize the transition from the basic 12-Count cycle for Bulerias.

That understood, another approach that is useful (especially in "Question/Answer" contexts is to count these forms from 6 - 5 (substituting "6" for "12"), e.g.:

-----  
           C  C      C  C      (Dobles)  
           C      C      C      (in Rhythm)  
 |[3/4] 6\* 1  2\* 3  4\*  5 | ("Question" / Tension)

-----  
           C          C          (in Rhythm)  
 |[6/8] 6\* 1  2  3\* 4  5 | ("Question" / Tension)

-----  
           C  C          C  
 |[3/4] 6\* 7  8\* 9  10\* 11 | ("Answer"/ Resolution)

-----  
 This counting scheme is applicable to those compas forms that use the 6-count cycles as fundamental building blocks in phrasing; Bulerias, Sevillanas, Fandangos de Huelva, and the internal structure of the 12 count 4 x 3/4 measure compas of Solea and the Cantinas family (e.g., when improvising complex musical phrases within Soleares).

E.g., a typical [3/4] Bulerias (A Phrygian) marking "Question" might be counted (6 - 5):

(Chords: Dm, C, Bb, F, etc.)

|[3/4]: 6\* (1  2) 3 a a 4 (5) :|

Tum                    Rmpty Tum

Continuing indefinitely until the (6 - 11) resolution:

A (Resolution Phrase)

| [3/4] 6\* 7 a a 8 a a 9 a a 10 (11) |

Tum Rmpty Rmpty Rmpty Tum

-----

The Sevillanas Compas (e.g. in Am) would be counted:

E7                    Am

| [3/4]: 6 a 1 a 2 3 a a 4 (5) : |

Tmty Tmty Tum Rmpty Tum (tm)

with 6/8 in dance and palillos overlaid polyrhythmically as usual.

-----

This method of counting emphasizes the 6 count nature of the cycles, provided the transitions are understood, with 6 - 5 count serving as the "Question" phrases, and 6 - 11 the count of the resolution phrase.

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### Mineras (3/09/97)

The Mineras is performed in the key of G# Phrygian mode, which is relative to E Major and C# Minor. It is a toque similar to Taranto; if a partial bar is made at the 1st position (on the 2nd, 3rd, and 4th strings), ligado sequences of a similar nature can be performed. The pattern is familiar to most guitarists as that performed at the 2nd position in A Phrygian Mode por Bulerias. However, unlike A Phrygian Mode, the notes on the (open) 5th string are part of the scale, and can be used for melody, resolving finally to the G# on the 6th string.

The Andalusian Cadence in G# Phrygian Mode is:

C#m -> B -> A -> G#, with "question/answer" A -> G#. The secondary dominants in the key are:

| G#7 -> C#m | F#7 -> B | E7 -> A | G# (resolution) |

The base chord is a G# (a G partially barred at the first position. You can move this up to the 2nd position for the A; leaving the 5th string open provides a major 7th for the A chord, similar to its use por Solea....

As an alternative to the G# Phrygian mode at each position, you can also use the scales to which the secondary dominants resolve (the chords with the roots of the Andalusian Cadence:

"Secondary" Scales:

| C# (Harmonic) Minor | B Major | A Major | G# "Phrygian" = Harmonic Minor |

-----

One way to get Taranto equivalents in this key is to write the transposed notes of the Taranto chords (e.g., for the open F# in the first position, the notes would be F#, C#, A#, and B, E. The open E makes the chord an F#7, and the open B adds the 11th. (So the chord would be an F#7add11; an F#11 would be a dominant 7th add the 11th note).

Then transpose the notes up to G#, giving G#,D#,C, and C#,F#. Then using a blank guitar chart, write the positions of these notes on the neck. Then experiment with the fingering. Do the same for all chords in the progression.

Then mix and match these chords in progressions. Then make up melodic progressions in the corresponding scales that target the roots and thirds of the chords anacratically, and then as feminine endings, integrating all your right hand techniques in both Taranto and Tarantas phrasings. Then go practice your picado.....;-)

-----

It is also worth noting in passing that the (partial) pattern at the first position (made by barring the 2nd, 3rd, and 4th) is the same as that used for A Phrygian at the 2nd position, with which many flamenco guitarists are familiar thru use with Bulerias, etc. (Avoid playing the "open" barred 2nd string, though, as usual for that position) . Scale patterns can then be continued with notes on the (unbarred) 5th string, as per the E Major scale, resolving finally on the G# on the 6th..

-----

BTW, here's a substitution for the G# (or A)chord I like:

```

0 |   |   |   |   |   |
x |  |(1)|  | 3 |   |   |
x |   | 1 |   |   |   |
x |  |(1)|  |   | 4 |   |
0 |   |   |   |   |   |
x |   | 2 |   |   |   |

```

Chord Notes are:

G#, A, G#, A, D#, E

6th -> 1st string

Kind of a nice ambiguity; suggesting either a G#-9 (G#b9) or an Amaj7 (like Fmaj7 for Solea). (Nino Ricardo does this por Siguiriyas at the third fret.....)

(You can also move the 2nd finger up to A to more strongly suggest the A chord. (Or better, move the 2nd finger from A down to G# to suggest the Q/A sequence). Or better yet, even, move the whole chord up a fret (to 3rd position) to "A" and back down to "G#"......

-----

The C (on the "open" barred 2nd string at 1st position; an accidental substituting for C#) sounds fine in ligado, both on the 2nd string and on the 5th. It acts as a chromatic sequence similar to C# -> C -> Bb -> A in the A Phrygian mode (as in Bulerias), or G# -> G -> F -> E in E Phrygian.

-----

Another useful chromatic sequence on the 2nd and third strings is:

2str            3str

D# -> C#-C-B -> A -> G# (1st position, 2nd and 3rd string), corresponding to:

E -> D-C#-C -> Bb-> A (2nd position, 2nd and 3rd string)

You can also leave out the B (G# Phrygian) for a Moorish Effect (Using the A Harmonic Minor scale, but with the E Phrygian "tonic"). (Leave out the C in A Phrygian.)

-----

BTW, it is in the key of E Phrygian that this pattern functions as the secondary dominant 7th (to F). - the Bb note in a C7 chord moving to E thru F in a chromatic sequence. i.e.:

3rdstr        4th str

C -> Bb-A-G -> F -> E (2nd position, 3rd and 4th strings).

Leaving out the G gives a slightly different effect (not quite as Moorish, but still an interesting effect.....

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### -----

#### Phrygian Mode vs. Harmonic Minor Scale (3/09/97)

There has been some confusion as to whether it is the Phrygian Mode or the Harmonic Minor scale that is relevant to Flamenco.

The Phrygian Mode is characteristic of the Andalusian Cadence; Am->G->F->E for the E Phrygian Mode. The "question/answer" of the progression is F->E, with the "answer" being an E Major chord (the third of which is G#), rather than E Minor (the third of which is G, used in the Phrygian Mode). In fact, the third of the triad determines the character of the chord; i.e., whether it is major or minor.

The scale used with the "Answer" (i.e. the "tonic"/final) of the Phrygian Mode typically uses the G# of the corresponding E chord, changing the scale to that of A Harmonic minor (the related minor), but ranging from E to E (instead of A to A).

Whether the note G# (i.e. A Harmonic Minor Scale but from E to E) or G (Phrygian Mode) is used in a melody depends on whether an "Andalusian cadence-like" melody is desired (or the G chord is being expressed, e.g., D7->G as secondary dominant progression), or whether the melody expresses the Phrygian "tonic" (e.g., in a resolution phrase.)

Of course, the E chord is also the dominant to the related Am tonic chord, and in this context (as a secondary dominant; E7->Am), the A Harmonic scale would be the one that is relevant.....

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### Fandangos vs. Soleares Cante Compas Form

In the discussion that follows, I'm focusing on the accentuation of one line of the compas form (12 count cycle), not the over-all structure (copla form (Solea) vs. 6-line letra (Fandangos)). The Fandangos de Huelva is often polyrhythmic, as I had discussed in earlier posts. In the 3/4 accentuation, the accents come on 12,2, and 4, with palmas on 1,2, and 4 (modified Dobles):

```

-----^ (-----^)      -----^ (-----^)
      C C      C          C C      C
      E7      Am          G F E

|[3/4] 12* 1  2* 3 a a 4* (5) | 6* 7  8* 9 a a 10* (11) |
      Tm  tm tm rmpy tm (tm)  tm tm tm rmpy tm (tm)

```

(You can see an example on the Firestone series featuring the Ximenes-Vargas company on the arts channel, among other places. I've tried to indicate rough vocal phrasing by using horizontal lines.)

The Solea cante often has accents on 12, 3, 7,8 and 10 (in 6/8,3/4 notation), with the singer cueing on counts 12 and 6 for subsequent phrases. The melody is anacrusic to counts 3, 8, and 10. The cue points are sometimes sung, and sometimes not. Palmas are on counts 1, 2, 3, 7, 8, and 10, marking this phrasing:

```

(cue) ----^          (cue)---^  -----^
      C C C          C C      C
      E7              Am

|[6/8] (12*) 1 2 3* (4) (5) |[3/4] (6) 7* 8* (9) a a 10* (11) |
      tmtmtm          tm tm  rumpitytmp

```

Singers will often gravitate to this form when accompanying dancers in Fandangos de Huelva, especially if the dancer is using the similar accentuation in the dance steps (e.g., steps similar to Paseo Castellano in Solea or Alegrias).

Occasionally the cante phrasing will be a mixture, with accents on 12, and 2 but also on count 3:

```

-----^ ^          -----^

```

| [3/4] 12\* 1 a 2\* 3\* (4 5) | 6\* 7 8\* 9\*aa 10 (11) |

rmptytmp

While accompanying singers in the bars in Triana in the late 60's (singing Fandangos de Triana) I noticed that even though the cante does not have a strict compas, singers would sometimes mark the phrasing of the cante for themselves with palmas. The marking (a modified dobles), however, was shifted one count early (counts 12,1,3 and 6,7,9), with the emphasis in 6/8 (counts 12, 3, 6, 9):

C C C C C C

| [6/8] 12\* 1 (2) 3\* (4 5) | 6\* 7 8 9\* (10 11) |

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## The use of the Am7 Chord in Rumba (and other palos)

In commercial transcriptions of Paco de Lucia (and others') Rumbas in the keys of Em/B Phrygian Mode, one often finds chord progressions such as Am7 -> B7. The notes of the Am7 chord are A,C,E and G, with the G being the note added from the A (natural) minor scale. A typical example of the Am7 chord is that made by forming an Am in the open position, lifting the 3rd finger, thus providing the open G to the chord.

A typical chord progression in Em/B Phrygian is C->B7 (corresponding to F->E7 in Am/E Phrygian). Since the notes of the Am7 chord are identical to that of the C6 chord (C,E,G,A, with A the sixth degree of the C major scale), it makes more sense for me to think of this chord as a C6 chord in the progression C6->B7, or C6->D6->C6->B7, where the D6 is made by barring the chord at the 2nd fret. (Here the C6 can be thought of as an open position C chord with an open 5th string; the note A is in the (guitar) bass, so it can be notated C6/A). This chord can then be seen as a natural substitution for C->B7, or C->D->C->B7, which are progressions typical for Flamenco in that key (B Phrygian).

(Note: Am is the sub-dominant of the related minor (Em) to B Phrygian, but is not functioning as such in the above context).

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## Fandangillo Corto

In the six-line Fandangillos, the first line is sometimes introduced by the singer in an abbreviated form; with the dancer answering with a redoble. The first line is often a suggestion of the third, in the form ABACDE. The first "A" would be a six count compas phrase, followed by the traditional 5 12-count compas lines.

The 12 Count lines can be two 6-count measures (either in 6/8 or 3/4; these are usually derived from Escuela, Jota, or even Sevillanas), or 12 Count measures in 6/8,3/4 similar to Solea Paseo Castellano steps.

For example, in the letra (ABACDE):

A: Con locura

B: Tu tratas me como nino

A: porque te quiero con locura

C: tu me tiras por los suelo

D: que malamente me miras

E: tanto como yo te quiero

For example:

(A) Con Lo--cu----ra (redoble)

| [3/4] 12\* 1 and 2\* 3 a a 4\* (5) |

Tum tumty tum rmpy tmp

followed by:

5 lines of 12-count 6/8,3/4 Paseo (or mixed sequences - 2 measures of 6/8, or 3/4, etc.)

| [6/8]: 12\* 1 2 3\* 4 5 | [3/4] 6\* 7 8\* 9 10\* 11 :| (5 lines)

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## Triplet Rasgueado Exercise

One exercise for triplet rasgueado (P,ma,p) I've used isn't triplets at all but hemiola. For example, in Jaleo compas you might play (remembering that a can be m,a as well):

**P** = Thumb upstroke (alza pua)

a = ring, or middle-ring combo

p = Thumb downstroke

Bb                      A                      Bb                      A

**P** a p **P** a p    **P**                      **P** a p **P** a p    **P**

| [3/8] 1 a 2 a 3 a | 4 (5 6) | 7 a 8 a 9 a | 10 11 12 |

In [6/8, 3/4] you might practice (A Phrygian Mode):

Chords are: Dm, C, Bb

**P** a p **P** a p **P** a p **P** a p

| [6/8]: 12 a 1 a 2 a 3 a 4 a 5 a :|

(A - Resolution Phrase in triplets)

**P P a p P a p P a p P**

| [3/4] 6 7 a a 8 a a 9 a a 10 (11 12)

Tum Rmpty Rmpty Rmpty Tmp

The hemiola technique vis-a-vis Jaleo can also be doubled to substitute in Alegrias (Solea por Bulerias, etc.) where the tempo is too fast for doubled triplets, but too slow to use doublets or single triplets (in relation to the count) effectively:

a p **P** a p **P** a p **P**

| [3/4] 1 a a a 2 a a a 3 |, etc.....

| 4 a a a 5 a a a 6 |

**P** a p **P** a p **P** a p **P** a p **P**

| [3/4] 7 a a a 8 a a a 9 a a a | 10 ( 11 12 ) |

(Personal note: a good triplet requires (for me) a thick callous on my right thumb, which is great for the other thumb techniques as well. When I'm not accompanying dancers for an extended period of time (as at present), the callous goes away, and it takes a couple of weeks of VERY sore thumb to develop it again. But the good news is that once developed, the technique is like riding a bicycle... it always comes back...)

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## Rhythm Review

It might be worth making a distinction between the following rhythm sequences. I'll illustrate por Bulerias, but the ideas can be extended to other Flamenco palos, with appropriate changes in phrasing, tempo, etc.

For Examples:

\* = accents, or Golpes (Baile)

### Dobles por Bulerias (6/8,3/4 ; 6/8 measure)

| [6/8] 12 1\* 2\* 3 4\* 5\* | [3/4] (6) 7\* 8\* 9 10\* (11\*) |

(6/8 measure can be felt as hemiola against implied 3/4)

### Dobles por Jaleo, Chufia

| [1/8] (12) | [3/8] 1\* 2\* 3 | 4\* 5\* 6 | 7\* 8\* 9 | [2/8] 10\* (11\*) |

### Hemiola por Bulerias (6/8 measure)

| [6/8] 12\* a\* 1 a\* 2\* a 3\* a\* 4 a\* 5\* a | [3/4] 6\* (7 8) 9aa10\* (11) |

vuelta redoble

**Hemiola por Jaleo, Chufra (note shift by one count)**

[[1/8] (12) |[3/8] 1\* a\* 2 a\* 3\* a | 4 a\* 5\* a 6\* a | 7\* a\* 8 a\* 9\* a |[2/8] 10\* (11) |

(You can also make the transition back on count 6 to finish it with a vuelta/redoble as above)

**Counter-Time**

(Countertime is often entered and finished on the count:)

**Countertime in 6/8,3/4:**

[[6/8] 12\* a\* 1 a\* 2 a\* 3 a\* 4 a\* 5 a\* |[3/4] 6\* (7 8) 9\* 10\* (11) |

Note the beginning golpe on 12, and the ending Golpe on 6.

**Similarly, in Jaleo:**

|[3/8] 1\* a\* 2 a\* 3 a\* | 4\* (5 6) | 7\* a\* 8 a\* 9 a\* 10\* (11 12) |

|[3/8] 1\* a\* 2 a\* 3 a\* | 4 a\* 5 a\* 6 a\* | 7 a\* 8 a\* 9 a\* 10\* (11 12) |

[Return To Index](#)**Bulerias Pellizcos**

Many Bulerias pellizcos are two counts long (the length of a redoble or a vuelta). A cliché example might be the swishing of the skirt back and forth for the women or the same thing for jacket coat-tails for the men.

A most common place in the compas cycle for these pellizcos is on counts 3-4 of the six count cycle (or 9-10 of a 12 count cycle), with emphasis on the second count. For example, a golpe on count 12 (= 6), freeze until count 8, then finish with 3aa4).

(|[3/4]: 12\* (1) (2) 3\* 4\* (5) :|

These cycles can be repeated; other examples might be doffing a cap on 3-4, bouncing a walking stick and grabbing it, throwing a scarf around your neck (as in "Carmen" in the fiesta scene), flicking an insect (symbolizing a rejected flirtation) of the shoulder, kneeling on 12 and pointing to either side on 3-4 (e.g. Funi - but see below), or anything else with stage props or braceo/hand gestures you might think of.

Another common place for these same pellizcos is on counts 2-3 in the 12 count cycle (perhaps even answering with a different pellizco as per the version above, or continuing with even more 6/8 pellizcos before resolving:

|[6/8]: (12\*) 1 2\* 3\* (4) (5) :|[3/4] (6\*) (7) (8) 9\* 10\* (11) |

Finally, in the "cante" compas, the pellizco can be performed on 7-8 with a final gesture on count 10 (e.g., a backwards hop):

|[6/8]: (12\*) 1 2\* 3\* (4) (5) :|[3/4] (6) 7\* 8\* (9) 10\* (11) |

This is just a basic form for pellizcos, but it surprising how much mileage you can get from it - the basic considerations are the two count nature of the pellizco, and its position within the compas cycle(s).

---

As I was scraping PdL's Cepa Andaluza off the tape as an exercise, I noticed a chord phrasing I hadn't heard often, and then realized it was another rhythmic phrasing for pelizcos I had often seen in Madrid (in Amor de Dios).

This particular phrasing is a variation in [3/4] compas. I think the best way to explain it is to start with a basic Buleris step (I call it the Gypsy 3-step).

In Bulerias there is a very common 3-count step that (e.g.) consists of a golpe with the right foot, a planta with the left foot behind, followed by another right foot golpe, then repeated to finish the phrase (often while performing dobles, or braceo like Farruco Jr. Jr...):

R L R L R L

| [6/8]: 12\* 1 2 3\* 4 5 : |

(You can see Farruco teaching his grandson this step in the studio in "Andalusian Journey. And of course, it (can be)/is used for pellizcos.) The step can be "doubled" for a hemiola effect:

R L R L R L R L R L R L

| [6/8] 12\* a 1 a 2 a 3\* a 4 a\* 5 a |

Rhythmic variations of this step (it is a very simple one) are also used extensively throughout Flamenco (e.g., Tangos, Rumba), e.g. (counts 1,3,4):

R L R L R L

| [2/4] 1\* 2 3\* 4 | 1\* 2 3\* 4 |, etc.

(This step is sometimes started with the planta in a 2/4 context)

The step of interest is a variation on the 3/4 6- count cycle of Bulerias (on counts 2,3,4):

R L R

| [3/4] 12 (1) 2\* 3\* 4\* (5) |

Paco de Lucia expresses this with chromatic chord progression: e.g. (Bb,A,Bb)->(C,Cb,C)->(Bb,A,Bb)->(picado resolution phrase). It is interesting, because it is not really coordinated with the dobles expression in 6/8, but rather is a strong expression of 3/4 compas resolving toward count 4 (=10 in a 12-count phrase). A pellizco is often performed on count 12 to be "answered" by the footwork on 2,3,4. Also (5,12) or (12,1) for a two count pellizco.

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**Division in 3's:**

Triplets: |  |

Sextuplets: |  |

**Division**

primarily in guitar tremolos):

in 5's (used

Quintuplets: |  |

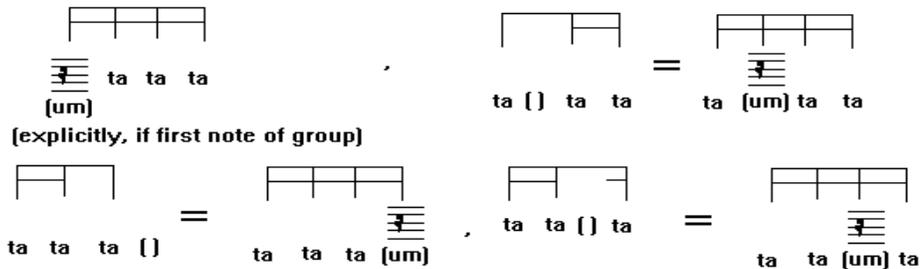
**Rests, Silences**

Notes can be omitted (silences inserted) from (into) measures or note groups for variety. These silences are called **rests**. You can either use flags, rests, or dots (periods) instead of a technique indicator within a note group to indicate silences. These silences should be felt as notes in themselves, taking up precise units of time.

Rests have note values within note groups:

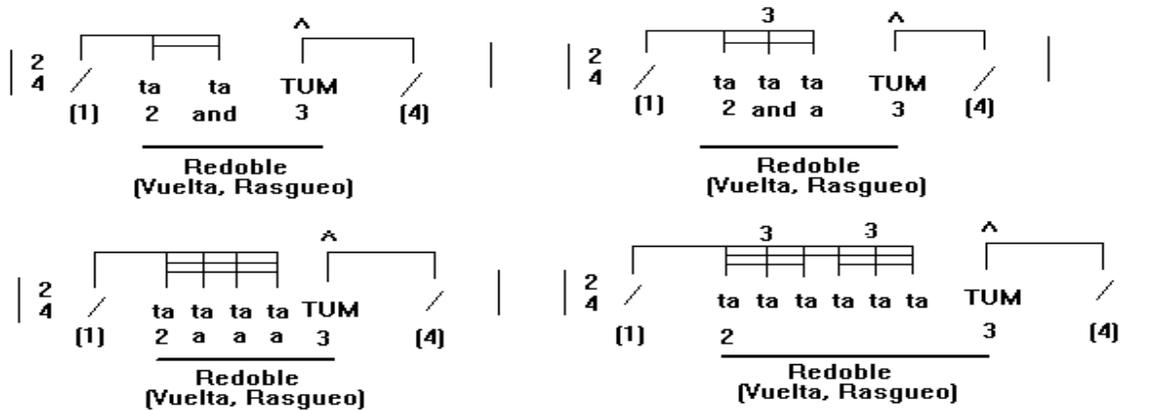
	=		=		=	
Qtr. Note (beat)		Qtr. Rest		2 x 1/8 Rests		4 x 1/16 Rests

Sometimes the rest can be indicated by the arrangement of the flags; when in doubt, the rest can always be inserted. (You can say “um” silently, to indicate the rest:



### Redobles (and Vueltas)

The basic purpose of the **redoble** is to emphasize a beat (count); this is accomplished by adding an anacrusic figure before it; a simple “pickup” note, a doublet, a triplet, a quadruplet, or even a sextuplet. Simple turns (**vueltas**) are often used to accomplish the same thing choreographically, stopping suddenly in a pose on the emphasized count; these type of vueltas take up the same amount of time as a redoble in the choreographic context. These techniques are often accompanied by rasgueados.



Instead of “ta ta ta TUM”, you can also say “Rumpity TUM”.

## Note Groups vs. Counting (Meter)

When defining meter, we used counting quarter notes to define the various cycles. Counting is appropriate for rhythmic units of note group duration or greater (chord phrasing, slow arm and floor movements, cante phrasing); it is used to count out the meter, number of compases to a section, number of sections in a dance, etc.

In units of time shorter than a beat, however, it is difficult to say the syllables of the words very quickly, and for note groups it is often more convenient to use mnemonics. (Indian musicians learn to say all their rhythms before they even pick up an instrument).

## Mnemonics

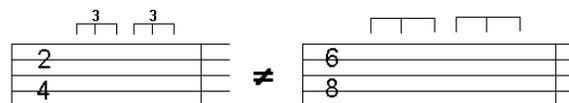
As with dance notation, there are no standards for the mnemonics, but I have found the following helpful:

Singlets: Pa, Ta, Tum  
Doublets: Pa Ta, Ta Pi (Castanets)  
Triplets: Pa Ta Ta (Tum), Rumpity, Tiddiley  
Quadruplets: Pa Ta Ta Ta, Rumpidity,  
Sextuplets: Pa Ta Ta Ka Ta Ta, RumpityDumpity

Of course, you can use different mnemonics to represent different percussive techniques. For example, rasgueados, castanet rolls, and even turns can be said as “Ria”; a redoble or turn might be expressed as “TaRia Ta” or “Rumpity Tump”. The Verdiales strum - |: **Ta RiA RiA Pi** :|

## 6/8 Meter vs. 2/4 Triplets

There is sometimes confusion about whether a sequence of six eighth notes should be represented as a measure of 2/4 in triplets (two note groups) or one measure of 6/8. These measures are not the same thing, although they look superficially alike.



If other note groups in the preceding or subsequent measures are doublets or quadruplets, the meter should be 2/4 triplets. In addition, compases like Tanguillo and Zapateado are expressed in anacrusic triplets or quadruplets (with the beats felt as the last note of a redoble).

[4] and a    1 and a    2 and a    3 and a    4 and a    1

**[Anacrusic Triplets]**

[4 y] a a    1 [y] a a    2 [y] a a    3 [y] a a    4 [y] a a    1

**[Anacrusic Quads; 2nd note silent]**

On the other hand, if preceding or following measures are 3/4 time (or 3/4 is felt polyrhythmically), the meter should be 6/8. (A quadruplet does not fit in the first half of a 6/8 measure; why not?).

### Meter vs. Note Groups

Make sure you understand the differences in the following notations:

3/4 Meter                      3/4 Hemiola                      6/8 Meter

6/8 Meter                      2/4 Triplets                      2/4 Doublets

6/8 Meter                      6/8 Hemiola                      2/4 Sextuplets

6/8 Meter "Quadruplets"                      3/4 Quadruplets                      2/4 Quadruplets

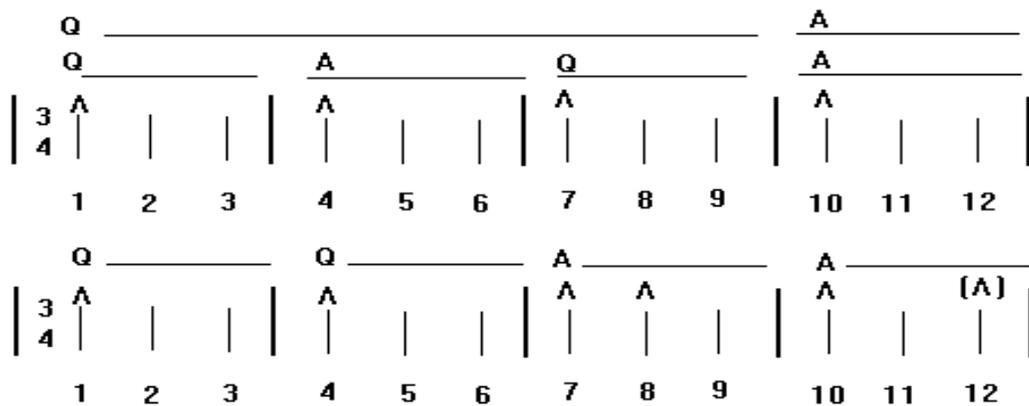
2/4 Quadruplets                      2/4 Hemiola

## Note Groups and Tempo

The technical expression of note groups is closely related to tempo, in the sense that the slower the counting (i.e., space between beats), the more complex the divisions can be as far as execution of percussive effects. At a given tempo (all other things being equal) it is easier to perform singlets or doublets than it is quadruplets or sextuplets.

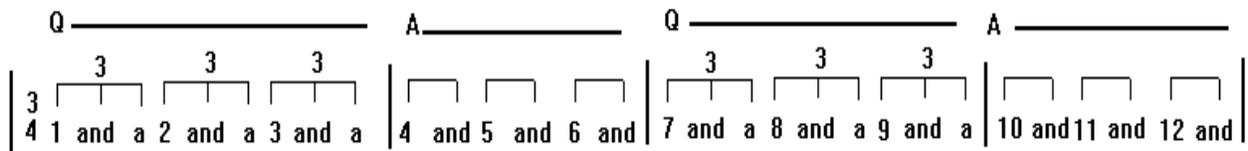
## The Four Measure 12-Count Cycle (Taconeo, Guitar Solo Falseta Phrasing)

In this section, we examine the concept of note groups and their related tempos in the context of typical guitar solo falsetas and dance taconeos in the 4-measure 12 count cycle. We have seen that this compas is often expressed as 3 measures of 3/4 followed by a resolution phrase (in 3/4), a Q/A format consisting of two measures each, or overlaid 6/4,3/2 against the 4 3/4 measures.



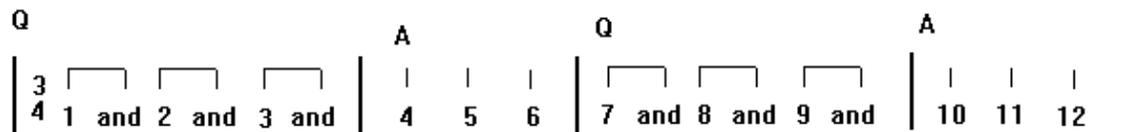
## The Triplet Question/Answer Format

The usual tempo for cante is about 140 bpm, with the most often used format for guitar falsetas and taconeos solos as triplet questions and doublet answers.

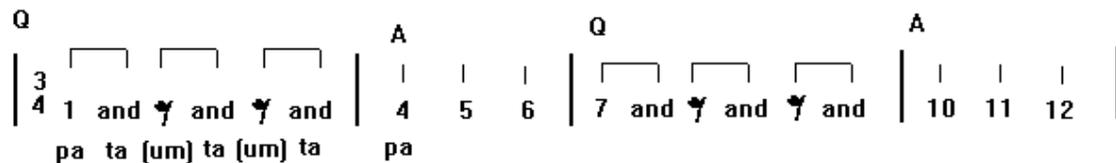


## Tempo Speeded up

If the tempo is speeded up (e.g., at the finale of a Taconeo solo), the Solea (or Alegrias) acquires the characteristics of the Jaleo in 3/8 (doublet “question”, singlet “answer”).



For variety, hemiola is sometimes used by using 6/8 “questions”; and “question-answer” phrasing can also be interchanged. Countertime can be applied by leaving various counts silent; the easiest way to enter a countertime sequence is to play the beat just before the first c.t. note (the first “pa”):



## Slower Tempo

Slower tempos are characteristic of beginning sections and the development of taconeo solos, or sections such as the Silencio in Alegrias. These are usually characterized as quadruplet or even sextuplet note groups within the meter, by the application of complex sequences in 6/8 meter in “questions” (felt as hemiola), and by countertime within the context of both 3/4 and 6/8 meter.

Note that rhythmic sequences of quadruplets in 3/4 and 6/8 and sextuplets can be swapped back and forth as 6-count cycles in Bulerias. Also, Question phrasing can be swapped with answer phrasing for variety as before; but keep in mind the overall development of the solo.

## Taconeo Example

Here are some examples of Taconeo sections in a 12-count context (1 - 12 counts)  
 (Dynamics are expressed by the relations between golpe, punta, planta, tacon, etc. in the dance,  
 and by guitar techniques such as ligado, pulgar, alza pua, etc. in the toque.)

Three musical staves illustrating Taconeo sections in a 12-count context. The first staff shows a 3/4 time signature with accents on counts 3, 8, 10, and 12. The second staff shows a similar pattern with accents on counts 3, 6, 8, and 10. The third staff shows a 6/8 time signature with accents on counts 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

## The 6/8, 3/4 12-Count Cycle in a Taconeo Context

As we noted above, the 1 - 12 count cycle (4 measures of 3/4 meter) can be also  
 accentuated on counts 3, 6, 8, 10, and 12, or 3, 7, 8, and 10. These forms can also be expressed in  
 the taconeo solo:

Three musical staves showing variations of the 12-count cycle in a Taconeo context. The first staff shows a 3/4 time signature with accents on counts 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The second staff shows a 3/4 time signature with accents on counts 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The third staff shows a 6/8 time signature with accents on counts 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12, labeled as [Hemiola].

There are an infinite number of variations; experiment with the various percussive sounds  
 of taconeo (or the guitar) in the various rhythmic context to come up with your own variations.

# The Flamenco Forms

(Note: some material from the Addendum has been included in this document as well)

The Flamenco forms can be characterized in various ways; by their **letras** (verses), by the key in which they are performed (relative to the **cejilla**, which is used to set the pitch of the fundamental keys on the guitar neck), and by the specific chord progressions and the strums (**rasgueados**) used to express them.

Flamenco forms are also often characterized by their emotional content. The (cante, baile, toque) **chico** refers to the lighthearted, quick tempo rhythms. At the other end of the emotional spectrum, the **jondo** or **grande** forms interpret the tragic, existential forms, expressing the **ducas negras**, or "black" emotions of man. In between (as the name suggests) are the **intermedio** (intermediate) forms, usually derived from the Fandangos family.

Harmonically, Flamenco is performed in three scale/harmonic structures; the **major** scale (with a happy feeling), the **harmonic minor** scale (melancholic), and the **Phrygian mode** (the tragic flamenco key). Each of these scales has its own related chord progressions and question/answer and resolution phrases.

In addition, some of the dances (cantes, toques) are **montado** (mounted); that is, they are highly structured. Others are freely improvised - however, it cannot be stressed too strongly that within the rhythmic forms the compas is **inviolable** - it can be stretched for artistic purposes occasionally, but that requires a great deal of flamenco experience, and certainly the ability to play each phrase in strict compas if required.

## The 2/4, 4/4 Flamenco Forms

### Farruca

The Farruca is the male "macho" dance of Flamenco, and is usually accompanied by guitar in the key of A harmonic minor (only rarely performed with cante). Guitar solos can also be performed in E minor and D minor (with the 6th string of the guitar detuned to D).

The accompaniment is driving, with only a few standard falsetas (e.g., a descending scale run called the **escalera** (staircase)). Antonio Gades gives a particularly pure interpretation of this form in concert (strongly influenced by the style of Vicente Escudero); an interesting version (without guitar) can be seen in the seduction scene in the Spanish film version of **Carmen** (directed by Carlos Saura). He also performs the Farruca in a famous scene in the film **Los Tarantos**. The basic counting/note group compas and llamada for Farruca is given by:

1 compas

2/4 1 a 2 a 3 a 4 a | 1 2 a a 3 4  
pa ta ta ta pa ta ta ta TUM pa ta ta TUM ta

Redoble Rasgueo

Cierre (Llamada) [compas]

2/4 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 a a 3 4  
TUM pa ta ta TUM

Redoble Rasgueo

### Tangos

The Tangos is a lively cante/baile, usually performed in the key of A Phrygian mode; often it is the finale to Tientos. Its feeling is closely related to that of Farruca/Rumba and occasionally uses Rumba rasgueado forms. Its basic counting/note group compas and llamada is the same as that of Farruca (except it is in the A Phrygian Mode).

1 compas

2/4 1 a 2 a 3 a 4 a | 1 2 a a 3 4  
pa ta ta ta pa ta ta ta TUM pa ta ta TUM ta

Redoble Rasgueo

Cierre (Llamada) [compas]

2/4 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 a a 3 4  
TUM pa ta ta TUM

Redoble Rasgueo

## Tientos

The Tientos is a serious cante/baile performed usually in the key of A Phrygian mode. The tempo is slow and intense, but a performance usually ends by speeding up into a Tangos. Although it is included in the group together with Tangos and Rumba, its rasgueado accompaniment is somewhat similar to that of Tanguillo/Zapateado, but with a totally different feeling due to its key and much slower tempo. (Note that the middle note of the “anacrusis triplet” is omitted):

1 compas

A → Q → A

[3] 4 a pa() ta (anacrusis)

TUM pa ta ta TUM pa() ta (Redoble)

TUM pa ta ta TUM pa() ta (Rasgueo)

Cierre (Llamada)

(compas)

Q → A → Q → A

4

1 2 3 4

1 2 3 4

1 2 3 4

TUM pa ta ta TUM

## Rumba

The Rumba (or Rumba Gitana, to distinguish it from the Cuban version) is a lively, strongly rhythmic popular form, performed in the keys of A minor, E minor, A major, and sometimes in E major, with occasional transitions to other keys (relative major, minor or Phrygian mode). There are a wealth of verses, with Tangos verses used interchangeably.

Individual measures of Rumba are often characterized by a polyrhythm that divides eight notes in a measure into two groups of three and one of two against the steady beat:

2/4

1 and 2 and 3 and 4 and

1 and 2 and 3 and 4 and

F F

F F

## Zambra, Danza Mora

The Zambra and Danza Mora show a strong Moorish influence as their names suggest; the compas is slow and sensuous. The dancer often uses finger cymbals (as in Middle Eastern dancing) to accompany her dance, which is often performed barefoot.

Guitar accompaniment is usually in A minor/ E Phrygian mode, with guitar solos in D minor as well (detuning the sixth string to D). Famous versions of guitar solos have been originated by Sabicas and Esteban de Sanlucar.

1 compas

Q → A →

$\frac{2}{4}$

1 2 a 3 4 | 1 a 2 a 3 4 | 1 2 a 3 4 | 1 2 a a 3 {4} |

TUM ta ta TUM ta | TUM ta ta ta TUM ta | TUM ta ta TUM ta | TUM pata ta TUM {ta} |

Redoble Rasgueo

Cierre [Llamada]

Q → A → Q → A →

$\frac{2}{4}$

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 a a 3 |

TUM pata ta TUM

## Taranto

The Taranto has a 4/4 compas similar in mood to that of Zambra (or Danza Mora), except that it is interpreted by the guitar in the key of F# Phrygian mode, which gives it a haunting quality. As in Zambra, dancers occasionally use finger cymbals for effect, but the cante is that of miners from the Alicante region in Spain. Famous versions of the dance have originated with Carmen Amaya and Carmen Mora; some of the most often used falsetas have been recorded by Paco de Lucia in his album "Fabulosa Guitarra de Paco de Lucia".

1 compas

Q [G] → A [F#] →

$\frac{4}{4}$

1 a 2 a 3 a 4 a | 1 a 2 a a a 3 4 |

TUM ta TUM ta TUM ta TUM ta | TUM ta TUM pata ta TUM ta |

Redoble Rasgueo

Cierre [Llamada]

Q [Bm] → A →

1 a 2 a 3 a 4 a | 1 a a a 2 a a a a a 3 4 |

TUM ta TUM ta TUM ta TUM ta | TUM pata ta pata ta pata ta TUM TUM |

Q [G] → A [F#] →

1 a 2 a 3 a 4 a | 1 a a a 2 a a a a a 3 {4} |

TUM ta TUM ta TUM ta TUM ta | TUM pata ta pata ta pata ta TUM |

## Tanguillo (de Cadiz)

The Tanguillo is a lighthearted cante and baile, usually accompanied in the key of A major; the **copla** (verse) has excursions to A minor/E Phrygian mode. The copla has a traditional form for the dance, although there is a wealth of verses for the alone in different forms. The traditional rasgueado accompaniment is identical to that of Zapateado, and is expressed as

1 compas

A → Q → A →

(3) 4 a a | 2/4 1 2 a a 3 4 a a | 1 2 a a 3 4 a a |

pa ta ta | TUM pa ta ta TUM pa ta ta | TUM pa ta ta TUM

Redoble Rasgueo (anacrusis)

Cierre (compas) Q → A → (final compas) Q → A

4 | 2/4 1 2 3 4 | 1 2 3 4 | 2/4 [1] 2 a 3 a 4 a a | 1

(as above) → TUM TA pa ta pa ta pa ta TUM

anacrusic triplets. Some alternative rhythm sequences characteristic of Tanguillo/Zapateado are:

### Alternative Compases

3 | 2/4 1 2 () a 3 4 () a | , etc.

pa() ta | TUM pa() ta TUM pa() ta

3 | 2/4 1 4 a a 3 4 a | , etc.

pa ta | TUM pa ta ta TUM pa ta

3 | 2/4 1 2 () a 3 4 a | , etc.

pa ta | TUM pa() ta TUM pa ta

## Zapateado

The Zapateado is primarily a footwork solo for men, which has been interpreted by females in more recent times. It originated with Estampio, whose version consists of seven highly musical and lyrical footwork sections. It is generally accompanied in C major (no cante), and has a traditional guitar falseta called the **campanas** (bells). Its traditional compas is identical to Tanguillo (see above).

Guitar solos have been originated by many artists (often departing considerably from C major); in particular, Sabicas, Mario Escudero, Serranito, and Paco de Lucia.

## Garrotin

The Garrotin is a cante/baile usually interpreted in C major, and has a somewhat driving rhythm similar to that of Farruca or Tangos. It was popularized by Sabicas and Carmen Amaya.

## **Columbianas**

The Columbianas is a cante/baile usually interpreted in A major, and is derived from folk songs from Columbia, South America as its name suggests. It was popularized by Sabicas and Carmen Amaya. It has a lyrical, somewhat driving rhythm similar to Farruca or Tangos; it makes use of dominant 9th and tonic 13th chords for its Latin American flavor.

# The 3/4, 6/8 Flamenco Forms

## Soleares

The Soleares is one of the most important cantes/bailes in Flamenco. It is traditionally accompanied in the key of E Phrygian mode, but in some cases in A Phrygian mode (sometimes guitarists refer to the latter as Solea por Bulerias, but the distinction is actually in the letras of the cante). It is characterized by a 12 count compas (both types are used). However, the 6/8, 3/4 compas is played half as fast as discussed earlier, which actually makes it 6/4, 3/2; the accentuation and counting are the same, except the foot (in accompaniment) taps on every quarter note (count).

The Soleares cante has many forms; usually a **copla** (verse) sets a theme in a one or two compas "question" and then answers it, often in a two compas sequence that includes the cambio (a brief excursion to the relative major). The cambio serves a similar function to the "hook" in popular music, or the "turnaround" in 12 bar blues.

The dance uses llamadas (calls) to distinguish and mark different sections of the dance. Often a **taconeo** (footwork) solo is included in the 3/4 12 Count "question/answer" form.

The entrance to the cante is marked by a vocal sequence in which the singer "warms up" called the **temple**. The Soleares dance usually ends with a Bulerias finale (at a more rapid tempo than Bulerias when interpreted in its own right). The finale to the cante when sung alone is usually terminated by a sequence in E major (for the E Phrygian mode) called the **remate**.

The structure of the dance might have the following form:

Entrance

Temple (dancer marks compas)

Letra to cante (6/4, 3/2 12 count compas form)

Llamada

(Repeat above section if desired)

Taconeo Solo with buildup

Llamada (leading to Bulerias)

Bulerias (Jaleo)

Desplante

Bulerias (6/8, 3/4)

Desplante

(repeat Bulerias/Desplante sequences if desired)

Final Desplante

## Soleares Notes

The Soleares cante is accompanied in the Phrygian Mode in the key of E or A (relative to the capo). Like the Alegrias, it has a basic 12-count compas accented in a number of different ways, and resolving on count 10. The basic chording compas changes chords on counts 1,4,7,10, and this phrasing is also typical of many guitar falsetas and steps in the taconeo solo of the (theatrical) dance:

### Chording Compas

Fmaj7		C		Fmaj7		E
[3/4] 1*a a 2 a a 3 a	4*a a 5a a 6 a	7*a a 8 a 9 a a	10* (11) (12)			
Rmpty Rmpty TMty	Rmpty Rmpty TMty	Rmpty TM ty	Rmpty TUM			
1 2 3*	4 5 6*	7 8*	9 10* (11) (12)			

There are many other accentuations (often overlaid against each other as above); e.g; dance vs. guitar chording) of the 12-count cycle, depending on context:

Cante, Llamadas: 1,2,3,7,8,and 10

Paseo Castellano: 12,3,6,8, and 10 (as above)

Taconeo: 3,6,9, and 12, eventually resolving on 10

Taconeo: 1,2,4,5,7,8,10,11 (dobles), eventually resolving on 10

Palmas are often on 1,2,3,7,8, and 10 (like the cante),but another widely used variation is:

C C C		C C C C
[3/4] 1 a 2 a 3 a	4 5 6   7 a 8 9   10 (11) (12)	
[3/4] 12 1 2 3 4 5	= ("dobles"/Bulerias 6-cycle)	

Notice the similarity to Bulerias Dobles in the 1st and 3rd measures (omitting count 5); the same pattern can also be used to accompany Fandangos de Huelva. (Guitarists - try porting some of your 6-cycle Bulerias falseta sequences into this context...it's fun!)

### The Llamada

The Llamada is a chord/dance sequence used as a finale to sections of the dance or as a preparation for cante:

E ----- (all the way) -----
[3/4] 1* 2* 3*   4 a 5 a 6   7*a a 8*a a 9*a a   10*(11) (12)
TUM TUM TUM tmtytmtytum RUMPITY RUMPITY RUMPITY TUM
(vuelta(s)) (Pose)



## **Solea por Bulerias**

The Solea por Bulerias is very similar in form to Soleares, the main distinction being in the key of guitar interpretation (A Phrygian) and the letras to the cante. As far as the dance is concerned, it is similar to the Soleares, except performed at its faster tempos (i.e., 6/8, 3/4).

## **Cana y Polo**

The Cana and Polo have compas structures similar to that of Soleares, and is usually expressed in E Phrygian mode. However, the cante is not in copla form, although it makes brief excursions to the related major and minor from the Andalusian cadence. It is characterized by traditional vocal sequence called the **lamento** (lament), with a traditional guitar falseta/footwork sequence using secondary dominant chords in the Andalusian cadence. Otherwise, the dance structure is similar to that of Soleares.

## Alegrias

The Alegrias is a cante/dance usually performed in A major (in E major, it is called **Alegrias por Rosas**). The dance is highly structured, and similar to the Soleares, with a sequence in the minor key (A minor) called the **silencio** and a traditional section called the Paseo Castellano (a step also used in Soleares).

Like the Soleares, the Alegrias dance often includes a taconeo section (which can be without guitar accompaniment, as with Carmen Amaya's version).

### La Ida (por Alegrias)

The old style of Alegrias included a section called the **Ida**, as a transition between the buildup of the taconeo solo and the transition to the Bulerias finale (typically Jaleo/Chufilas form). You can see Carmen Amaya perform a version of it in her Alegrias in Maria de la O (it happens very fast, so you'll have to keep your eyes peeled).

The transition is from the 12-Count Compas to 3/4, and is best characterized by the transition phrase; I'll write it in 3/8 because the music is going that fast...

#### Alegrias Finale Taconeo Build up

```
E7 ----- A
|[3/8] 1 2 3 | 4 5 6 | 7 8 9 |[2/8] 10 (11) |
                                Transition
```

#### Ida (Transition to Jaleo/Chufila)

```
A ----- E7----- A-----
|[3/4] 12* 1 2* 3 4* 5 | 6* (7) a 8* 9* |10* 11* |[1/8] (12) |
      TUM      TUM      TUM      TUM      ta TUM TUM TUM TUM Transition
```

```
F#7----->Bm----->G#7----->C#m-----
|[3/8] 1*a 2 a 3 a | 4*a 5 a 6 a | 7*a 8 a 9 a |10*a 11 a 12 |
      Tmtytmtymty tmtymtytmty tmtymtytmty tmty tmty tum
```

```
E7-----A-----
|[3/8] (1) a 2* 3* | 4* 5* (6) | 7* 8* 9aa |10* (11) (12)|
      tyTUM TUM TUM TUM TUM TUMRemptyTUM
```

```
=====
Jaleo E7-----> A-----
|:[3/8] 1 2 (3) a | 4 5 6 :|, etc..
      TUM TUM ty TUM TUM TUM
```

-----  
(F7 and Bm at 2nd position, G#7, C#m at 4th position)



## **Alegrias por Rosas, Caracoles, Cantinas, Romeras**

These cantes have the same rasgueado (guitar) accompaniment as that of Alegrias, the main distinction being in the letras to their cantes, and the keys in which they are performed.

The **Alegrias por Rosas** is performed in E major, and is primarily interpreted as a cante.

The **Caracoles** is a cante accompanied in C major (with a short excursion to E Phrygian in one of its traditional letras. A fan is often used with the dance.

The **Cantinas** exists as yet another form similar to Alegrias (but accompanied in C major)

The **Romeras** has the same compas as Alegrias, but is performed in E minor).

## Bulerias

Among the flamenco rhythms, the Bulerias remains supreme as the favorite fiesta rhythm. It is highly complex rhythmically with many variations and a rich tapestry of guitar, dance, and song effects.

There are two main approaches to Bulerias - one in its interpretation as a rhythm in its own right, and the other is its use as a finale to many of the other dances (in which case it is interpreted much faster).

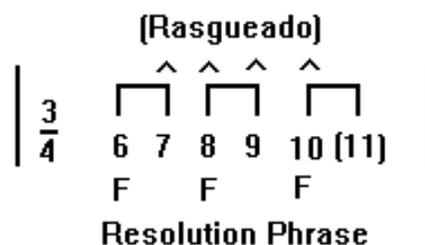
The Bulerias is performed in most keys easily available to the guitar; A and E Phrygian Modes, A and E Minor, and A and E major (although usually not in C major - it doesn't seem to have the required "punch"). Sometimes, for fun, guitarists will solo in F# or B Phrygian as well.

The structure of the cante was derived from that of Soleares, complete with cambio. The traditional verse form is called **copla**; however, many popular versions of Bulerias verses exist (called **cuples**).

The dancer uses a two compas (12 count) sequence called the **desplante** which is used to differentiate sections of her performance and to mark transitions between steps. The first compas has a traditional form, and is used as a signal; the second compas is where the creative stuff happens (**pelizcos**), and is where the dancer can express his/her choreographic originality.

Between coplas of the cante and steps of the dance, the guitarist has almost impossible freedom - he can play any number of 6/8 or 3/4 six count or 12 count measures of guitar rasgueado and falsetas. (Singers and dancers also have this freedom, of course; that is why Bulerias can always be accompanied with the preferred **dobles** palmas - since it gives everyone a six count reference.

There are two types of resolution phrases in Bulerias; the first is a six-count 3/4 measure on the tonic chord:



## Bulerias Notes:

1. For this discussion, Bulerias will be in A Phrygian; transpose to other keys as required.
2. The Bulerias is usually performed at a tempo of about 120 quarter notes per minute.

## Basic 12-Count Chording Compas

The fundamental chording compas for the guitar can be written in 12 counts:

```

      A                Bb                A
|[6/8] 12* 1 a a 2 3* (4) (5) |[3/4] 6* 7 a 8* a 9 a a 10* (11) |
      TUM rmpy tum TA                tm tmty tmty rmpy TUM
                                   (Resolution Phrase )

```

Resolution chord A can also begin on 6.

Here counts 12 - 5 are a "question", with 6 - 11 "answering" as a resolution phrase. Resolution chords return on count 6 of the resolution phrase, or return on count 10 as above.

## Falseta Basics

There are a number of types of Bulerias falsetas. They include:

1. Straight sequences of one or more 3/4 phrases ending on a resolution phrase, e.g. :

```

| Bb->C->Bb->, Dm->C->Bb-> | A (Resolution Phrase)
|:[3/4] 12* 1 a 2* a 3 a 4* 5 :| 6 (7) (8) 9 a a 10* (11)|
      Tum tmty tmty tmty tum ty TUM rmpy Tum

```

2. Straight sequences of one or more 6/8 phrases ending on a resolution phrase (e.g.):

```

| Bb->C->Bb->, Dm->C->Bb-> | A (Resolution Phrase)
|:[6/8] 12* 1 a 2 a 3* 4 5 :| [3/4] 6 (7) (8) 9 a a 10* (11)|
      TUM tmty tmty TUM tm tm TUM rmpy Tum

```

3. A 12 - count phrase beginning on count 1 and extending thru 10, accents on 3, 6, 8, and 10.
4. Jaleo Phrasing (To be discussed separately)

## Dobles (additional remarks)

Bulerias is unpredictable when accompanying; dancers and singers are free to insert any of the above phrasings or combinations thereof (depending on context ). One of the ways Flamencos keep compas in accompaniment is performing Dobles palmas.

If you heard the palmas alone, they would sound like waltz time (normally accented counts silent):

(C - claps, F = foot taps)

```

      C C      C C
|:[6/8] 12* 1 2 3* 4 5 :|
      F      F

```

However, to emphasize the 6-count nature (instead of 2 phrases of 3), Dobles are often

performed polyrhythmically, with the foot tapping in 3/4 and the palmas in 6/8:

```
[6/8] |:      C  C      C  C  :|
      |: 12* 1  2  3*  4  5  :|
[3/4] |:  F      F      F      :|
```

(If performed alternating with the above, you get the 12-count accent; however, Gitanos like to "cook" in sixes por Bulerias)....

These sequences of sixes are usually preceded and followed by the basic chording compas, with palmas accompaniment (1,2,3,7,8,10 - like cante copla; similar to Solea):

```

      C      C      C              C      C              C
      A              Bb              A
|[6/8] 12* 1 a a 2  3* (4) (5) |[3/4] 6* 7 a  8* a 9 a a 10* (11) |
      TUM rpty tm  TUM              tm tmtY tmtY rmpTY TUM
```

(Notice the final counts uses Dobles but omits count 11 (= 5))

You can hear dobles in many Bulerias. Examples are on Solo Flamenco (Sabicas), Queen of the Gypsies (Carmen Amaya, Sabicas). If you have the TVE documentary, there is a sequence of PdL accompanying por Bulerias, with everyone else rapping out dobles on the table. You can also see dobles on the "Flamenco" (non-Saura) video. You can also see dobles in many places in the various Bulerias in "Andalusian Journey".

Myself, I learned the polyrhythmic version from watching Andorrano (live in Moron). (In the TVE sequence with Diego del Gastor accompanying Joselero - you can also see the girls (and Andorrano) clapping straight 3/4 as well as dobles. Diego's falseta (the one he repeats) is in straight 3/4 except for the final octave sequence.

## 6-Count Bulerias Phrases

The most important Compas Cycles in Bulerias (omitting Jaleo/Chufra) other than the basic 12-count Chording Compas are the 6-count [6/8] and [3/4] cycles. It is convenient to think of them in terms of "question-answer", or "tension-resolution" phrases.

A general rule is that either [3/4] or [6/8] phrases can serve as "questions" to be resolved by [3/4] "answers" (perhaps with a contrasting rhythm), and there can be any number of "questions", repeated in any way, but they all must be resolved in some way to a [3/4] cycle.

(Note: often series of "questions" are in groups of one or three, with the resolution making an even set of two or four cycles.)

These phrases are expressed as chord progressions on the guitar, choreography or taconeo for the dance, and, of course, melody in the cante, (e.g.):

	Dm		C		Bb		A	
	Bb		C		Bb		A	
[6/8]	/	/	/	/	/	/	[3/4]	/ / /
	12	3	12	3	12	3		6 8 10
								(12 2 4 )

Resolution phrases are always [3/4] (except for Siguiriyas and Sevillanas); that is, a [6/8] phrase never serves as a resolution.

### [6/8] "Question" Phrases

An example of a basic [6/8] phrase is:

| : [6/8] **12\*** 1 2 **3\*** 4 5 : |  
**TUM** tum tum **TUM** tum tum

or,

| : [6/8] **12\*** a 1 a 2 a **3\*** a 4 a 5 a : |  
**TUM** ty tum ty tum ty **TUM** ty tum ty tum ty

One of the most important [6/8] "question" phrases is:

| : [6/8] **12\*** 1 a a 2 **3\*** (4) (5) : |  
**TUM** Rmptytum **TA**

This is often extended (polyrhythmically):

| : [6/8] **12\*** 1 a a 2 **3\*** **4\*** (5) : |  
**TUM** Rmptytum **TA TUM**



In addition to the above resolution phrases (which again, I stress, can also be used as questions) there can be any variation fitting with the phrasing. For example, one hemiola (3 vs. 4) phrasing typical of Diego del Gastor was (g = golpe):

```
|:[3/4] (6) a 7 (a) 8 a (9) a 10 (11) :|  
g ty tum g ty tum g ty TUM
```

For footwork, an example of hemiola might be:

```
|:[3/4] 6 a 7 a 8 a 9 a 10 (11) :|  
TUM ty ty TUM ty ty TUM ty TUM  
--- hemiola -----|(redoble)-
```

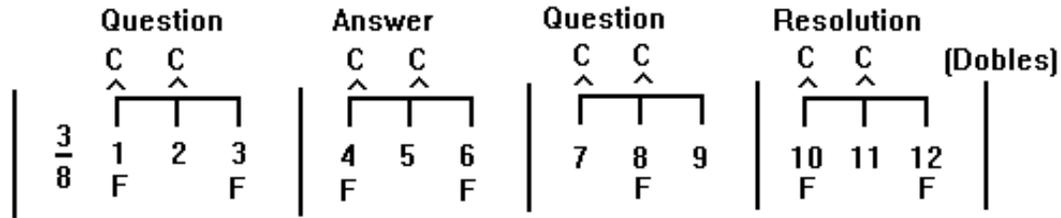
An example of counter-time:

```
|:[3/4] 6 a (7) a (8) a (9) a 10 (11) :|  
TUM ty ty ty ty TUM
```

(Counter-time and hemiola can, of course, be continuous through several cycles).

## Jaleo (Chufra) Compas (3/8)

The **Jaleo** (also sometimes called the **Chufra**) form of Bulerias is actually a speeded up form of the 12-count 3/4 "question/answer" phrasing of the Soleares, and is written in 3/8:

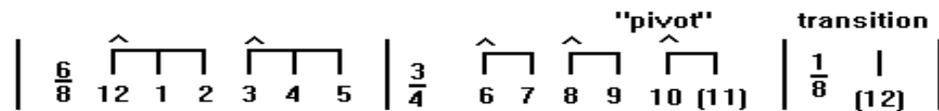
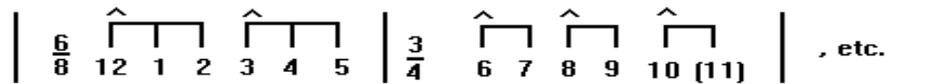


The Jaleo cycles are always in multiples of two ( $2 \times (3/8) = 6/8$ ) for the dancer. The resolution phrase in Jaleo is the answer phrase (counts 10 - 12). (Since guitarists are not restricted to 12 counts, the answer phrase may come on 4 - 6 in a guitar falseta).

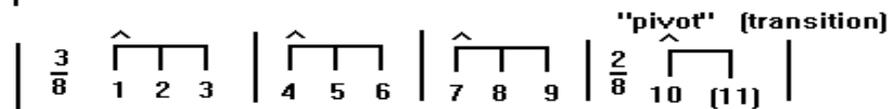
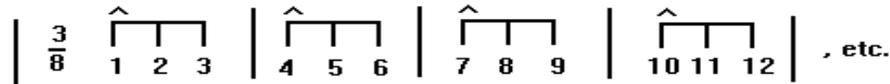
## 12- Count Bulerias Compas

The 12 count compas for Bulerias can be written in alternating measures of 6/8, 3/4 or in 4 measures of 3/8 (in the latter case, transition is on the pivot point of 10; transitions are discussed in the following two sections on the desplante):

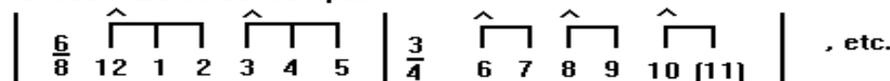
### 12 Count Bulerias Compas



### Jaleo (Chufra)



### 12 Count Bulerias Compas



Note that the second compas has been written in Jaleo form to emphasize its relation to Soleares and Alegrias. In the former case the 6-count resolution phrase is appropriate, in the latter the Jaleo resolution on count 10. (See the following two sections for transitions between the two types of phrasing). Compare the second compas to the 3/4 12 Count compas cycle discussed earlier.

## The Desplante por Bulerias

The desplante is actually most easily written in 3/8 (following the chording compas), and is derived from the cambio of the Soleares (in fact, the dancer should try to coordinate his/her desplante with the cambio of the cante when interpreting the dance):

**12 Count Bulerias Compas**

$$\left| \begin{array}{c} \frac{6}{8} \\ \hat{\quad} \hat{\quad} \hat{\quad} \\ 12 \quad 1 \quad 2 \quad 3 \quad 4 \quad 5 \end{array} \right| \frac{3}{4} \quad \begin{array}{c} \hat{\quad} \hat{\quad} \hat{\quad} \\ 6 \quad 7 \quad 8 \quad 9 \quad 10 \quad (11) \end{array} \quad \begin{array}{c} \text{"pivot"} \\ \hat{\quad} \\ 1 \end{array} \quad \begin{array}{c} \text{transition} \\ \frac{1}{8} \\ | \\ (12) \end{array} \right|$$

**Desplante**

$$\left| \begin{array}{c} \frac{3}{8} \\ \hat{\quad} \hat{\quad} \hat{\quad} \\ 1 \quad 2 \quad 3 \end{array} \right| \left| \begin{array}{c} \hat{\quad} \hat{\quad} \hat{\quad} \\ 4 \quad 5 \quad (6) \end{array} \right| \left| \begin{array}{c} \hat{\quad} \hat{\quad} \hat{\quad} \hat{\quad} \hat{\quad} \hat{\quad} \\ 7 \quad a \quad 8 \quad a \quad 9 \quad a \end{array} \right| \left| \begin{array}{c} \hat{\quad} \hat{\quad} \hat{\quad} \\ 10 \quad 11 \quad (12) \end{array} \right|$$

$$\left| \begin{array}{c} \frac{3}{8} \\ \hat{\quad} \hat{\quad} \hat{\quad} \\ 1 \quad 2 \quad 3 \end{array} \right| \left| \begin{array}{c} \hat{\quad} \hat{\quad} \hat{\quad} \\ 4 \quad (5) \quad 6 \end{array} \right| \left| \begin{array}{c} \hat{\quad} \hat{\quad} \hat{\quad} \\ 7 \quad 8 \quad 9 \end{array} \right| \left| \begin{array}{c} \text{"pivot"} \text{ (transition)} \\ \frac{2}{8} \\ \hat{\quad} \\ 10 \quad (11) \end{array} \right|$$

**12 Count Bulerias Compas**

$$\left| \begin{array}{c} \frac{6}{8} \\ \hat{\quad} \hat{\quad} \hat{\quad} \\ 12 \quad 1 \quad 2 \quad 3 \quad 4 \quad 5 \end{array} \right| \frac{3}{4} \quad \begin{array}{c} \hat{\quad} \hat{\quad} \hat{\quad} \\ 6 \quad 7 \quad 8 \quad 9 \quad 10 \quad (11) \end{array} \quad \left| \text{, etc.} \right|$$

The first compas for the dancer is a call, or **llamada**, and is performed in similar ways, since it is a signal to the guitarist. The second compas is an opportunity for the dancer to perform pelizcos (individual creative compas), and can emphasize any of the Bulerias compas measures (for variations, study the discussion on transitions in the next section). The 12th count of the second compas is strongly emphasized, since it is usually the transition to a 6/8 six count compas cycle in the next section of the dance. (Compare the palmas in counts 7 through 10 in the second compas with the six-count resolution phrase for Bulerias.

### Transition between Bulerias desplante and other compas cycles

A major source of confusion often is the transition between the Jaleo (and desplante) forms and the 6/8 and 3/4 forms (or combinations thereof). This is best explained of by thinking of the count 4 (or 10) as a "pivot point" (i.e., a single count of resolution phrase).

Notes:

Remember, the foot taps on the even beats throughout when accompanying (here one of the 3/8 measures has been divided up to effect the transition).

If making the transition **from** the 6/8, 3/4 forms **to** the Jaleo or desplante, wait two counts (11,12) before entering the 1 count of the new cycle.

If making the transition **to** the 6/8 or 3/4 rhythms **from** the Jaleo or desplante, wait only one count (11) before emphasizing the 12 count of the new cycle.

## Notes on Jaleo (Chufra) Bulerias Compas

The old style of Bulerias often performed as a finale to the Alegrias and Solea dance is often called Chufra (or Jaleo). To see how it works with the Bulerias compas, consider first one of the basic Soleares compas structures (often used as a chording compas, or in accompanying Taconeo), expressed as four measures of 3/4 time, with counts on each quarter note, and the resolution phrase on the last 3/4 measure from 10 to 12. Here the chords change on the 1st count of each measure; for simplicity we'll accent the same way:

### Soleares (E Phrygian)

Fmaj7                      C                      Fmaj7                      E (Resolution)

| [3/4] 1\* a 2 a 3 a | 4\* a 5 a 6 a | 7\* a 8 a 9 a | 10\* 11 12 |

### Bulerias

| [3/4] 12\*1 2\*3 4\*5 | 6\*7 8\*9 10\*11 | (Bulerias Compas sequence)

In comparison with the Bulerias sequence at the same tempo (say, quarter note = 120), note that the Solea 12 count compas is twice as long, and the relation of the counts. (Solea has a much wider range of possible tempos than Bulerias; this is a fairly slow Solea tempo, possibly used at the beginning of a taconeo section.)

If the Soleares sequence is now speeded up to twice the speed, at the same tempo (as defined by the quarter note), it would be expressed in four measures of 3/8 time:

### Soleares

Fmaj7                      C                      Fmaj7                      E (Resolution)

### Bulerias (Jaleo)

Bb                      A                      Bb                      A

| [3/8] 1\* a 2 a 3 a | 4\* a 5 a 6 a | 7\* a 8 a 9 a | 10\* 11 12 |

(e.g. **Jaleo Dance Step** - changing to two cycles of 6- count beginning on 1)

C C                      C C                      C C                      C C

E7                      A                      E7                      A (A Major)

Bb                      A                      Bb                      A (A Phrygian)

| [3/8] 1\* 2\* 3(a) | 4\* 5\*(6) | 1\* 2\* 3 (a) | 4\* 5\*(6) |

| TM TM Tmty TM TM tm | TMTM Tmty TM TM tm |

(Note that the clapping is consistent with Dobles)

## Transitions (Bulerias->Jaleo->Bulerias)

The next goal is to fit this phrasing into that of the 12-count Bulerias phrasing, while keeping the counting consistent. The transition from a 12-Count Bulerias to Jaleo and back again can be described with a transition phrase that divides a 3/8 measure at the beginning and end (remember the resolution on count 10):

### Bulerias (12-Count)

```
      C C      C C          C C      C C
|[6/8]12* 1 2 3* 4 5|[3/4] 6* 7 8* 9 10*(11)| (Bulerias Compas)
      ----- (Resolution)
```

### Jaleo (Chufra)

```
      C C      C C          C C      C C          C C
|[1/8] (12) |:[3/8]1* 2* 3 |4* 5* 6 :|7* 8* 9| [2/8] 10*(11)|
Transition | Jaleo-----| Transition
```

### Bulerias (12-count)

```
      C C      C C          C C      C C
|[6/8]12* 1 2 3* 4 5|[3/4] 6* 7 8* 9 10*(11)|(Bulerias Compas)
      ----- (Resolution)
```

Note that the transitions require that a dancer wait two counts (11 and 12) before entering the Jaleo phrasing, while there is only one count (11) before the accented count 12 on reentering the standard Bulerias.

(The transition to Jaleo is usually performed in Alegrias as a transition from a 12-count llamada, but the idea is the same). (The Ida is another form of transition not often used today; it will be described separately).

Historically, it is possible that the 12-count Bulerias cycle evolved from the speeded up Soleares Cante (12-count 3/4, but accented on 3,6,7,8 and 10) or the Paseo Castellano (accented on 3,6,8,10, and 12), and the Jaleo from Taconeo or chording compas (accented on 1,4,7,10 as above).

Practically, these accentuations are often performed against each other by the dance, guitar, and cante.

## Notes on Llamadas and Desplantes

A llamada ("call") is a compas sequence used to signal the end or a transition between sections of the dance (the term is also applied to the corresponding accompaniment of the guitar). It is usually applied to forms within the 6/8,3/4 family of flamenco rhythms, with the term ("cierra") applied to its equivalent in the 2/4,4/4 families.

### 12-Count Llamada (Solea, Alegrias)

The llamada begins on count "1" after resolving on count 10 of the preceding compas, and has accents on 1,2,3, and possibly 6 and a strongly emphasized sequence from 7-10, finishing with strong footwork or a vuelta (bien parada) on count 10. A typical section of Soleares or Alegrias builds from a slow tempo in 3/4 to a fast tempo (which could be written in 3/8; there is a gray area here). To retain consistency with the slow tempo, I'll write it in 3/4 here:

| [3/4] 10\* (11) (12) | (previous compas)

### Llamada

| [3/4] 1\* 2\* 3\* | (4) (5) (6\*) | 7 a a 8 a a 9 a a | 10\* (11) (12) |  
TUM TUM TUM rmpy rmpy rmpy TUM  
(vuelta)(pose)

In Solea and Alegrias, if a transition between sections, the music and dance begins again at a slow tempo, building up to another llamada.

### Llamada por Bulerias (from Jaleo)

In Bulerias dance the llamada usually functions as a transition from a series of footwork series (returning to position in a half circle from a llamada) to a marking sequence in 6/8 (simple foot out and back on 12 and 3) waiting for the singer to enter with a copla.

### Jaleo

| [3/8] 10\* (11) (12) | (previous Jaleo compas)

### Llamada

| [3/8] 1\* 2\* 3\* | (4) (5) 6\* | 7\* 8\* 9\* | (2/8) 10\* (11) |  
TUM TUM TUM (walking forward) TUM

### Marking (or other pasos)

| : [6/8] 12\* 1 2 3\* 4 5: |  
(L, R) (L, R) (foot pointing out and back on 12 and 3)

## Llamada por Bulerias (from 6/8,3/4 Compas)

This transition is handled similarly to that of Jaleo:

### Bulerias (12 count)

|[6/8]12\* 1 2 3\* 4 5|[3/4](6) 7\* 8\* 9 10\* (11) |[1/8] (12) |  
Transition

### Llamada

|[3/8] 1\* 2\* 3\*|(4) (5) 6\*| 7\* 8\* 9\* |[2/8]10\* (11)|  
TUM TUM TUM (walking forward) TUM

(Note that the llamada can be followed by 3/4,6/8,or Jaleo compas phrases; depending on whether one pauses 1,1 or 2 counts after count 10.



## Dance Sequence for Bulerias

One sequence of dance steps for Bulerias might be:

1. Marking [6/8] -
2. Marking; Singer sings 1st half of copla [6/8,3/4] chording compas on guitar)
3. Cambio/Desplante (2nd half of copla accompanied or followed by desplante)
4. [6/8,3/4] "Ay" steps
5. Footwork sequence (Any kind)
6. [6/8,3/4] (either or both) steps in half circle returning to start
7. Llamada

-----  
(Repeat sequence).

Pellizcos used as for final 12-count compas of the desplante can, of course, be used as pasos in their own right. (As can any thing else). There are an infinite number of approaches, but hopefully the above will give you an orientation, watch for them in videos.....

## Bulerias Compas Notes

1. For me, the important thing is that the counting remain consistent (with the understanding that accents (say, dance) from one meter are often contrasted with that from another (say, guitar phrasing), which plays a major part in giving flamenco its exciting polyrhythms....

With the above in mind, it is the time signatures/meter that can change, helping to illustrate the context of the discussion (guitar chords, taconeo, phrasing, etc.) It is the meter that changes, not the counting.

**Soleares** (e.g.) (at double speed 6/8, 3/4, 3/8)

	Fmaj7	C		Fmaj7	E	(Chord
changes)						
(12)	[3/4] 1* 2 3	4* 5	6	7* 8	9	10* 11 (12)
	[6/4] 12* 1 2 3*	4 5	[3/2] 6*	7 8*	9 10*	11   (Paseo Castellano)
	[6/4] 12* 1 2 3*	4 5	[3/2] 6*	7 8*	9 10*	11   (Cante/Llamada)
(12)	[3/4] 1 2 3*	4 5	6*	7 8*	9	10* 11 12*

These considerations, of course apply to Bulerias at double speed in which case, the meters would be 6/8,3/4, and 3/8) in the 12-Count/Jaleo context I discussed earlier.....

## **The Fandangos Family: Tarantas, Granadinas, Malaguena, Rondena, Mineras**

These cantes/guitar solos are called the **intermedio** forms, and although the cante is without compas, guitar falsetas are interpreted in 3/4 or 6/8 phrases. Since the cante is without compas, they are not danced.

The bases of these cantes are the Phrygian mode in the various keys, but the cante has a common structure in the relative major of each of these keys. The "Fandangos copla progression" for E Phrygian mode is performed in C major (C -> F -> C -> G7 -> C -> F -> E); it is transposed to the other keys of the members of the family.

### **Fandangos (de Triana, or Grande)**

The guitar solo sequences are in E Phrygian, with the cante accompaniment in C major. See the remarks on Fandangos de Huelva for a general description of falseta phrasing; while the Fandangos is a libre cante, the falsetas are often structured similarly. Fandangos can approach the cante grande category in interpretation.

### **Tarantas**

This toque is performed in F# Phrygian. (Letras/Solo falsetas are often performed using secondary dominant sequences ).

### **Granadinas**

This toque is performed in B Phrygian, with the cante accompaniment in G major.

### **Malaguenas**

This toque is performed in E Phrygian, with the cante accompaniment in C major.

### **Rondena**

The name of Rondena is applied to two forms in Flamenco. The first is a form of cante similar to that of Verdiales; the second is a guitar solo originated by Don Ramon Montoya, in which the 3rd string is detuned to F# and the 6th string to D. The toque is then interpreted in the C# Phrygian mode, which necessitate restructuring the physical chord and scale patterns on the guitar neck.

### **Mineras**

The Mineras is performed in the key of G# Phrygian mode, which is relative to E Major and C# Minor. It is a toque similar to Taranto; if a partial bar is made at the 1st position (on the 2nd, 3rd, and 4th strings), ligado sequences of a similar nature can be performed.

It is also worth noting again that the (partial) pattern at the first position (made by barring the 2nd, 3rd, and 4th) is the same as that used for A Phrygian at the 2nd position, with which many flamenco guitarists are familiar thru use with Bulerias, etc. (Avoid playing the "open" barred 2nd string, though, as usual for that position) . Scale patterns can then be continued with notes on the (unbarred) 5th string, as per the E Major scale, resolving finally on the G# on the 6<sup>th</sup>.

However, unlike A Phrygian Mode at the 2<sup>nd</sup> position, the notes on the (open) 5th string are part of the scale, and can be used for melody, resolving finally to the G# on the 6th string.

The Andalusian Cadence in G# Phrygian Mode is:

C#m -> B -> A -> G#, with "question/answer" A -> G#. The secondary dominants in the key are:

| G#7 -> C#m | F#7 -> B | E7 -> A | G# (resolution) |

The base chord is a G# (a G partially barred at the first position. You can move this up to the 2nd position for the A; leaving the 5th string open provides a major 7th for the G# chord, similar to its use por Solea....

## Peteneras

Peteneras is a cante/baile that interprets the story of a beautiful Jewish courtesan, who broke many mens' hearts and finally died a violent death. The compas is in strict alternating measures of 6/8, 3/4 and is interpreted in E Phrygian mode. The female dancer often uses a **manton** (shawl) in her interpretation - it is not often danced by men except in a couples format.

The basic chording compas for Peteneras consists of two 6/8, 3/4 cycles:

```

      Am          E7          Am
| [6/8] 12* 1 2 3* 4 5 | [3/4] 6* 7 a a 8* 9 a a 10* (11) |
      TUM tum tum TUM tum tum      TUM rmpity TUM rmpity TUM tum
      G          F          E
| [6/8] 12* 1 2 3* 4 5 | [3/4] 6* 7 a a 8* 9 a a 10* (11) |
      TUM tum tum TUM tum tum      TUM rmpity TUM rmpity TUM tum
  
```

There are two forms of cante; the older form is more danceable, and has the following form:

```

      Am          E7          Am
Dondevas      bella      Ju-----di-----a-----a          Tan com-
      Am          E7
puesta        ya          des-----hor---a
      C          G
Voy en bus--ca de      Re-----be---co
      F          E
Voy en bus--ca de      Re-----be---co          Que es-
      Am          E7
ta          en una syn---a-----go--ga
      C          G
Dondevas      bella      Ju-----di-----a-----a          Tan com-
      F          E
puesta        ya          des-----hor---a
| [6/8] 12* 1 2 3* 4 5 | [3/4] 6* 7 a a 8* 9 a a 10* (11) a |
      TUM tum tum TUM tum tum      TUM rmpity TUM rmpity TUM tum
  
```

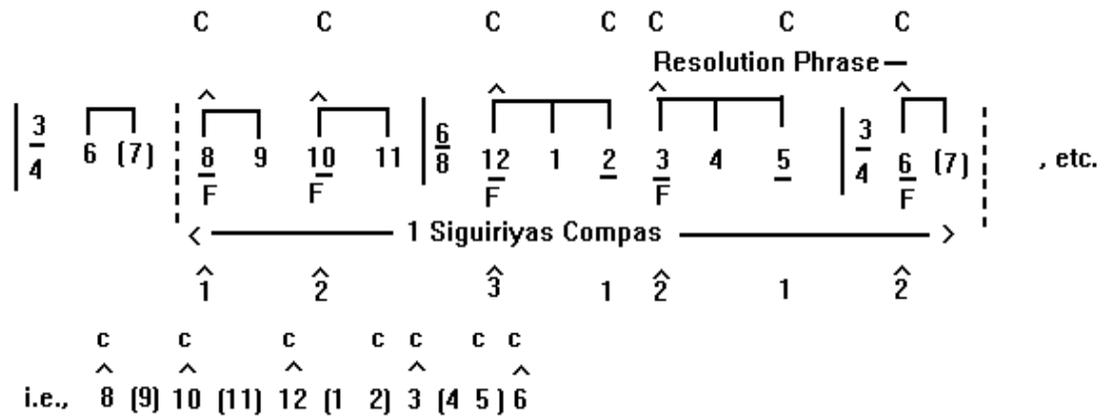
The newer form (popularized by Nina de los Peines) has a more difficult cante form, and is played with a freer compas.



## Siguiriyas

The Siguiriyas is one of the two most important cante jondo rhythms (the second being Soleares). The themes of Siguiriyas are truly tragic - death, existential alienation, unrequited love, despair, desolation, and loneliness.

The compas is usually interpreted in A Phrygian, and is in strict alternating measures of 6/8, 3/4; however, a compas cycle begins on the 2nd count of the 3/4 measure and ends on the 1st count of the next 3/4 measure in the sequence. The resolution phrase begins on count 3 of the 6/8 measure:



(There is a version in A major, called the **Cabales**).

There are very few dancers who can interpret the dance with the equivalent intensity of the great cantores (singers). Nino Ricardo was especially known for his Siguiriyas guitar falsetas.

## Serranas

The Serranas is a cante with the same compas structure as the Siguiriyas. However, it is not nearly as intense - its themes revolve around the concerns of and about mountain bandits. It is interpreted in the key of E Phrygian, with a "lamento" similar to that of the Cana; it is rarely danced.

## Fandangos de Huelva (Fandanguillo), Fandangos de Malaga (Verdiales), Sevillanas

These cantes/bailes are derived from Fandangos, and are rhythmic manifestations of the cante - as such, they are less serious (actually lighthearted in many cases).

### Fandangos de Huelva (Fandanguillo)

The Fandangos de Huelva has a 12-count marking (i.e., chording) compas (two measures of 3/4 time) in E or A Phrygian mode that immediately identifies it. Its coplas (verses) are structured in six 12-count compases in the relative major (C or F) in the traditional Fandangos chord progression. (There are versions in Am, however.)

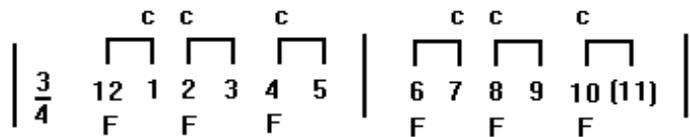
The marking compas is generally interpreted by dance steps in 3/4 or 6/8 similar to those of Bulerias, or are derived from the classic school of the **Escuela Bolera**, similar to Sevillanas. The coplas are usually interpreted by 12 count steps similar to the Paseos of Soleares and Alegrias.

The finale of Fandangos de Huelva has a traditional form of cante with **letras** (words):

"arimate, ay, gitana mia            (Jaleo Bulerias steps)  
yo no puedo vivir sin ti  
vivir sin ti, ay, no puedo mas        (desplante)  
gitana mia, me va matar

quitate del sol que te quema        (desplante)  
quitate del sol que te pone  
que la carita morena"

A typical Fandangos alternates marking with coplas, finishing with the finale. Palmas accompaniment to Fandangos de Huelva is similar to Dobles, except that the clap on count 5 is omitted.



**[Dancers and singers accentuate compas in 6/8, 3/4]**

## Chording Compas (Fandangos de Huelva)

The basic chording compas for Fandangos de Huelva is in 12 counts, counted from 12 to 1 in two measures of 3/4 and resolving on count 8, with a redoble from counts 9 - 10:

```

      E7          Am          G      F      E
|[3/4] 12* a 1 a 2* 3 a a 4* 5 | 6* 7* 8* 9 a a 10* (11) |
      Tumty tumty TUM Rmpity Tum Tum Tum Tum Tum Rmpity Tum tum
  
```

## Copla Form

A copla consists of 6 12-Count Cycles, which can be accentuated similarly to the chording compas:

```

      G7-----> C
      C -----> F
      G7 (or F)-----> C
      C -----> G7
      G7 -----> C
      C -----> F -----> E
|[3/4] 12*a 1 a 2* 3 a a 4* 5 | 6* a 7 a 8* 9 a a 10* (11) |
      Tmty tmtly TUM RMPity Tum Tum Tmty tmtly TUM RMPity Tum (Tum)
  
```

Dance steps are often two 6-count variations drawn from classic and folkloric forms. (Classical musicians count measures starting on 1, so you'll have to change the start count to 12 to insert them into the flamenco forms, if you're porting them over)

-----

The Cante for the Dance (Copla/Paseo) is also often accented on 12, 3, 6, 8, and 10 like Paseo Castellano;(or like the cante - 12, 3, 7, 8, 10):

```

|[6/8] 12* 1 a a 2 3* (4 5) | 6* 7 8* 9 a a 10* (11) |
      TUM Rmpity Tum TUM TUM Tum TUM Rmpity TUM
  
```

## “Arimate” Fandangos de Huelva Finale

Example: Check the "Arimate" in the Fandangos de Huelva finale in "Carmen" in the cuadro where Jose meets Carmen in the nightclub (with all the Japanese tourists).

(e.g.) my palmas - dobles with count 5 omitted)

```

          C C      C      C C C
          E7  Am      G F E
[3/4 or 6/8] | 12 1 2 (3) 4 5 a | 6 7 8 9 10 11 a |
          A- | ri-ma-te, ay gi | ta-na mi---a |
          | yo no pue---do vi | vi'sinti vi- |
          | vi'sinti ay no | puedo ma-as gi- |
          | tana mi-a me va- | a ma ta'(9aa10)(11) |
                                   (redoble)

```

## “Quitate” Ending

```

          Am      G      F
[3/4] | 12 a 1 a 2 3 a 4 5 | 6 a 7 a 8 9 a 10 11 a |
      | quitatedel sol que te quema | quitatedel sol que te po---ne que |
      | la ca--ri ta mor-e-na |(6) tum TUM (finale) |

```

## Fandangos Falseta Forms

Although some falsetas follow the phrasing of the chording compas (changing chords on count 2) the common form for solos is in 6/8, with an anacrusic 6-count phrase beginning on count 4; Count 3 is often silent or a bass note on the tonic (E).

```

|[6/8] (12 1 2 3 ) 4 5 |12* 1 2 (3*) (4 5 ) |
      |<---Falseta----->|
      Tm Tm TUM tm tm (tum)

```

## Transition (Fandangos de Huelva falseta form)

The resolution is on count 8, with the transition on count 9 (omitting the redoble/rasgueado); the falseta actually starts on count 10 (= 4):

(Basic Chording Compas)

```

          E7      Am      G F E
|[3/4] 12*a 1 a 2* 3 a a 4* 5 | 6* 7* 8* (9) 4 5 |
      Tmty tmtY TUM Rmpity Tum Tum Tum Tum TUM Falseta start

```

This can be written with a transition phrase:

```

|[3/4] 12*a 1 a 2* 3 a a 4* 5 |[2/4] 6* 7* 8* (9) |
      Tmty tmtY TUM Rmpity Tum Tum Tum Tum TUM (Trans.)

```

```

|[1/4]: 4 5 |[6/8] 12* 1 2 (3*) (4 5) :|, etc.
      [----- falseta -compas-->|

```

To return to basic compas (the falseta ends on count 2:

```

                (Am)                      G   F   E
|:[3/4] 12* 1 2* 3 a a 4 5 | 6* 7* 8* 9 a a 10* (11) |
--falseta->| Rmpity Tum Tum Tum Tum Tum Rmpity Tum (tum)
                (Chording Compas)

```

The falseta compas is also phrased in 3/4, with the bass note on count 3 felt as a "hiccup" at the end:

```

|:[3/4]: / / 4* 5 |:[3/4] 12* 1 2* (3) / :|, etc.
|<-----Falseta compas----->|bass|

```

This is typical of Fandangos solo falsetas (Sabicás, Don Ramon Montoya). Falsetas can also be phrased in 3/4, changing chords on counts 12 and/or 2, similar to the chording compas.

Note that guitarists in solo Fandangos (or only accompanying singers) often are not careful about the rasgueado, and will insert it (or an arpeggio figure similar to the Solea resolution phrase) on counts 9 and a 10, beginning the above falseta on count 12, throwing the solo out of metric compas. Just be aware of the possibility of an extra two counts when listening to solo artists....

### “Fandanguillo Corto”

In the six-line Fandanguillos, the first line is sometimes introduced by the singer in an abbreviated form; with the dancer answering with a redoble. The first line is often a suggestion of the third, in the form ABACDE. The first "A" would be a six count compas phrase, followed by the traditional 5 x 12-count compas lines.

The 12 Count lines can be two 6-count measures (either in 6/8 or 3/4; these are usually derived from Escuela, Jota, or even Sevillanas), or 12 Count measures in 6/8,3/4 similar to Solea Paseo Castellano steps.

For example, in the letra (ABACDE):

A: Con locura  
 B: Tu tratas me como nino  
 A: porque te quiero con locura  
 C: tu me tiras por los suelo  
 D: que malamente me miras  
 E: tanto como yo te quiero

For example:

```

(A)Con Lo--cu----ra (redoble)
|:[3/4] 12* 1 and 2* 3 a a 4* (5) |
      Tum tumty tum rmpity tmp

```

followed by 5 lines of 12-count 6/8,3/4 Paseo (or mixed sequences - 2 measures of 6/8, or 3/4, etc), in the normal Fandangos de Huelva cante form

```

:
      C                      F, etc. (line 2)
|:[6/8]: 12* 1 2 3* 4 5 |:[3/4] 6* 7 8* 9 10* 11 :| (5 lines)

```

## Fandangos de Malaga (Verdiales)

Like the Fandangos de Huelva, the Verdiales has a marking compas that immediately identifies it, and uses the rasgueado often identified by the public as "Spanish" guitar; it is performed in the E Phrygian mode. As its name suggests it comes from the hills around Malaga; it is more folkloric than flamenco, and the dancers often wear beribboned hats and accompany with oversized castanets.

Its cante uses the traditional Fandangos chord sequence in its relative major (C). Palmas accompaniment is Dobles, as for Bulerias.

## Sevillanas

The Sevillanas is a couples dance usually danced by groups during the Feria de Sevilla; however, it has made its way into discos as a popular dance form in recent years. It is highly structured; its 6 count rasgueado marking compas (in 3/4 time) is the same as the first six counts of that of Fandangos de Huelva.

Although the basic compas for the guitar is in 3/4 time (as are its traditional falsetas), the dance is performed in 6/8 time against it. (Orchestras and disco music accompaniments are almost always in 6/8, different from the guitar).

The form of each Sevillanas is the same; usually four Sevillanas are danced before changing partners (if that is desired).

Each Sevillanas begins with a few marking compases (beginning on count 2), while the dancers prepare. Then either the guitar or the singer performs an introductory theme called the **salida** (two 6-count compases); (the dancers can either enter with the salida or mark while waiting for the first **paseo** ; the "Sevillanas step". Following the salida the dancers perform the Sevillanas step. Then the first **copla** is sung or played on the guitar, consisting of 5 six-count compases. The copla is followed again by the Sevillanas step. The second copla is then performed, again followed by the Sevillanas step.

The Sevillanas ends with the third copla, ending rather abruptly on count 3 of the 5th compas (at which point the dancers pose - if they don't fall over, it is a "**bien parada**" (well stopped), otherwise an "**ensalada**").

## Sevillanas Form -

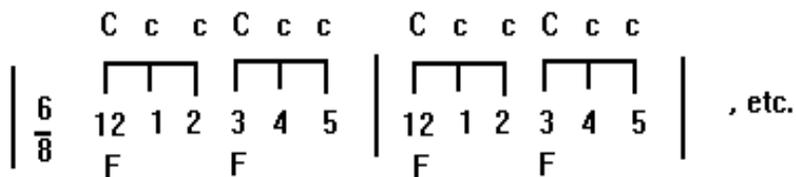
(Note; Old Style - guitar chording compas in 3/4, dance and castanets in 6/8. Newer Style - everything in 6/8 as in "Sevillanas")

(counting 6 count cycles from 12 to 5 as usual)

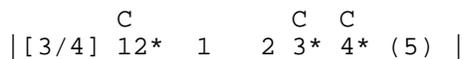
Marking (chording) compas	? x 6 count cycles
Salida	2 x 6 count cycles
Marking compas or Paseo	1 x 6 count cycle
First copla	5 x 6 count cycles
Paseo	1 x 6 count cycle
Second copla	5 x 6 count cycles
Paseo	1 x 6 count cycle
Third copla	5 x 6 count cycles

(hopefully, bien parada)

Sevillanas is accompanied by dobles or "straight" Palmas, emphasizing the 6/8 nature of the dance (e.g., listen to the Palmas in the "Jealousy" Sevillanas near the end of Saura's "Carmen".):



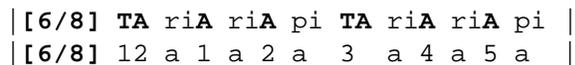
At the end of the intermediate coplas (the 5<sup>th</sup> measure), the 2<sup>nd</sup> measure of the Salida, and the Paseos, the accompaniment to the Sevillanas is sometimes accented to emphasize the transitions:



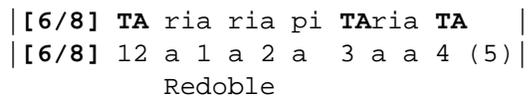
### Castanets and Modern Rasgueado Accompaniment

ria - castanet roll or rasgado with ri on "a" and a on count)  
(ria = rumpitytump)

### Standard Compas



### Paseo



The above castanet phrasing is played against the chording compas.

## Old Style Accompaniment

(Note that the Chording Compas is identical to the 1st measure of the Fandangos de Huelva.)

### Entrada

```
      E7      Am              E7      Am
|[3/4] (12 1) 2* 3 a a 4* 5 | 12*a 1 a 2* 3 a a 4* 5 |etc.)
|[3/4] (12 1)tmp rmpy tm tm | tmty tmty tmp rmpy tm tm |
                        Redoble/rasg.)                (Redoble/rasg.)
```

Counts 12 and 3 are accented in 6/8 time in the dance. 3/4 accents/chord changes on 12, 2, 4. (See discussion of Sevillanas form below)

### Sevillanas in A minor

(repeat dance 4 times and change partners)

Old Style Guitar Accompaniment Example

**(Note: Bold Counts (in [6/8]) are those emphasized by dancers, and modern form of accompaniment.)**

**(Redoble/rasg.) are accented on count 3 a a 4)**

**Entrada - Marking Compas (repeat until Salida)**

```
      Am              E7      Am
|[3/4] / 2* 3 a a 4* 5 | 12 a 1 a 2 3 a a 4 5 :| etc.)
|[3/4] / tmp rmpy tum tum |: tmty tmty tmp rmpy tum tum :|
```

### Final Marking Compas

```
      E7      Am
|[3/4] 12 a 1 a 2 3 a a 4 (5) |
|[3/4] tmty tmty tmp rmpy tmp / |
```

### Salida (Falseta)

(old style Sevillanas falsetas usually start (anacrusically) on count 5 of final marking compas above):

```
----->| Am Chording Compas
|----->| Rasgueado
5 a |[3/4] 12*a 1 a 2*a 3 a 4*a 5 a | 12*a 1 a 2* 3 a a 4* 5 |
                        rmpy tm tm
```

### Paseo (Chording Compas)

```
      E7      Am
|[3/4] 12*a 1 a 2* 3 a a 4* (5) |
|[3/4] tmty tmty tmp rmpy tmp / |
```

## 1st copla (Falseta)

[3/4]  
(5 a ) | 12\*a 1 a 2\*a 3 a 4\*a 5 a |  
| 12\*a 1 a 2\* 3 4\* 5 a |  
| 12\*a 1 a 2\* 3 4\* 5 a |  
| 12\*a 1 a 2\*a 3 a 4\*a 5 a |  
| 12\*a 1 a 2\* rpty tm tm | (Am chord)

## Paseo (Chording Compas) [3/4]

E7 Am  
| 12\*a 1 a 2\* 3 a a 4\* (5) |  
| tmt y tmt y tmp rmp ty tmp / |

## 2nd copla (Falseta) [3/4]

(5 a ) | 12\*a 1 a 2\*a 3 a 4\*a 5 a |  
| 12\*a 1 a 2\* 3 4\* 5 a |  
| 12\*a 1 a 2\* 3 4\* 5 a |  
| 12\*a 1 a 2\*a 3 a 4\*a 5 a |  
| 12\*a 1 a 2\* rpty tm tm | (Am chord)

## Paseo (Chording Compas) [3/4]

E7 Am  
| 12\*a 1 a 2\* 3 a a 4\* (5) |  
| tmt y tmt y tmp rmp ty tmp / |

## 3rd copla (Falseta) [3/4]

(5 a ) | 12\*a 1 a 2\*a 3 a 4\*a 5 a |  
| 12\*a 1 a 2\* 3 4\* 5 a |  
| 12\*a 1 a 2\* 3 4\* 5 a |  
| 12\*a 1 a 2\*a 3 a 4\*a 5 a |  
| 12\*a 1 a 2\* TUM\* | (Final TUM = 3)

## Sevillanas Redux

This section is a result of some observations of the Sevillanas I saw performed at the Feria de Sevilla in Long Beach California??!! Since I am really a Bulerias man myself, I had not kept up too much with the current versions of Sevillanas, assuming the old traditional falsetas were still valid. Well, they sort of still are, but things have also changed.

The Sevillanas performed today has a different rhythmic emphasis than that performed twenty years or so ago. I think that one of the basic reasons was the boom in popularity of the Sevillanas and its consequent shift in venue from its role as a folk art (generally accompanied by the guitar) to its popularity in the nightclubs. Since it is very difficult to amplify the acoustic guitar (except in the studio, of course), the role of accompaniment for live performance has been taken over by orchestras (synthesized or otherwise, or studio recordings) - the festival was a true death by (recorded) Sevillanas as observed by our friend Gilberto. They even kept the loudspeakers blasting into the one caseta when everyone was trying to hold a fiesta inside (with even live guitarists).

The original form of the Sevillanas was danced in 6/8 and 3/4, usually with the 6/8 overlaid on the 3/4 chord changes of the guitar (the 6 count compas for the phrases of the copla was similar to the first 6 counts of the compas of Fandangos de Huelva). The old style of Sevillanas emphasized counts 1, 2, and 4; the guitar changed from the dominant 7th to the tonic (e.g. E7 -> Am) on count 2, with the rasgueado imitating a redoble on counts (3 and a 4) as in many of the resolution phrases.

Without the acoustic guitar around, the bands tend to emphasize the 6/8 structure almost exclusively, with a heavy bass on count 1 and 3. If a dancer has only learned Sevillanas in its modern context, the old Sevillanas falsetas are going to be confusing. (You can also hear many singers struggle between the old 3/4 emphasis and the newer 6/8 emphasis). The new guitar accompaniment of Sevillanas (with its emphasis on a 6/8 meter) follows the castanet accompaniment (which originally were felt as counter to the 3/4); with the 3/4 emphasis gone, the rhythm begins to sound much more like a Verdiales (Fandangos de Malaga) than Fandangos de Huelva. The compas seems to have slowed down compared to the older version - for guitarists, the main problem is that the old falsetas, while still in 3/4 compas, no longer go with the 6/8 pulse very well.

The original Sevillanas was a couples dance, where the entrada was an opportunity for couples to change partners, seduce each other visually and in general carry on before entering the formal dance. In the new version, the entrada (salida) was de-emphasized as a device to enter the copla. In the older versions, the dancers cued from the singer, ending the entrada on counts 3-4 (or 9-10 if counting in 12). The dancers I saw sort of stood around until the entrada was over and began the basic Sevillanas step on the heavy first 12 count of the orchestra (these were all recorded Sevillanas out of Spain, so I assume were corriente there. Another thing that seemed to be missing was the final vuelta that comprises the bien parado on the 12 1 and 2 3! of the final copla; the dance just seemed to mush into the last 3. (Sometimes the orchestra emphasized the 2 3", but more often just continued the 6/8 phrase to end on 3.

In the following diagrams I've tried to illustrate some of the reasons for the confusion. The first line shows the entrada in the new style. In the old style, the first measure would have been in 3/4, as are all of the old style guitar falsetas. Notice that the new style follows the castanet accompaniment, which I've indicated by the traditional ta-ria-ta mnemonic- here the guitarist plays the rasgueado on the rias similar to Verdiales, rather than imitating the redoble as with Fandangos de Huelva.

**Entrada (Salida)**

$\frac{6}{8}$ ta    ria    ria    pi    ta    ria    ria    pi 3       3 12    1    2    3    4    5	$\frac{6}{8}$ ta    ria    ria    pi    ta    ria    ta 3       3       3 12    1    2    3    4    (5) redoble
---	---

**Copla - repeat 3 times with a Paseo between each Copla**  
 Each Copla consist of 5 measures of 6/8 (or 3/4):

$\frac{6}{8}$ ta    ria    ria    pi    ta    ria    ria    pi 3       3 12    1    2    3    4    5	5th time and finale end on the 2nd "ta" (count 3)
---	--

(or)

$\frac{6}{8}$ ta    ria    ria    pi    ta    ria    ta 3       3       3 12    1    2    3    4    (5) redoble	
---	--

**Paseo (Pasada) [ 6 Counts]**

$\frac{6}{8}$ ta    ria    ria    pi    ta    ria    ta 3       3       3 12    1    2    3    4    (5)	(6    7    8    9    10    (11) ) redoble
--	--

The phrases for the copla are now often in straight 6/8 phrasing - but I've indicated the 3/4 phrasing in the 2nd alternative. (The 3rd Sevillanas uses this sort of redoble - but nobody danced the third Sevillanas, at least while I was watching).

The Paseos did have a 6/8,3/4 emphasis, but count 9 was heavily emphasized; the redoble (ending on count 10) seemed to be thrown in as an afterthought.

For an acoustic (i.e., Flamenco) guitarist, one option is to continue to play the old falsetas, in which case everyone will look at you funny. Another option is to go with the flow and work out falsetas using 6/8 phrasing, which is more fun anyway, but a bit hard to get used to, since the old phrases will have shifted by a count or so. If you do this, the old timers will look at you funny. In any case, since you're probably having a lot of problems with the sound system, everyone will clap politely and go back to the recorded Sevillanas and the Gypsy Kings.

## Sevillanas Letras (Transcribed by Susana "La Ceniza")

### 1 Lo Tire Al Pozo

lo tire al pozo, lo tire al pozo

lo tire al pozo  
el clavel que me diste  
lo tire al pozo  
que no quiero claveles  
de ningun hermoso

anda que ere,  
anda que ere  
que ere la mas bonita  
que ere la mas bonita  
de las mujeres

ay que me pesa  
ay que me pesa  
si el tiempo que lo tuve  
si el tiempo que lo tuve  
si en la cabeza

### 2. Azules rejas, azules rejas (D Major)

Azules rejas, azules rejas

azules rejas  
entre cortinas verdes  
azules rejas  
entre cortinas verdes  
azules rejas

azules rejas  
esteban dos amantes  
azules rejas  
esteban dos amantes  
dandose quejas

y se decia que  
solo con la muerte  
y se decia que  
solo con la muerte  
se olvidarian

### 3. Soy el sereno, soy el sereno

Soy el sereno, soy el sereno

Soy el sereno, el  
que ronda tu calle  
ole morena, el  
que ronda tu calle  
soy el sereno

soy el sereno  
no te digo la hora  
soy el sereno  
no te digo la hora  
pa que no quiero

si quisiera  
lo reloj minuto  
si quisiera  
lo reloj minuto  
yo te dijera

### 4. Ay Sevillana, Ay Sevillana

Ay Sevillana, Ay Sevillana

Ay Sevillana, de  
la gracia se baile  
ole ole morena  
de gracia se baile  
mi alma que es Triana

Ay mi Triana  
que barrio de salero  
ole ole morena  
que barrio de salero  
mi alma y de gitana

y la gitana en  
el cante y el baile  
y la gitana en  
el cante y el baile  
mi alma son soberana

## 5. Mi mare me dijo

Mi mare me dijo me que tu carino olvidara

que tu carino olvidara  
mi mare me dije a mi  
ole, ole, ole, ole,  
mi mare me dije a mi  
que tu carino olvidara

que tu carino olvidara  
pero yo le respondi  
ole ole ole ole  
pero yo le respondi  
que contigo me casaba

Ole ole ole ole  
que pa tu querer me muero  
sin tí no puedo vivir  
y amiga de mi alma  
esto lo hizo por tí

## 6. da le que suene

da le que suene, da le que suene

da le que suene  
golpe a esa guitarra  
ole morena  
golpe a ese guitarra  
pa le que suene

da le que suene  
que esta me amor absent  
ole morena  
que esta mi amor absent  
a ver si viene

anda que Jerez  
a la no serve  
anda que Jerez  
a la no serve  
ni pa clavele

## 7. Para que quiero llorar

Para que quiero llorar, si no tengo que me oiga

si no tengo quien me oiga  
para que quiero llorar  
ole ole ole ole  
para que quiero llorar  
si no tengo quien me oiga

si no tengo quien me oiga  
lo que me tiene que oir  
ole ole ole ole  
esta viviendo en la gloria  
y no se acuerda de mi

ole ole ole ole  
arriba con los faroles  
lo morena que yo quiero  
esta llena de lunares  
hasta la punto del pelo

## 8. Que si te quiero

que si te quiero, que si te quiero

que si te quiero  
la gente me pregunta  
ole ole Dolores  
la gente me pregunta  
que si te quiero

que si te queiro  
la mentira le digo  
ole ole Dolores  
la mentira le digo  
la verdad niego

por que la gente  
la verdad no le digo  
por que la gente  
la verdad no le digo  
mentira siempre

## 9. Sombrero negro

Sombrero negro, al hombre, mi alma mira  
que pena

Mira que pena  
sombrero negro al hombre  
ole ole mi vida  
sombrero negro al hombre  
mi alma mira que pena

mira que pena  
por esto me morena  
ole ole moreno  
por esto me morena  
mi alma, blanca le lleva

y en la (badajana)  
un letrado que dice ole  
que en la (badajana)  
un letrado que dice  
mi alma, viva Triana

## 10. Delila infame

Delila infame, Delila infame

Delila infame  
mientras Samson dormia  
Delila infame  
mientras Samson dormia  
Delila infame

Delila infame  
la hebra de la fuerza  
quiso cortale  
la hebra de la fuerza  
quiso cortale

serva de aviso  
mejor confianza  
serva de aviso  
mejor confianza  
mejor peligro

## 11. Estan combatiendo

Estan combatiendo, estan combatiendo

estan combatiendo  
dos poderosas naves  
estan combatiendo  
dos poderosas naves  
estan combatiendo

estan combatiendo  
una va al abordaje  
l' otra va huyendo  
una va al abordaje  
l' otra va huyendo

quien tal dijera  
que dos naves tan finas  
quien tal dijera  
que dos naves tan finas  
se combatieron

## 12. El Adios

Algo se muere en el alma cuando un amigo  
se va

Cuando un amigo se va  
algo se muere en el alma  
cuando un amigo se va  
algo se muere en el alma  
cuando un amigo se va

cuando un amigo se va  
y va dejando una huella  
que no se puede borrar  
y va dejando una huella  
que no se puede borrar

No te vayas todavia  
no te vayas por favor  
no te vayas todavia  
que hasta la guitarra mia llora  
cuando dice adios

# Source Material

The following sources are useful for studying the art of Flamenco.

**The Academy of Flamenco Guitar** (PO Box 1292, Santa Barbara, CA 93102) offers a method consisting of books, audio cassette tapes, and videotapes. It is a complete analysis; write the Academy for a brochure.

E-Mail: **BuleriaChk@aol.com**

Web URL: **<http://members.aol.com/BuleriaChk/private/flamenco.html>**

There are many additional sources available at the "resources" link at the above Web site.

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Donn Pohren's excellent books **The Art of Flamenco**, **Lives and Legends of Flamenco**, **A Way of Life**, and **Wines and Foods of Spain**, as well as David George's book **The Flamenco Guitar** can be ordered from (dealer discounts available); write for a list of current prices:

## **The Society of Spanish Studies**

Apartado de Correos 83  
Las Rosas (Madrid), Spain  
tel. (91) 637-0079  
intl. 34-1-637-0079

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**The Bold Strummer** carries many books on guitar and is the dealer for Society of Spanish Studies in the United States.

Write them for a brochure at:

The Bold Strummer  
20 Turkey Hill Circle  
Box 2037  
Westport, CT 06880

*E-mail:* **BSTRUMMER@aol.com**

There is an excellent video called "**Flamenco**" available from Arts for the Humanities; it can be ordered from them at (800) 257-5126 ext. 227. I believe it costs \$39.95 plus \$3.95 shipping.

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Ibrahim at **Catalinas** has many interesting videos available. For a catalog:

*E-mail:* **CATALINAS@aol.com**

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# **ACADEMY OF FLAMENCO GUITAR**

**"Flamenco Chuck" Keyser, Director**

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**<http://users.aol.com/BuleriaChk/private/flamenco.html>**

The art of Flamenco has always attracted enthusiastic followers outside Spain, and its highly personal, deeply emotional qualities appeal to countless guitarists. Unfortunately, the great majority of those who have tried to turn their enthusiasm into practice have found the art wrapped in secrecy and misinformation.

It is the aim of the Academy of Flamenco Guitar to cut through the secrecy and misinformation and make authentic Flamenco available to anyone who feels the pull of the toque gitano.

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## **Introduction To Flamenco (Introductory Compas Analysis)**

Introduction to Flamenco: Rhythmic Foundation and Accompaniment is an analysis of methods of counting compas (the cyclic rhythms that define the flamenco forms) and the traditional Palmas accompaniment. It is intended for beginning guitarists, dancers, and all aficionados who want to understand the rhythmic foundation of compas.

Also included is "A Flamenco Journey", Susana's grant trip report, which is a fun-to-read description of flamenco as a folk art in Moron de la Frontera in 1976.

Send check or money order for \$22.50 to Chuck Keyser at P.O. Box 1292, Santa Barbara, CA 93102. Add \$5 for overseas; money back guarantee, of course.

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## **Flamenco by Mail**

Music instruction by correspondence offers several advantages. It solves the often insurmountable problem of finding a truly competent instructor of Flamenco; one who has lived the art in Spain, accompanying singers and dancers, and to whom El Arte Flamenco remains supreme. Those who can find such a guitarist willing to part with his knowledge may find they cannot afford him, or that they cannot adapt themselves to the regimen of weekly lessons.

Our home study method, Toque Flamenco: The Flamenco Guitar, gives the student the opportunity to work at his own speed and convenience, and provides at a considerable savings information that would take a period of years of weekly lessons to absorb.

## **ABOUT OUR DIRECTOR**

"Flamenco Chuck" Keyser is a leading authority on the art of Flamenco in North America. He has performed in Spain (as "Carlos") with Ballet Iberia, and in concert and nightclubs throughout North America. He studied intensively in Spain: guitar with the legendary masters of traditional Flamenco in Moron de la Frontera, the late Diego del Gastor and Augustin Rios, and dance accompaniment in the studio of Mercedes Leon in Madrid. He is also a serious student of the cante.

He has contributed articles on Flamenco Guitar to Guitar Player magazine, and has taught highly successful classes in Flamenco Guitar for the Extension programs of University of California at Los Angeles and Santa Barbara (UCLA, UCSB), University of British Columbia (UBC) and Concordia University in Montreal, in addition to his private teaching practice.

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## **ABOUT THE ACADEMY**

The Academy, under his direction, approaches Flamenco from the viewpoint of the purist as a foundation for the art. Flamenco is an art of improvisation; a fluid and personal folk music, not a series of set pieces. Until the Academy's inception, the only technical material in print consisted of methods which provided the student with set music and solo pieces in the major toques. This is not, in our estimation, the best approach to authentic Flamenco. All Flamenco for the guitar is based on rhythm - the accompaniment of the cante and dance - and this is the approach the Academy takes. It is not our wish to turn out students who all play the same Soleares, but to teach you to play your own Soleares.

For musical notation we use tablature on a five-line staff, the most easily understood and logical guitar notation; musical examples are demonstrated on cassettes and/or videotape. We answer promptly, personally, and to the best of our ability every question from our students, whether it concerns Academy material, Flamenco philosophy, or the price of paella in Jerez de la Frontera.

## **INTRODUCTION TO FLAMENCO**

Our basic method, Introduction to Flamenco, was derived from teaching experience in extension classes; its emphasis is on the elementary chord progressions and techniques used to express compas, the most basic, yet the most misunderstood element of Flamenco. All true Flamenco, from the brilliant intricacies of Sabicas, Serranito, and Paco de Lucia to the searing "ducas negras" of a gypsy tocaor in a village juerga, is based upon complete command of compas. Introduction to Flamenco with its accompanying cassette takes you through the basic chording compases for Bulerias, Soleares, Alegrias, Fandangos de Huelva, Verdiales, Sevillanas, Farruca, Tientos, Tangos, Rumba, Zambra, Peteneras, Guajiras, and Garrotin.

## **THE FLAMENCO GUITAR**

This work consists of six lessons of a projected fifteen lesson series with the accompanying cassettes; the work was essentially completed with Toque Flamenco: The Flamenco Guitar and our falseta collections, described later in this brochure. Music theory and harmony are applied in a unique and powerful fashion to the Flamenco guitar, leading the student at an early stage to an understanding of improvisation, how to create his own material, and how to develop the ear to take material off records and tapes. Flamenco techniques are examined, from basic rasgueados to the arpeggios and tremelos of the concert guitarists. All material is performed on the accompanying cassettes.

The Flamenco Guitar, Lessons 1 thru 5, is devoted to the music theory necessary for an understanding of Flamenco, to basic techniques, and to the toques of Soleares and Alegrias. Lesson 6 concentrates on the complex toque of Bulerias.

The Flamenco Guitar was originally intended to be a correspondence course; it includes written exercises and ear training. Although the Academy no longer functions formally as a correspondence course per se (answer sheets are included with the bound work), I will be happy to answer questions about Flamenco as time and energy permit.

## **TOQUE FLAMENCO; THE FLAMENCO GUITAR**

Although the course The Flamenco Guitar was enthusiastically received, I was unable to complete it in the manner originally intended due to circumstances beyond my control. I had decided to replace it with a more complete and up to date work, together with some advanced techniques I had discovered more recently; Toque Flamenco is the result. However, I've included both Introduction and The Flamenco Guitar (and their accompanying cassettes) with Toque Flamenco, since I feel the different perspectives are valuable, even if there is redundancy (since each was originally intended to stand alone).

Included with Toque Flamenco are three accompanying videotapes (about five and a half hours).

## **FALSETA COLLECTIONS**

As a supplement to the above work, I have produced a collection of guitar falsetas for the toques of Bulerias, Soleares, Siguiriyas, and Alegrias. These are expressed in tablature (cifra) notation, and recorded on audio cassettes. They include some of the best material within the tradition, ranging from funky old style falsetas to the complex creations of the concert Flamenco guitar. There are approximately twenty falsetas for each of the above toques.

Included with the above is a collection of fifty Bulerias falsetas on videotape; this includes most of the Bulerias falsetas in the audio collection. Since much of the tablature for these falsetas is included in the audio collection above, I haven't yet produced tablature for the remaining falsetas. Nevertheless, I am confident that with the theory and ear training of the methods you'll be able to figure them out, especially since you can see them performed as well as hear them.

## **GUARANTEE**

We are vitally concerned with your progress toward authentic Flamenco, and your pleasure in pursuing the art. To this end we offer a very simple guarantee: if you purchase any of our offerings and find that it isn't what you want, return it within 30 days and we'll refund your money immediately, no strings attached.

## **SOME REVIEWS**

The Flamenco Guitar is staggeringly complete .... an inexpensive way to learn Flamenco... Mr. Keyser.. is positively gifted at dissecting and systematizing the elements which add up to good flamenco guitar... he has made good use of the ability to draw upon the best music from all the great creators...Accurate and illuminating on all matters....A remarkable achievement.

Brook Zern  
Guitar Review #37

...Much more than flamenco technique is presented in this excellent and thorough course...superb (i.e. clear) explication of other highly relevant musical topics such as harmony, rhythm, notation, and accentuation. Even ear training is included... The price is reasonable, when one considers that a comparable number of lessons would cost at least twice that much...

Jeremy Duncan  
Guitar Player Magazine

..can report that the approach seems far more complete and competent than anything available to date.

D. E. Pohren, Society of Spanish Studies  
Initial review, newsletter, 1972  
(author of Art of Flamenco)

....Monumental...A bargain ...

Brook Zern  
Guitar Review (Spring 1993)

**PRICE LIST**

Toque Flamenco: The Flamenco Guitar (Includes 3 videotapes, Introduction to Flamenco, Lessons 1-6, The Flamenco Guitar, and accompanying audiotapes)...\$185

Falseta Collections (Includes Bulerias, Soleares, Alegrias, and Siguiriyas collections with accompanying audio tapes and Bulerias falseta videotape).....\$105

(Overseas add \$35 for postage)

# A Flamenco Journey

Canada Council Arts Grant Trip Report

by Susana "La Ceniza"

Sunday, January 25 1976

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## Madrid

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When I received official word that I had been awarded the study grant, my husband Chuck (Carlos) and I were performing regularly at a hotel in Old Montreal, and had been hired to continue throughout the summer. We were also in the middle of our Flamenco guitar and dance course for Concordia University; therefore, we made plans to depart for Spain in the early fall of 1975.

Our intention was to be exposed to as much of the Flamenco dance as possible, both of the stage variety, and (especially) the more authentic and spontaneous Gypsy folk version, if we could find it. Chuck had many friends among the Gitanos from his previous study trips to Morón de la Frontera, but we were not so sure of being able to meet the non-professional dancers he had heard of, as his emphasis had been previously on the guitar and the cante.

Another important goal was to bring back as much Super 8 film of each type of dancing as possible for reference for continued study, once back in isolation in Canada again. We were hoping that once in Spain we could extend our stay due to income from Chuck's correspondence school (The Academy of Flamenco Guitar). As it turned out, we were successful in all but our last plan, due to the Canadian mail strike.

Our first stop was Madrid, and we immediately contacted Mercedes and Albano Leon, with whom I had studied for two months, three years before. At that time I had the opportunity to meet one of Mercedes' best young students, who let me tape and film her entire repertoire. Those films and the intensive instruction I received from Chuck (and our record collection) were the only exposure I had to the art for three years, and it was with mixed emotion that we performed for them, that first week in Madrid.

Their reaction surprised us; after silently watching me dance through two or three routines, they flatly refused to give me any kind of lessons unless I promised to take daily for the next two years, at a rate of \$16 an hour. This was, of course, definitely out of the question; and of course, they had no alternatives to suggest. We left the studio a bit crestfallen, since we had hoped that they might help us get started in the professional world. We later realized that they probably had been shocked and offended in recognizing some of their own material, which they knew I hadn't learned directly from them.

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Our next move was to rent regular practice studio time at "La Granja" in Amor de Dios street. (Actually, "La Granja" is the name of the pension just above the studios, but there is no sign except that outside). I began practicing there two hours a day, and at night we went out to Flamenco nightclubs (called "tablaos") in search of a good dancer, who I could approach for lessons, and hopefully for films for future study.

If you frequent the practice studio (below the pension La Granja), on the calle Amor de Dios long enough, you are likely to meet everyone who is involved in dancing in Spain, from the beginning foreigner on a package tour, to the big performing troupes that work the world circuit. This is where most of the hiring for Flamenco groups is done - auditions, rehearsals, and class lessons. There you will encounter the aspiring, starving artist, the "estrellas" (stars) of the day, the impresarios, and all sorts of parasites of the art; each an individual with their own facade or integrity - the best to the worst, with their own good and bad points.

Here I began taking general classes with Maria Magdalena, who has an excellent reputation as a teacher; and from my experience it is well founded. She holds her classes twice a day, for one hour each, five days a week. She charges \$8 a week for one class a day, or \$16 for both classes. They consist of instruction in no-nonsense techniques of Spanish dance; posture, arm exercises, footwork, turns, and castanets, plus the many asides about the art that can be picked up by an attentive student. She also gives private lessons at the going rate of \$8 a half-hour, which are only worthwhile if you want a specific "bails montado" (set routine) from her, and are prepared to cram fast during the class and practice long hours by yourself, to be ready for new material the next day. She wastes no time, but is careful of the level of the student and her rate of assimilation; in particular, she is quite honest and not at all afraid of losing students who do not accept her point of view, as she has more people waiting for lessons from her than there are hours in the day.

After three weeks of lessons with her, concentrating on technical correction, I began to have a much better idea of the areas in which I had to work. She told me that I had learned from Chuck everything that a dancer could possibly learn from a guitarist; and that at this point, unless I had a lot of time and money to spend, I could work on my own. I could, however, take an occasional private lesson with her if I felt I needed it, and she could fit me into her schedule. She felt in the main, however, that with the basic corrections she had given, the rest was up to me.

When Chuck mentioned that we wanted to travel south to Morón to meet his Gypsy friends in the art, she said, "They have nothing to teach you technically, but you have everything to learn from them about the art." She was certainly right; with the Gitanos I was to find little of the physical technique taught in the Madrid academies, but it took me no time to understand the meaning of the movements, and the strong importance of compas (Flamenco rhythm). With them I found nonprofessional dancing at the return to the source; the pure expression stripped of stylization and device. I began to realize that all I had seen of Flamenco before was an empty shell (except in some individual artists), stripped of its meaning, and dying away from its cradle as a folk art.

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Before I describe the Morón part of my trip, I'd like to say something about the ambiente of Madrid. There is little of the Andaluz gracia about the place; it is a cosmopolitan city, and all that implies - pollution, expense, the rat race, hard-nosed plastic fronts struggling desperately to survive in a relentless environment.

We went to fourteen tablaos in Madrid, and were disappointed and disenchanted (not to say occasionally disgusted) by the low caliber of the entertainment. To begin with, many of the dancers are foreigners, which would not be bad; the problem is that the management hires them because they will perform for extremely low wages (which is understandable, as most of them are struggling for survival and are desperate for experience), thus forcing professional Spanish dancers out of the tablaos. In addition, many of the girls are chosen for their looks, rather than dancing ability - and finally management itself discourages artistic efforts, as their marketplace is largely the bourgeois and upper middle-class Spaniard and the foreign tourist.

A typical tablao consists of three sections; the program usually begins around eleven o'clock with a large "cuadro" (flamenco group) on stage; perhaps twelve dancers, three guitarists, and a couple of singers. It is almost impossible to hear the guitar due to the palmas (flamenco hand clapping), and so far apparently the clubs have not discovered a way to use microphones effectively. The girls themselves are usually extremely bored, and show it on stage. Each gets up and does a small dance (the show begins with a group Sevillanas), usually a Soleares or an Alegrias; finally the show ends with a group Fandangos, and the large cuadro leaves.

After a brief period, the "figuras" make their appearance in smaller combinations of artists; perhaps a guitarist, singer, and dancer - and this is where most of the pretension to art takes place. Finally (at about two in the morning) the large cuadro returns, and repeats the first show.

This is not to say that there were not some good moments. The tablao Café Chinitas had the best overall performance; the artists there made a real effort to be convincing, and most everything is done with good taste and intelligence. The "figura" there is the guitarist Victor Monge "Serranito"; he is impressive, but a bit too classical for my taste. None of the dancers stood out in particular, except for a middle-aged rondelette blonde woman who danced her Rumba with as much "gracia" (charm, typical of the Andaluz), as any Madrileña can hope to acquire. We also enjoyed very much Antonio "El Pelao", who really turned on for us when he noticed we were doing palmas to Bulerías correctly (the rest of the club was filled with Japanese tourists).

And finally I should mention Marcela Del Real (of whom more later), as being one of the most potentially fine dancers I have seen anywhere - she stood out like a live flower against a tapestry at La Pacheca.

However, I should mention that although the good artists do perform occasionally in the clubs in Madrid, it is very difficult to find out when and where they will be performing; even the management itself doesn't know who the artists are at any given time, and unless the publicize (which they only do with the superstars), all you can do is take your chances. At \$8 a person, that can get very expensive.

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Of course, this can't help but affect the Flamencos and their approach to the art. The studio at Amor de Dios I remember as an extremely uptight sweatbox for all concerned; guitarists, singers, dancers, impresarios, and students. The surprising thing is the occasional breakthrough of a real humanity and helpfulness among these artists, considering the environment. The sight of professional competition, and the daily contact with it weeds out the weak natures fast; it either makes you or breaks you. It can inspire you to develop the technical skill and inner discipline so necessary to the professional artist, or it can turn you off when you discover the incredible amount of work required to compete for such heartbreaking and unrewarding performing situations as tablaos or tour groups. That is why it is so important to have an understanding of the true art; the contact with it in Madrid is so negative and destructive in general that it is impossible to imagine why anyone would want to spend his life in it. At this point, if it hadn't been for Chuck's strong inner conviction and his sense of beauty and truth about the art (from his experiences with the Gitanos), I would have been ready to drop out of Flamenco altogether.

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As we left Madrid for Morón del la Frontera, I tried to dispel the bad taste I had of Flamenco in Madrid, and attempted to put myself in a mood to meet the Gypsies there with an open mind. And so we took the Talgo to Sevilla (the train was air conditioned, but it carried things a bit too far; we were lucky that we had our bulky sweaters close at hand. Spain is a land of contrasts, but....).

We arrived late at night, so had to spend it in a closet pretending to be a pension, near the train station in hot, muggy, polluted Sevilla. We were off early the next morning on the bus to Morón - out of the city on the new freeway. The Muzak on the bus alternated between Sevillanas, Johnny Mathis, and the current "rumba estrella" craze, Las Grecas, complete with electric guitar.

Finally we reached the crossroads, and the end of the smooth ride. We began heading deeper and deeper into the farm lands, passing through several picturesque small towns. I slowly became aware of the two country men sitting behind us on the bus. They actually knew all the verses to the piped-in Sevillanas, and encouraged each other with their personal jaleo; their language intonation highly melodic, almost music in its own right. That was my first encounter with Andalusian "gracia"; and as I looked around the bus, I became more and more conscious that the people were far more alive, more "alegre" (joyful) than the city people we had left behind.

(Here I'd like to shift to present tense, as it better describes our experiences.)

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## Morón De La Frontera

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We finally get to Moron, entering through the cement factory road; and immediately on arrival take a room in the only pension (boardinghouse) in town, the Fonda Pascual. We take the room in the old part; a new part has been added since Chuck was here last - the fonda is aspiring to be a Holiday Inn. There is no water in the shower, but the landlady tells us not to fret; that there will probably some tomorrow between 9 and 11 A. M. when the city turns on the power again. Apparently there is always a shortage this time of year. So we try to improve the state of our ripe, traveled bodies as best we can, using water from the drinking jug.

That afternoon, Chuck takes me up the cobblestone hill to the plaza next to the old church, to Bar Pepe, the flamenco heart of town. As we climb the three steps into the bar, we immediately encounter Donn Pohren, with Ansoninni on one side sporting his silk ascot, and Joselero in his Sunday best on the other. They're recuperating from last night's fiesta over a quiet "menta" beside the pinball machine. Both Gypsies are men in their sixties; both famous as Flamencos - Joselero is a singer, and Ansoninni is a dancer. Ansoninni is from Lebrija, one of the small towns in the area.

The creme de menthe is for Ansoninni's throat, as too many cigarettes and late nights have irritated his throat beyond the repairing capacities of Veterano cognac. Pohren, the faithful aficionado (author of the book Art Of Flamenco) is encouraging them that although there is one last fiesta tonight, the Feria week (which we missed, dammit) is over, and they can rest tomorrow (as if either of them really wanted to!)

After a moment's hesitation, Pohren recognizes Chuck (it had been five years), and in turn Joselero and even Ansoninni, with whom Chuck had little contact. Introductions all around for Susana, and a round of menta, fino, or veterano. We all part company after a little while, only to return that evening.

Up the hill again. Chuck's anticipation is almost unbearable - "Will my old friends be there - will they remember me - what will the reception be?" - etc. The bar is buzzing with action, as is usual this time of night. A few villagers are recognized, and as we are trying to relax with a glass of fino, Pepe, the bar owner calls out to someone on the step. In comes a young, lean Gitano, with thick unruly hair, a white suit, frilly shirt, and a sparkle in his eye. The moment he lays eyes on Chuck, it's like Christmas morning, New Year's eve, and his 21st birthday all rolled into one. The return of the prodigal brother. Abrazos (hugs) from Agustin, mutual pats on the back, and peals of laughter from both men. A moment of silence while Agustin takes a step back to take in "Carlos" at one glance, and Carlos strikes the Gypsy Flamenco pose of holding coat tails front and back, as if dancing por Bulerias. "Ole! Carlos! Arza!

Rounds of fino for Carlos and his mujer (me). The evening progresses and in comes Gonzalo. The same extraordinary welcome, only Gonzalo leaves after a few moments to fetch his wife, La Chica. She is moved to tears at seeing Carlos again, and they go on to talk about how their family has grown to seven children since last time, etc....

Agustin arranges for us to come to the Fiesta, which has been organized for tonight by the small group of American aficionados left over in Morón since the end of the feria. (The feria is a week to ten days of constant celebrating and merrymaking, with contests and exhibitions - much like our own country fairs, only with Flamencos and Flamenco music taking a predominant role.) These fiestas are a difficult diplomatic feat to put together because of the volatile temperaments of everyone involved - artists, aficionados, and extranjeros; those who pay, and those who are just guests.

The bar is slowly emptied, and I am rounded up to carry a couple of chairs down the street to an inside patio, where the fiesta will take place. This is my first night in Morón, and my first fiesta! I'm like a novice on her first night in Rome, being invited to a private religious ceremony with a few of the archbishops.

There is an unspoken ritual involving fiestas; and it was only later I discovered that it had actually started a couple of hours ago, when some of the aficionados like ourselves, and some of the artists like Agustin and Joselero met to establish a pre-fiesta rapport between each other.

Slowly people start drifting into the patio, which is lit only by the light coming in through the windows from the house surrounding it. It's a warm evening, and the nightflowers have a strong fragrance. Agustin is the guitarist of the evening, with Joselero the main singer, and Ansoninni still nursing his throat with his scarf wrapped around his neck. Also present are friends of the artists, relatives, and aficionados, sitting and standing around, exchanging pleasantries. An occasional burst of palmas and jaleo break out - Agustin tunes his guitar, plays a couple of chords, sets it down, and tastes a tapa that his mujer (woman) Tana (an American from San Francisco) has just brought in on a big tray. A verse to Rumba is heard over the voices, and pretty soon everyone begins to feel the warmth of the wine. Agustin begins strumming por Bulerias, and the palmas beat more regularly - timidly at first, and then stronger, as more aficionados join in. The sound of the palmas sordas becomes strong, and Agustin plays with more gusto, with his typical Morón style inherited from Diego del Gaster; strong thumb technique and rasgueado, interspersed with whimsical, imaginative, improvised and/or remembered falsetas. All through, the most important compas, the driving rhythm. I had heard Chuck try to explain compas to me and his students often enough, but I understood it for the first time that night. The guitar is leaning on the steady, yet highly syncopated beat of the palmas, to take off into improvisation and always returning and underlining the rhythm with chording between the falsetas; encouraging and reinforcing the palmeros to feel the rhythm even more. The various participants support and build on each other, and the jaleo becomes more animated with each falseta.

Joselero tests his voice in a "temple" (the "Ayyy" introduction to the cante), and Agustin flows with the ambiente to accompany whatever will come to the old man. The rhythm is still strong, although the palmas quiet down to hear the singer. The frail old man sings a copla (verse) to Bulerias..Ole! And another...Ole! Agustin throws in a particularly humorous falseta remembered from Diego..Arza! Eso es! Joselero finishes with yet another verse, and sits down smiling contentedly to acclamation from all. Agustin continues keeping the rhythm alive. Ansoninni, sore throat and all gets up; snapping his fingers in rhythm, raising arms outward. One

foot points out and back, and then the other.

"Arza, Tio! Vamos, Vamos, 'soninni!" With his head held high and a cocky smile, Ansoninni begins to dance por Bulerias. His old body straight and strong; he is a powerful man - proud as a Gitano who knows and is confident of knowing, he dances now with a roguish smile on his face, his half closed eyes open up in a slit with the rise of one eyebrow, his feet continue on with the same simple step; his arms in a slow, circular movement alternate up across his face and out to the sides, above his shoulders. He faces Carlos and me - "Ole! Asi se Baila!" He stops for just a moment, still in compas, his body sideways. His eyes meet mine just before the desplante (traditional rhythmic signal used as a break in the dance), making sure that everyone knows he is dancing for the extranjera. In a quick change of pace he calls the guitarist to the desplante. Completely in command, and with his tongue-in-cheek superiority he executes one of his own puns, in the last four counts. He used to execute a rather difficult turn in his younger days at this point, but now he gets away with an explanatory movement with a flick of his wrist, and half spins toward the back in the haughty attitude of a young caballero having just accomplished a breathtaking feat to impress a young lady, to the delight of everyone, who had wondered how he would carry through successfully what he had so brazenly begun.

A few more chording compases from Agustin, and Ansoninni tries a verse, but his voice breaks, and he calls on his faithful scarf for support, and ends with a cachondeo por panuelo (joking around with his scarf). Everyone is having a good time, and everyone is bound more and more together by the rhythm. Joselero isn't about to let his old friend outdo him, and he too gets into the action with a desplante.

And on and on, the evening progresses. Later, when the old men are taking a break around the tapas, and Agustin is introducing me to his parents, who had arrived during the dancing. Juan del Gaster, a cousin of Agustin's, picks up the guitar and starts in por Rumba. He plays, sings, and dances all at once, with a gracia all his own, and that only a Gitano from Andalucia can ever hope to possess. But the compas soon reverts to the beloved Bulerias again, and Juan hands the guitar to Chuck for accompaniment, so he can dance unhampered.

Later, Agustin and Joselero return from "despedir" (seeing off) their friends and parents for the night; Joselero falls into the mood of the more jondo (serious, deep) rhythms. There are only a few people left now, and this feels like the turning point in the fiesta where the ambiente could become very serious. Somehow, however, the night is just too serene, and everyone too content for any exploration of the desolate, tragic "ducas negras" of the cante jondo. The night ends a couple of hours later after a session of excellent music of great artistic value, although not as emotionally powerful as one suspects might have happened if the wine had settled just a bit differently.

The next morning there is a post-fiesta huddle with the foreign aficionados over coffee and tostadas on the sidewalk café of Bar Miguel. The sun is inexorable - like steel, the sky so blue, the girls so pretty in their Sunday cottons, that the conversation soon drifts to more frivolous subjects, and our first whole day in Morón is already leading into afternoon siesta.

I'd like to take a few paragraphs to explain a bit about Morón de la Frontera, and the reason that you'll never find it listed in the Guide Michelin. It is a typical small town, with all the characteristics of hundreds of other small towns in Andalucía, with one exception - the rich heritage of the extraordinary music and personality of Diego del Gastor, who passed away several years ago (and with whom Chuck had the opportunity to study). It is very colorful and attractive visually, and could keep an amateur photographer entertained for perhaps a day and a night. But unless you are a dyed-in-the-wool flamenco aficionado, you would do better to spend your vacation time at the coast resorts. At least there is running water, and at night the Spanish dubbed movie version of *Gone With The Wind* isn't so bad, if you've spent the whole day at the beach.

No wonder the Gitanos developed Flamenco to such an intricate and complex art. They had to do something in those bars at night before the advent of television. Now television has invaded all the bars, and the noise of "futball" (soccer) competes with that of the pinball machines everywhere, except in Bar Pepe. It is there, but it is shut off whenever a guitarist starts strumming, and knuckles start beating the compas out on the bar top. Juan Cala interrupts his game of dominos to do a little Gitano two step por Bulerias, the local carpenter puts down his cerveza (beer) and sings a copla....Ole!

That kind of scene is likely to break out at any time of night or day at Bar Pepe. Why there? It is the traditional flamenco hangout in Morón. Agustin lives right next door with his family, and across the hallway Gonzalo and La Chica in Diego del Gastor's old apartment. A block away lives Paco del Gastor, another nephew of Diego's, and considered by everyone to be the best guitarist of all. Paco's brother Juan is also deeply involved in the art (as we saw in the fiesta), and plays guitar, sings, dances, and writes poetry. They all live within earshot of Bar Pepe, and although there is a rivalry between the Rios, Del Gastor, and Torres branches of the family, all guitarists are nephews of the great Diego. They occasionally may not be on speaking terms, but they all respect each other, and listen to each other play (and, naturally, trade material back and forth). Bar Pepe is where most of the action occurs outside of fiestas.

During our first week in Morón, Agustin found us an apartment around the corner from Bar Pepe, on the calle Diego Del Gastor (yes, the city council even named a street after him, and constructed a statue in the city park). Needless to say, we were much happier there, than at the Fonda. Many times we went to bed, thinking everyone so engrossed in the late movie that the day was over, and unexpectedly heard voices doing jaleo in compas, and someone break into the cante.

We'd tear out of our place many times, not wanting to miss a second of what was happening. Lots of times it would die down as quickly as it had started, but other times we'd arrive just as one of the local poets was warming up to a spirit-of-the-moment recitation, or Agustin, tired of practicing in his house, had come down for a fino, and for a break started playing for his friends.

Although the living conditions were primitive (to say the least), we felt so excited by our constant close contact with the art for the whole time we were there, that we survived on Flamenco alone. The art surrounded us. When it wasn't happening live, someone was always playing a tape they had brought back from a fiesta, or some housewife had her transistor radio turned on, on her way to market, and we'd hear Antonio Mairena singing Soleares de Alcala at 10 A.M. in the morning. It is difficult to describe the sensation of being around so much live aficion and art, after years of living in a vacuum, where the only Flamenco is your own or your well worn records.

La Chica and Gonzalo had us over to their house for lunch soon after we arrived, as relatives receiving a brother and his new wife. After the first bottle of wine was finished, and the kids quieted, Gonzalo asked Chuck to play for them. At first they listened a bit stiffly, but as they began to recognize more and more Diego falsetas, and feeling the compas from Chuck's guitar in the very same Morón style they love and with which they are familiar, Chica's fingers started tapping the table top quietly, Gonzalo's foot started moving in rhythm, and the next thing we knew it was happening again.

Almost against their wills, Gonzalo and La Chica were so moved by Carlos' playing; even after all those years (seven years), he had known enough to carry the style and compas inside, and came back playing far better than when he had left. We threw away the empty wine bottle, and opened the bottle of gin we had brought. Then Chica sang, her little girl danced por Soleares, her son por Farruca; they asked me to get up and dance, and that's when we first mentioned how we had come here, thanks to a grant from Canada, and what we were hoping to find.

Without a moment's hesitation, Gonzalo took over and reassured us in his unique (very decisive) manner that we were not to worry; he would take care of everything - find dancers for me, etc., and that we would have a fiesta that we would not soon forget.

.....And did we ever!

I spoke earlier about the ritual that precedes and is part of a fiesta. Well, in this case, it was literally a campaign set up by Gonzalo, to recruit artistic members of Chica's family (Chica is also a niece of Diego's). There was a high council family meeting to discuss the best ways, people, place and time for the event to take place. For over a week, Gonzalo could be seen wearing his serious entrepreneur attitude in whispered conversations in the back of the bar, on the church steps, or in the marketplace. More and more, people unknown to me would bid me a "Buena Dia" on the street, as if they knew me, and were letting me know that they too, were conniving with us.

We were called to an organizational meeting one day, at Gonzalo's and Chica's. After they invited us to sit across the table, Gonzalo leaned over and in a low voice asked us if there was anyone we would particularly like to invite, and they both held their breaths as we answered. The purpose of the conversation was to explain to us without hurting our feelings that in order for this fiesta to be successful, and for the right people to come and be at ease, it would have to come off strictly as a family reunion; a fiesta given by Gonzalo and Chica for Carlos as a welcoming party for whom they felt as close to their hearts as their own family. But for that to come off successfully, there could be no other extranjeros there.

I mean! ---- It is touchy enough to convince these people (who are non-professional) to perform at a party in honor of a foreigner and his wife, but they wouldn't understand the presence of anyone else. What a relief for both of them, when we told them that it was perfectly understandable, and that we were leaving him completely in charge of the invites. That explained a lot about all those people I didn't know recognizing us, or whispering as we went by.

The day of the fiesta arrived. Chica came knocking at the door early after breakfast with her empty shopping bag hanging from her arm, and her youngest boy tugging at her skirt on the other side. Off we went to the marketplace to buy tapa materials for the fiesta. We stopped at one stall to buy the morcilla, and in a low voice the stall keeper was told about the reason we were buying it.

At the next stall we bought some garlic olives, and again the night's fiesta came up. Then we got some grapes, and the fruit lady asked us if they were for the fiesta. As we were crossing over to get some good chorizo, a woman yelled at Chica, enquiring where the fiesta was to be held. A few friends of Chica walked along with us discussing the preparations when we got to the toy stall (Agustin's mother's stall). The troupe stopped, and I counted ten ladies huddling around the little old abuela (grandmother), like workers around the queen bee. They all listened as she spoke in aloud voice (so everyone in the marketplace could hear) about what should be done with the many children of all the parents that would be at the fiesta.

I was completely ignored outside the circle, my arms aching from the weight of the food. Meanwhile, our "secret" fiesta was being discussed for all to hear at the marketplace. We left the market proper, and headed for the bakery. As we were waiting to be served, in came Gonzalo, making his way towards us through the throngs of ladies (all dressed in black) in their shawls.

Truly Gonzalo was in glowing form. He was wearing his freshly cleaned lavender shirt, his pied de poule black and white trousers, his two toned shoes, and his checkered sport jacket. And not to forget his silk ascot around his neck. His hair had been recently tamed with a wet comb, and was shining almost as much as his proud and happy smile. I think he had grown a couple of inches taller since I had last seen him.

When Chica caught a glance at her man, looking so guapo (handsome), she grew a couple of inches taller herself. Gonzalo asked Chica a few relevant questions about what had been bought and reminded us in an authoritative manner not to forget the cheese, and to buy the good stuff, the Manchego viejo - the really ripe cheese that practically walks by itself, and is terrific with fino.

He left with an announcement that he was going to our house to get the liquor with Carlos. I noticed that he chose the long way to go there, through the marketplace, probably so that he could tell his friends in the plaza that he had too many things to prepare for the evening to be able to stop and chat. Chica and I finally got back to our little flat to deposit these mounds of food. A little while after she left, Chuck arrived in high spirits. It was only about 1 pm by now, and already the anticipation of the evening to come was getting us as giddy and excited as teenagers on the afternoon before the prom. After having seen Gonzalo in his party duds, Chuck wasn't going to let his friend show him up in the matter of nattiness. So we unpacked the gray pinstriped suit that makes him look like a member of the Capone family, cleaned his prescription shades, and polished his black boots. Unfortunately, we did not have his dark shirt and white tie, but we settled for a drip dry permanent press white shirt, his fake ruby cufflinks, and one of my scarves as an ascot. We couldn't wait for the hour to come for the glass of fino at the bar before the fiesta, but we didn't want to blow our entrance by arriving too early.

The hour finally arrived, and Chuck and I walked down to Bar Pepe, where we caught Gonzalo a bit off guard with his jacket off, just sort of taking a moment off duty. When he saw Chuck, he straightened up, smiled, opened his arms, raised his eyebrows, and cried out "Carlos! Que guapo estas!" - Carlos, with half closed eyes struck his macho pose with one arm around his mujer's shoulders and said, "Claro! I'm going to a fiesta, you know!" At which both men broke up with laughter and toasted with Tio Pepe.

The fiesta was to take place next door to bar Pepe in Gonzalo's enclosed patio. While the men were bringing and distributing straw chairs around in a circle, and discussing the best place to put the food, the women were upstairs in Chica's kitchen getting the tapas ready to bring down. They were all wearing their pretty vestidos, and were chatting away, getting to know me. Once reassured as to where I was at, personality-wise, it was time to go down to the patio. One last pat of the hair, and smoothing down of the skirt, and off we went, (about ten of us) to join the men, who were already tasting the refreshments.

Agustin arrived with Andorrano, another cousin, and the son of Joselero, a professional dancer. Some more people came in and the fiesta got under way. As more and more people drifted in, family and friends, things began to get involved. Andorrano sang and danced with only a trace of commercial slickness; his steps were all on-the-spot improvisations, but you could note the professionalism in his technique and carriage.

Then Chica sang in her inimitable manner, with the tension growing in her voice, and eyes closed and arms stretched out, forward, sitting on the edge of her chair, her whole body vibrating, sang of love and youth gone, in the compas of Bulerias. Then one of her coplas would remind Andorrano of one that he knew, and then Chica would answer again, with the rest of us accompanying all the while with jaleo and palmas.

By this time, there must have been thirty adults and about as many children (none of the plans for keeping them in bed had done any good). They were all respectfully quiet; in fact, they even added their own ambiente, when each one of them got up in turn to do a little step - each one taken just as seriously as the adults and encouraged with jaleo and palmas. An elderly lady in her late sixties did a short desplante to the great pleasure of everyone there.

Milagro, Agustin's sister, danced beautifully. This lovely person, mother of eight children, who had not danced for extranjeros before, got up when her husband Gitanito began to sing. They first felt a bit self conscious, but soon forgot the strangers, and stimulated by the reaction of family and friends created pure artistic expression that night. Everyone was happy, and the fiesta again revolved around Bulerias and Rumba. At one point everyone seemed under a spell, one with the rhythm, anticipating what the dancer or singer of the moment would do next. One verse would end and someone else would pick it up with another, or Agustin would play an appropriate falseta, keeping the feeling alive.

One of the young girls would be encouraged to get up and dance. The rhythm never stopped. They even coaxed me into getting up for a couple of desplantes. I don't have to tell you how strange it felt for me to be dancing Bulerias for Morón Gitanos. Then Tana danced, Chuck played guitar, while Agustin sang. Finally the night turned into morning, and little children who had fallen asleep in the corners and on granny's and mommy's laps were picked up, and the fiesta broke up and we all went home, exhausted and happy.

The fiesta had been a great success, and we thanked Gonzalo the next day, when he and Chica came over to our house to listen to a tape of parts of it, as he had asked us to tape Chica's singing. We then started the diplomatic wheels going again with Gonzalo, enquiring as whether Milagro might give me lessons. Again, after a few days of high council meetings with Agustin and family, it was agreed that we'd hire Chica as the singer for 300 p's (\$6) a lesson, and Milagro as instructor for 500 p's, with chuck the guitarist, and the time length of the lesson open. It turned out that I never got away with less than 3 hours of intensive instruction - quite a difference from Madrid.

We started having the lessons in Chica's house in the afternoon after the kids had been whisked back to school, and the housework and shopping had been done for the day. Every day for the first ten days or so, the lesson was a village hen party. Everybody would show up for a minute and stay a couple of hours, doing palmas, criticizing, encouraging, and generally having a good time, from the grandmother who lived next door to the friend that came with the distant cousin down the street. Talk about breaking down my inhibitions about dancing for Gitanos! Most of the time, Chuck was the accompanist, but occasionally Agustin came "so I could get used to a different guitarist". After awhile there were so many women sitting in Chica's small kitchen that there was just no place to dance, and I realized that Milagro was getting annoyed and inhibited about her teaching as well. She was taking the women's comments about my dance as a reflection of her teaching ability, so on the pretext that I was having trouble concentrating with all these people around, we established a new policy of not allowing anyone in. In fact, we even forbade Chuck to accompany, relying only on Chica's singing and the palmas to carry the rhythm.

The first day we started the new policy of just the three of us, we found that we were much more at ease, because each of us had been unconsciously concerned with our performance in the eyes of the others outside our little group. But now we were in the wings, and we could let down our hair. We reviewed what I had learned until then, and Milagro tried a few steps she vaguely remembered from years back, not worrying too much if they didn't come out right the first time, and working on them till she remembered them correctly, and I was starting to pick them up myself, all of us learning together. That was when Chica reached for the gin bottle that we had brought to lunch a week ago, and she poured all of us a shot; and we sipped at it with a feeling of great conspiracy between desplantes.

This relaxed atmosphere made things a whole lot easier all around. Chica started to improvise little verses, and Milagro would improvise a step, and encourage me to do the same, and cheered me on when I did something good, and scolded me (in a friendly manner) when I lost compas or did a particularly non-flamenco movement. I finally began to understand Bulerias, by improvising in it under their guidance.

After that, we almost always had our lessons privately. Sometimes Chica (who we discovered later was pregnant), would send her cousin Eugenia to sing in her place, when she was feeling ill. We moved the classes to Milagro's house, and would sometimes still be at it when Gitanito came home from work, and he'd take over the singing himself.

Chuck started coming again to the lessons, and after Milagro agreed, he brought the camera. He had been taking films of various people and places outside so they would get used to the idea, and not treat it as such a big deal when it came to the dancing. At first she was a bit self-conscious, but the next time Chuck came with the camera he was back from a paella dinner at Bar Pepe for some other Americans that were leaving, and obviously had had his share of fino. (Maybe he was putting it on a bit). Milagro became a lot less shy, and got right into her dance after a few minute of Chuck's carrying on, and danced with ease for the camera while Eugenia sang.

On the day of our last lesson, Gitanito happened to be there, and Gonzalo came in unexpectedly to visit. Well, we got everybody in the act, that time - we all knew, though they wouldn't admit it for the world, that they wanted to be on the dance films as well, and that, after all, not only the women were flamencos worthy of being filmed.

We never got past dancing Bulerias and Rumba, which were all I've ever seen Milagro dance. But I could spend a lifetime with Bulerias alone; the rhythm is so complex, and has so many possibilities once it is understood. And once you learn the different changes and how to signal them to a guitarist and singer, the potential for personal expression is unlimited, as well as being the most fun rhythm around.

Like Antonio Gades says in the film *Los Tarantos* - "Me voy a bailar la Buleria in la Gloria". When I was in Morón, I felt that those should be my last words too (I still do, when I hear Chuck practicing Bulerias in the next room).

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As I said before, the night life in Morón can be pretty hard to take if you're not a Flamenco (and even if you are, because flamenco doesn't happen every night). But there is always Sevilla, which is about two hours drive away.

One night, Tana, Agustin, Chuck, and I piled into Tana's little old Seat, and off we went on the bumpy road to Sevilla - across the fields, headed for yet another tablao. After Madrid, we weren't exactly keen on the idea, but Tana managed to convince Agustin to tear himself away from his beloved Morón and his guitar, and take her to see Manuela Carrasco, the current flamenco dance star of Spain. We had seen her in an impromptu Bulerias in Café Chinitas, and she had been extremely impressive then, even in her casual slacks and high platform shoes (in which it is virtually impossible to dance - but dance she did!)

So off we went, with Agustin in his white suit, and Chuck in his gangster outfit, and Tana and I in our best dresses. We arrived early enough to have a couple of copas in the Barrio Santa Cruz, where the drinks are much cheaper than in the tablao.

On the whole, the show at "Los Gallos" (the tablao we went to in Sevilla) was much better than anywhere else, although they have the same package with the perennial blonde rumba dancer, and the raven haired sexy voiced "typical" Gitana in the polka dots. However, the artistic quality was much, much better than in Madrid - one girl was a bit academic, and only one other was really offensive, but all the others were quite good, and projected that special Andaluz gracia which is almost impossible to translate.

Manuela Carrasco was absolutely outstanding, and deserving of all the publicity and fame. This young Gypsy girl (who is no more than 18), just took over the whole tablao, even with the other dancers a good as they were. Her stage presence is powerful; her movements, although wide and encompassing are perfectly controlled - now dynamic, now subtle. She commands the stage like a queen, yet is still as earthy as any Gitana ever was. The interplay between herself, her father, her singer, and her accompanist (Ramon Amador, the best guitarist we heard in Spain) is so smooth, the buildups so powerful, and the flow of the rhythm and expression held together so tightly that the feeling of the dance grows, and all your attention is riveted on that young woman as she holds you in suspense with the strength of her projection. The most amazing thing about her performance is that it looks improvised on the moment, and yet I know it can't be, because I know how difficult it is to put such a performance with the arts of those people woven so tightly together; but it still came across as fresh and uncontrived.

If she had been in Sevilla for a longer contract, we would have taken the bus to see her again; she would have been worth another closet in Sevilla for the night.

Every night we spent in Morón was comfortably warm; enough to stay out in light clothes until sleep, exhaustion, or boredom forced us back home. Most nights we'd come back from "cena" at Bar Miguel around 10, and wander up to Bar Pepe for a nightcap, to talk things over with Gonzalo, or Donn Pohren, or whoever happened to be sitting out on the plaza under the street lamp.

Sometimes all we'd hear would be the pinball machine, competing with the TV, inside the bar, and sometimes there would be no other noises than dogs fighting, children playing, and their mothers calling out for them to come home to bed. But sometimes the palmas would break out, out of the blue, or Juan would start reciting his improvised poetry for a half circle of aficionados. The translated verses reminded us strangely of "Mary had a little lamb", recited very dramatically; the Gypsies have that tongue-in-cheek humor that counterbalances the intensity with which they live life and feel flamenco. It is that sense of humor and sense of life that produces finally those beautiful viejos (old men), with their weatherbeaten faces and threadbare suits, who walk the main street with their heads held high, their backs straight, their Cordoba hats at precisely the right angle, and the toothpick in the corner of their mouth, as if they owned the whole world (and perhaps they do).

Anyway, on one of those hot nights things were as quiet as could be; I was sitting with Eugenia, and she introduced me to Milagro's eldest daughter, who was visiting from Sevilla, where she is staying with her uncle's family. (Her uncle, Pepe Rios, is a well known dancer and teacher in Sevilla). She had just started studying at his academy a couple of months before. Well, one thing led to another, and three other Gypsy girls I had met at one of the fiestas joined us after awhile, and we all climbed up to Eugenia's house with a couple of bottles of wine and a big bag of chips. We pushed the crib in the alcove by the window, sat the other kids down with the bag of chips, and Eugenia started singing por Bulerias, with the others doing palmas. Milagro's daughter was anxious to show us her new steps; then I danced, and we swapped steps - then another girl wanted to learn a desplante; and then we changed to Rumba. Then a couple of grandmothers, having heard the palmas outside, came wandering in; somebody went down for more wine, and we went on singing and dancing until Eugenia's husband came home from work. Then we sort of got inhibited and the impromptu party broke up.

When I came outside, Chuck was wild with curiosity; he kept hearing all those terrific palmas and singing, and was dying to come up, but was afraid of upsetting the atmosphere.

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How difficult it is for me to talk about Morón in faithful terms. It was a magic place for me, and has been for other foreign flamencos who have been there. Yet, when you try to break down the reason why it is so fantastic, it is just that the people there are so genuine, and such natural artists in their varying degrees. Some have worked to develop their arts, while others have just picked it up by osmosis; but everyone in the flamenco circle really loves and respects the art, and values it as we value the air we breathe. We don't think about it, but we would be destroyed without it.

Well, time went by much too quickly; we had hoped to prolong our stay with revenue from Chuck's course, but the mail strike cut the ground from under our feet, and we had to leave. Back in Madrid, we had to wait five days before we could get a flight back to Montreal. This turned out to be a blessing in disguise, because we saw Marcella del Real dance in La Pacheca, which is a tablao on the outskirts of Madrid.

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## Madrid Redux

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We went to La Pacheca with the certainty of seeing one more depressing pseudo-flamenco horror show. But we went anyway, on the premise that one can always learn, even if it is only what not to do. The show was mediocre in comparison with others in Madrid (and the club itself a ripoff), and the star danced well, although after Morón it was difficult for us to relate to her.

But Marcela really impressed us; among the other girls there she immediately stood out by her unquestionable artistic integrity, projecting a strength and "aire" very similar to that of Manuela Carrasco in Sevilla. She was impressive in her choice of movement and choreography, and every bit as good as Manuela.

I went back by myself the next evening, and as it turned out, we had met before in the studio of Mercedes Leon, three years before. In fact she, two other girls, and I had been hired to do bit parts for the national television in Madrid, and we had spent the best part of a week standing around the studio waiting for our turn to perform.

We made a date to meet the next day with Chuck. She then generously agreed to let us film some of her dances the next day. We were extremely pressed for time, and we were leaving on Friday, and this was Wednesday. Therefore, Chuck and Marcela didn't have any time to practice at all before we shot the films; in fact we were very lucky to find a large enough studio.

However, we met a few hours before studio time, so we could at least get to know each other better. The more we talked with Marcela that afternoon, the more we liked her. We found that we shared her views on many aspects of the art, and the way she talked confirmed our feeling about the kind of dedication and the real sense of artistic integrity with which she approached her dance; as an art form that had to be studied, respected, and loved. Dancing for her was not only a way of living; that she was building her career as a life's work, slowly and carefully, and not seeking fame and prestige by condescending to cheapen the dance. She also emphasized the importance of the music to her; very often academy trained dancers consider the music to be secondary - they learn routines that are never varied, and are independent of the accompanying artist. (Had we met Marcela earlier, we would have asked her to bring a singer with whom she felt "a gusto", but under the circumstances, Chuck had to provide the singing as well as the guitar accompaniment).

After a few minutes, only to warm up, Marcela and Chuck began to perform for my camera and tape recorder. She danced two beautiful jondo dances, a Soleares and a Siguiriyas, with a beautiful understanding of the tensions involved in the subtle differences between them. She also did a great Alegrias, a Bulerias, and a bit of Rumba for us. We had to quickly pack up our gear and leave, then, as the students for the ballet class started clamoring at the door.

Then the three of us went out to unwind over a well-earned lunch, which went on until late in the afternoon, and then for a café solo, as afternoon turned into evening. Marcela left us to get ready for her performance, and Chuck and I were left with the certainty that we had not only met and obtained films from a valuable artist, but that we had also made a real friend within the art.

It is thanks to artists like Marcela and Manuela that the art of Flamenco dance continues to grow and survive as the beautiful art it can be. Stage flamenco, although derived from the art of the fiesta, fills a completely different need, and has to stand on its own as a different means of expression. Concert artists like Manuela and Marcella are among the few that promote good flamenco.

No art form has been misrepresented more often than flamenco, even in Spain. The great majority of Spaniards know absolutely nothing about the art, and are prone to consider the tablaos as a form of leg show (which, for the most part, indeed they are). A Spaniard, however, even though he despises the art, will never admit to knowing less than a foreigner, unless confronted with the art in performance. (A good test is to see if they can do palmas por Bulerias).

The only logical places to look for manifestations of the art outside of Spain, would be in Spanish establishments; restaurants, or nightclubs. A great number of Spanish theme restaurants seem to be run by corporate holding companies, who know nothing about Spanish pop music, let alone flamenco.

Next are the Spanish restaurant owners, virtually none of whom come from Andalucia (no Andalucian in his right mind would ever leave his province to start a business in a foreign country). As a result, most of the Spanish restaurants run by Spaniards are run by Basques, Catalans, or by the hardest of the plastic set, the Madrilenos. They are under the conviction that what appeals to a Spanish public will appeal to the world in general, which is the reason the most "flamenco" restaurants fold.

There are gross misuses of the art in advertisements of products. (A particularly disgusting example is the recent television commercial advertising a trip to Spain through the sale of lottery tickets). Countless artists, like Manitas de Plata, are completely ignorant of the art, or "sin verguenza" in their presentation of it.

Yet when people are presented with the authentic thing, in a lecture demonstration, or a class, with artists of good caliber and integrity, they do turn on to the art, and want more. And the more they learn about it the more they grow to love it. Some of us even are so touched so deeply that our whole lives become a quest for the truth and beauty of the art, and learn as much as we can, while being forced to sift through the piles of garbage and misinformation to find the gems. Yet the art still lives, in Morón, Lebrija, and in the hearts and artistic lives of real artists everywhere; in unrecognized and lonely artists in Montreal, Vancouver, Toronto, Los Angeles .. never in an accessible way, and nearly always underground. The artists that are commercially successful have lost the edge of the wit of the Bulerias and the ducas negras of the Siguiriyas (which can be communicated in concert, but never in a club). It is almost a truism that only the mediocre artists are successful (with some happy exceptions).

I wish that the good flamenco could surface more often, and that the public could get a real experience of the power and beauty that flamenco can convey. We do the best we can.

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## Technical Information

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If you go to Spain looking for a teacher, there is no alternative than to come prepared to shop around. There are good dancers, but you really have to seek them out; a good source of basic information is Donn Pohren's book, the Art of Flamenco, which is an absolute bible for anyone involved in any way with the art.

The important thing is to try to gather as much information about the art as you can before leaving, as Spain is very expensive these days. A lot of time can be spent learning basics in Spain, which could have been spent learning them here, under conditions far more favorable to a native in his own land. This applies especially to student singers and guitarists, who can get a good foundation from records, once the basic techniques are understood. For dancers, it is much more difficult, but a great deal can be learned about dance structure from records, and that is half the battle; with analytical listening it is possible to learn to distinguish the rhythmic forms and their different emotional contexts. Otherwise, a dancer arriving in Spain completely ignorant about the art will find most of the teaching methods very confusing and unclear, largely because the dance depends on the music, and the music itself is quite complex.

She will end up discouraged, and believing what the Spaniards all tend to believe themselves; that the understanding of the rhythms is hereditary; it is either in your blood, or you'll never learn it. This is because they teach a foreigner with no experience with the music in the same way they teach a Spaniard who at least has been exposed to the sound of Spanish music (if not Flamenco) all his life. So the first requirement is a good understanding of the compas families of Flamenco.

A cassette tape recorder will prove invaluable for lessons - record every minute, and go over it again in your pension at night. It is also helpful to devise a convenient notation for footwork. If you can use a movie camera (or video recorder - ed.) (that is, if the teacher will let you, which is unlikely), you can use the fast film (ASA 160) in an appropriate camera. If you understand compas, it won't be too difficult to coordinate the audio tape and the film when you study it. (not usually necessary with sound/video available today - ed.)

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### Technical advice in Spain

Rid yourself of the fantasy that it is a romantic thing to do. Before you leave :

1. Concerts of Spanish Companies on tour, and Spanish imports at local Tablaos. (if you see a dancer with a style you like, approach her for lessons. If she has time, I'm sure she would welcome the extra income, and it will prepare you for the kind of teaching you'll encounter in Spain).

## 2. Records -

The important things to learn from records are:

- To distinguish the mood and timing of each specific toque.
- To learn to count the cyclic rhythms correctly, the key to compas.
- Analyze the structures of the dances.
- Figure out the rhythmic patterns of the escobillas by slowing down your tapes or records and trying to do them yourself.
- To help work out a clear notation for your dances.

A. Starting with the general breakdown of the dance in its general sections, counting how many compases are in each section, and the relation between the singer and dancer.

B. Go back compas by compas, tempo by tempo, count how many foot beats per compas, figure out whether the dancer is performing doublets, triplets, quadruplets, etc., and if the footwork is counter or syncopated to the music.

These are all ways to develop your ear and sense of compas.

3. Books - The Art of Flamenco (mentioned above). This book will help you understand more about the various rhythms and help get more out of the records.

4. Castanets - you should learn by yourself or with a local teacher before you go, because if you study in an academy you'll have to know them and you can waste a lot of precious time learning them in Spain.

5. Language - the more Spanish you know the better, especially if you have tendencies of being paranoid (and you will be if you hang around at Amor de Dios long enough)

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Once you've set the date

1. A practice skirt even if you want to get one there; it might take longer than you expect to find one, or a seamstress to make you one, and the prices are outrageous.

2. Two pairs of shoes. The soles of your shoes wear out twice as fast in Amor de Dios than at home; whether it is due to the quality of the floors or the extra energy one seems to acquire in that ambiente, I'm not sure, but with the two pairs you can alternate pairs at the zapatero (shoe maker). If you are having new ones made, you'll be glad to have your old comfies when the new ones come, they seem to take forever to get broken in.

3. A cassette recorder small enough to be inconspicuous if it has to, but sturdy enough also. Take it everywhere and leave it on "record" continuously during lessons and classes, if you can.

4. A still camera, for friends and places but also costumes that you won't find on picture post cards.

5. A moving picture camera w/ sound (or better yet, a video camera). But go with the attitude that you probably won't get to use it for filming dancers, although wouldn't you kick yourself if the opportunity arose and didn't you have one? I can't caution you enough to use diplomacy if you plan on doing filming. Most dancers are extremely possessive of their material and won't let you film it unless you have something of equal value to give in return.

6. The minimum of clothes and things in your suit case. Remember you'll be coming back with a lot more than you have when you leave.

When you're there :

In Madrid:

The center where you will get the most information is La Granja, calle Amor de Dios off calle Alcala (the main rehearsal studio in Madrid).

The most reputable shoe maker: Gallardo.

The best castanet maker : Victor Galiano

Penascales, 31 telef: 246-5506

Madrid 28

(difficult to find; works in his own apartment)

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Best Tabalaos :

In Madrid: Café Chinitas, Los Canasteros, Coral de Pacheca

In Sevilla: Los Gallos in Barrio Santa Cruz

Best dancers:

Manuela Carrasco, Marcella del Real

Best Teachers:

In Madrid: Mercedes Leon, Maria Magdalena, Paco Fernandez, Ciro

In Sevilla: Matilde Corral, Pepe Rios

Places to buy records:

in Madrid: Union Musicale Espanola, Corte Ingles in Plaza del Sol

In Sevilla: Casa Damas on calle Sierpes

For a cheap army bag to take your loot home (in Madrid): The Rastro (flea market) on Sunday Morning.