

A Note On Desplantes

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(use courier new font to align counting sequences)

This is intended to be a basic explanation, and not exhaustive in any sense....

I should emphasize that one of the difficulties in applying conventional notation is that it is polymetric - within the family of triple meter palos (e.g., Solea, Buleria, Fandangos, Siguiriyas, etc.) not only sequentially (alternating measures of 6/8, 3/4) but also because different accentuated forms can be performed simultaneously (which contributes to the richness of the Flamenco compas.)

Bulerias can be thought of as a sequence of "questions" and "answers", with a (series of) question(s) resolved by an "answer", or resolution phrase.
6/8 measures - | 12* 1 2 3* 4 5 | are always "questions", followed by an answer in 3/4 - | 6* 7 8* 9 10* 11 |
3/4 measures can be either questions or answers - a series of 3/4 questions is terminated by a resolving 3/4 answer of contrasting execution.
3/8 measures - "Jaleo" are followed by an answer on the first count of the final measure (usually 10) - sometimes the next-to-last measure is included in the resolution.
(see Basic forms below, with resolution beginning on 7, marked by the palmas (C))

In the following, asterisks are used for accentuation (heelwork, guitar), and parentheses are used for rests (silences). I suggest tapping to get a feeling for the compases

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Bulerias

For purposes of this discussion, I make the distinction between the following compas forms in Bulerias (6/8, 3/4) vs (3/8 - "Jaleo")

Basic 12 count Bulerias form:

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

Basic Jaleo form (like a fast Solea taconeo section)

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

Note the measure bars (which usually indicate chord changes in whatever key) and the resolution phrase (7 8 (9) 10), which starts on (silent) 6 in "Bulerias" and on 7 in Jaleo. Note also that 12* 1 2 3* 4 5 has the same accentuation as 1* 2 3 4* 5 6, allowing one to call them both (confusedly) 2 x "3/8" (two "threesies" or "6/8"), as opposed to 1 x 2/4 measure in triplets.

(do 5 measures of each each before doing the resolution phrase, and you'll see the difference in emphasis of how the resolution phrase is interpreted.

Students often get confused as to where to come in in the overall compas (to go from Bulerias to Jaleo, you add a "12" at the end of Bulerias, and start on 1 in Jaleo, and to go from Jaleo to Bulerias, you eliminate the 12 from the last measure of Jaleo to start on "12" of Bulerias. (11 is usually "silent")

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Desplantes

A desplante (at least in the 1960's) consisted of a 2x12 count compas (corresponding roughly to the "cambio" of the cante - occasionally actually synchronized during performance....:-) The desplantes I accompanied most often in the '60s began on count 12 with count 1 (implicitly) silent:

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12* |[3/8](1) a 2 3 | 4* 5 (6)| 7 a 8 a 9 a | 10* 11* (12)|
    |[3/8] 1 a 2 a 3 a | 4* 5 a 6 | (7) a 8 a 9 a | 10* (11) (12)|
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The more modern desplante is more like a Solea llamada

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(12) |[3/8] 1* 2* 3* |(4)(5) (6)| 7 a 8 a 9 a | 10* 11* (12)|
     |[3/8] 1 a 2 a 3 a | 4* 5 a 6 | (7) a 8 a 9 a | 10* (11) (12)|
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I believe currently the word "desplante" is also used for just the first half (like a Solea llamada)

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