

ARRANGING AND PERFORMING FLAMENCO MUSIC FOR MARIMBA

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Classical Percussion

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INDEX

I.	The story of my research.....	4
1.	Story of my research.....	4
2.	Presentation and description of the result	5
3.	My reflections on the result and the process.....	14
II.	Intervention cycle.....	15
1.	First Intervention Cycle	15
a)	First Recording.....	15
b)	Feedback	15
c)	Data collection.....	16
d)	Intervention.....	19
2.	Second Intervention Cycle	23
a)	Reference recording.....	23
b)	Feedback	23
c)	Data collection.....	24
d)	Intervention.....	24
3.	Third intervention cycle.....	27
a)	Reference recording.....	27
b)	Feedback	27
c)	Data collection.....	28
d)	Intervention.....	29
III.	Appendix	32
1.	Network	32
2.	Reference list	33
3.	Attachment.....	34
4.	Track list.....	51

I. The story of my research

1. Story of my research

When I started my bachelor, I always have had the motivation to play a flamenco piece. I thought it would be important for me and my career, to be able of playing pieces from different styles. Also because I was not really motivated with the contemporary repertoire which I was playing in my bachelor years.

I have been connected with the Spanish music, given that is my own music and I have listened flamenco music since I was young, because of my culture and the location of my hometown. But I'd never listen a marimbist playing flamenco. It was in 2014 in a flamenco festival close to my hometown (el cante de las minas, La Union) when I saw for the first time a marimba player playing a piece (an accompaniment for a singer) of flamenco.

Instead of guitar, there was a marimba doing the accompaniment for the singer. Sound that marimba produced when the percussionist played those chords in the Phrygian mode called my attention suddenly.

For this reason, I started to investigate deeper on the flamenco, trying to play some pieces from famous composers like Paco de Lucia, Tomatito, Moraito, Paco Peña, etc. until the moment that I thought that I had to do something else because it was not enough for me. Consequently, I took one of my favourite pieces and also one of the famous pieces of Paco de Lucia: *Fuente y Caudal*.

For all of this, I formulated my first following research question:

“How can I arrange these pieces of flamenco keeping the idea of the music but with the sound of the marimba?”

This question was huge and without a concrete message, because I wanted to arrange pieces but I didn't know yet how many and more important, in which shape.

When I really thought about how many pieces I wanted to arrange I decided to write the new research question, which was the following:

How can I create my own version and arrangement of the pieces Fuente y Caudal by Paco de Lucia and La chanca by Tomatito in the marimba?

But this question still needed more information so; I decided to write another one and which the current version of the research questions is:

“How can I create and perform my own arrangement of the pieces Fuente y Caudal by Paco de Lucia and La chanca by Tomatito keeping the main features of flamenco music?”

With this research question, I can show also the goal which I want to arrive.

How I said before, I was not really motivated with the repertoire that I was playing. I had to play always contemporary pieces which I even really liked. Then, in my master, I wanted to explore different possibilities on the marimba, and the best way to do it was playing a different repertoire.

My main goal is can be able to make arrangements of flamenco pieces and create my own repertoire based in this music. Even, I would like to show that marimba is not just an instrument for contemporary or classical music. Marimba is still a new instrument which we have to discover new sounds and new possibilities.

2. Presentation and description of the result

The result of my research is my own arrangement of the following pieces:

- Fuente y Caudal by Paco de Lucia
- La Chanca by Tomatito

These arrangements are the final result of my research, what I learned and improved researching flamenco. I have tried to show all the knowledge that I have learned in this process.

The final recording of these arrangements are in the section ``attachment`` of the Index. Also you can find the complete score of my arrangement *La Chanca*.

In the following pages I attach the full score of my arrangement Fuente y Caudal.

Taranta Fuente y Caudal

Arr. Emilio Saura

Marimba

6

Mar.

Musical score for Maracas (Mar.). The score is written for a single instrument, Maracas, indicated by the label "Mar." on the left. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music begins with a measure containing a whole note chord (F#4 and A4) and a half note chord (F#4 and A4). This is followed by a series of eighth and sixteenth notes, creating a rhythmic pattern. The score ends with a double bar line.

9

Mar.

Mar.

15

Mar.



17

Mar.



23

Mar.



29

Mar.



35

Mar.



42

Mar.



48

Mar.

51

Mar.

56

Mar.

58

Mar.

61

Mar.

65

Mar.

69

Mar.

3 3

72

Mar.

3 3

76

Mar.

6

79

Mar.

6

83

Mar.

6

86

Mar.

3

90

Mar.

94

Mar.

97

Mar.

101

Mar.

106

Mar.

109

Mar.

113

Mar.

117

Mar.

122

Mar.

125

Mar.

128

Mar.

132

Mar.

135

Mar.

6

3

139

Mar.

143

Mar.

147

Mar.

3

3

3

3

3

3

151

Mar.

3

3

3

3

3

3

3

155

Mar.

3

3

3

3

3

3

3

159

Mar.

5

3

3

3

3

3

3. My reflections on the result and the process

From my point of view, this artistic research has been a really nice experience. Now, I realize of the hard work that I did to arrive until this point, but I am very satisfied of my work. At the beginning I had problems to find the way of continue, because sometimes, I felt without the motivation that I needed to write the arrangement or simply try to play it. I really liked the topic but I didn't have the knowledge and the experience to create an arrangement and can play it.

I have to say, in my opinion, that the result is exactly what I wanted since the beginning. I wanted to create an arrangement and I did it. But this is just the beginning of a beginner. I need to get more and more information for my growth as a musician.

In the future, I want to keep this way, playing flamenco music on my instrument and why not, composing a piece of flamenco by myself. Now I have more knowledge about flamenco and more means to apply to the marimba. I want to keep learning because is a kind of music that I really love.

I think my artistic research can help and motivate other classical musicians to explore more styles, breaking the walls of the prototype musician and being more original and why not, starting to composing or arranging.

For me, the process of the intervention cycle doing a recording for me has been really productive. I improve and grow much more watching myself playing that just playing a piece or practicing. For me, the process of the research has been even more useful than the final result.

I also have had the experience of meet people from the flamenco world. They have another approach of the music, which is fantastic to know and to share.

Finally, I would like to say that I still have to learn more. This is just the beginning of this new world. However, I can say that in this period of researching, I feel more complete as musician and even more important, proud of myself.

II. Intervention cycle

1. First Intervention Cycle

a) First Recording

Zero recording. I made my first recording of the piece *Fuente y Caudal* by Paco de Lucia on the 3rd of November of 2015. I used the arrangement by Morigasu Ligaya for guitar and I recorded from the beginning of the piece until the bar 97. Below you can find the recording:

[Zero Recording Fuente y Caudal](#)

b) Feedback

After this first recording, I showed the video to my main teacher Hans Leenders and I sent the recording to some experts (Miguel Angel Orengo and Ramon Lormans). Later, they gave me back the following feedbacks:

Articulation

- The guitar has a sharp attack but it has resonance as well. It would be appropriate to use another kind of stroke: using arm, doll, fingers to get different articulations.
- Is not necessary to play all of the notes from the chord of the beginning to much articulate. It is just and effect.
- Melodic part in bar 10 should be less aggressive and with legato rolls.

Sticks

- It would be appropriate to use a two tone mallets to get more contrast between dynamics.
- Use mallets softer in the low part of the marimba (mallet one) to get a rounded sound.
- Make an experiment with soft rubber mallets (Vic firth mod. Ensemble) to get resonance and articulation at the same time.

Sound

- Try to get a sharp attack with resonance like guitar does.
- The arpeggios of the beginning sound really great on the marimba.
- From the part melodic till the new section it should be more dramatic because is still not enough.
- It sounds still too much classical, but it is going on the right direction.
- It would be suitable play the piece an octave lower. Then, marimba gets more sound and resonance.
- Try to add octaves in the second roll part (bar 18). Colour of the phrasing and the shape of this excerpt will be more important.

Harmony

- Do focus in the first note (F Sharp in this case) of the arpeggio to get a resonance with the overtones of the marimba.

Own Feedback

- From my point of view, I am playing in the wrong way, because everything is in the same dynamic and articulation. I can play with more energy and powerful at the beginning.
- I want to get more freedom while I am playing the melodic section (bar 10) Don't count bars and tempo.
- I still don't feel in the flamenco sound, given that I am insecure with notes.
- I need to change some excerpts of the score because I cannot play them with just four mallets. For example, when it sounds more than four notes at the same time in the version of the CD.

c) Data collection

Score analysis

I analyzed the structure and the harmony of whole piece with the help of the arrangement by Moriyasu Ligaya, Publisher: The Gendai Guitar, Japan, 1984 to analysis the piece and to make the zero recording.

I consulted diverse recordings and videos of Paco de Lucia on internet and I saw a difference in each version: They play the piece ``Fuente y Caudal'' in different tone and even changing the melody. They just change the place of ``cejilla''¹ to get a different harmony.

Literature research

- Books:
 - PEÑA, P. (2005). *Paco Peña Toques flamencos, Music from the student repertoire*. Publisher De Lucía Gestión S.L. Madrid

This book explains the definition of Taranta and how applies each kind of style in the piece.

- TORRES, N. (2014). *Claves para una lectura musical de la obra de Paco de Lucía*. University of Murcia, Spain.

In this thesis I can get understand much more the flamenco and how I can start to read a piece of flamenco.

- BRAO, E. (2014). *Baile Flamenco: Observación y Análisis del Taranto en los ámbitos profesionales y Académico*. University of Murcia, Spain.

With this thesis I could find the meaning of the word Taranta and the relation of Taranta with others ``palos flamencos''.

- Articles:
 - TORRES, N. (2010). *La evolución de los toques flamencos: Desde el fandango dieciochesco ``por medio'', hasta los toques mineros del siglo XX*. Magazine of research about flamenco ``La Madrugá''.

In this Magazine I could understand how guitar players use the harmony in each style of flamenco rhythm. Even I found bibliography that I will use later.

¹ Cejilla is an accessory to use it instead of the first finger. You can change the tone of the guitar with the same position of the fingers.

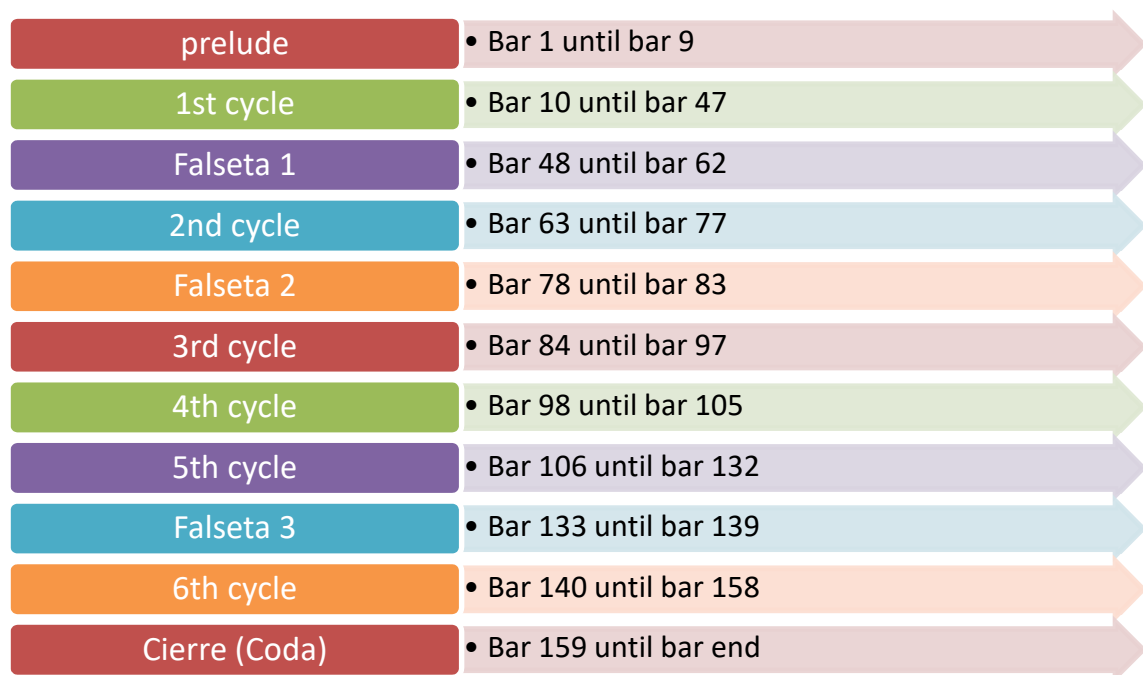
- CDs and DVDs:
 - Paco de Lucia (2014) *La Búsqueda*, Universal Music Spain
 - Paco de Lucia (1973) *Fuente y Caudal*, Philips Records
- Documents:
 - Score of the Taranta (Fuente y Caudal) Arrangement by Moriyasu Ligaya.
- Internet:
 - A.Try (2009) *The art of combining Instruments and Sounds*

The data collected was used during my experimentation process towards the creation of my own arrangement, which I am completing. Using mainly the analysis that I did to know how harmony is moving, and taking some skills from the Moriyasu Ligaya's version.

ANALYSIS OF FUENTE Y CAUDAL

Taranta is a style originated in the province of Almeria in the eastern part of Andalucía. *Taranta* is rhythmically very free with no consistent beats or bars; it is sung and played – but not danced. It is based on the Phrygian mode transposed to F-sharp, the scale F Sharp, G, A, B, C-sharp, D, E, and F-sharp.

The formal structure of this piece is separated in:



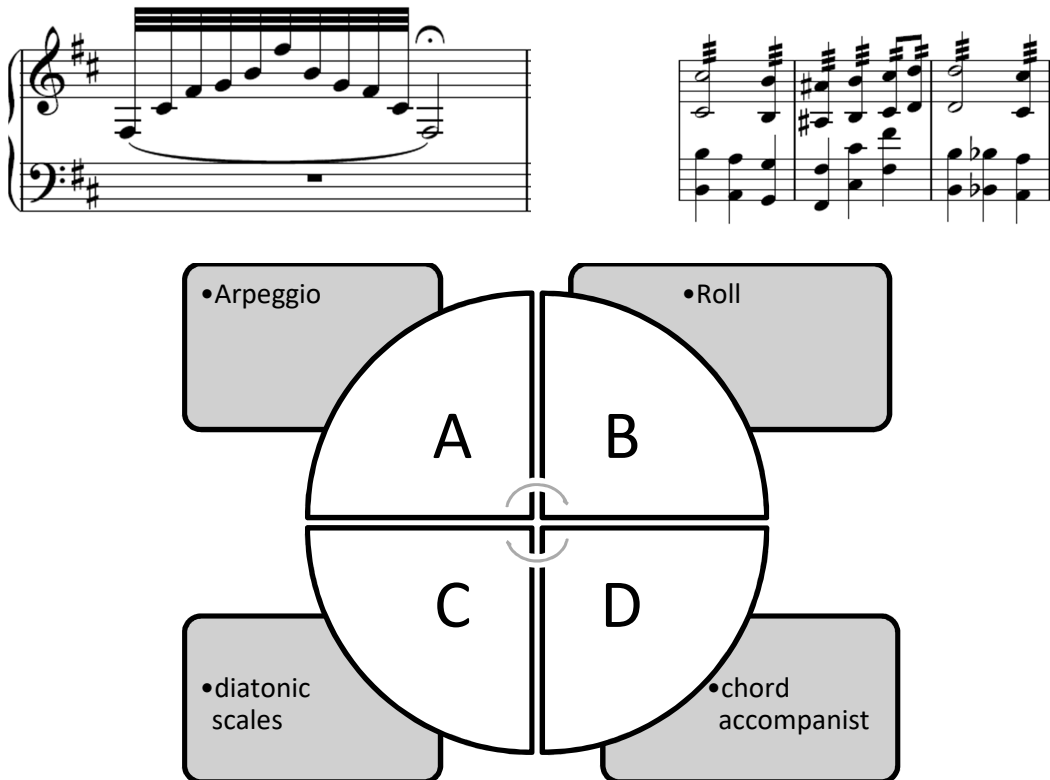
Cycles (melodic sections)

- Origins in the *cante*² (melodies).
- With many melodies and ornamentations.
- Musical phrases and cadenzas are really clear and with direction.
- Thematic elements in common between the different cycles.

Prelude, *falsestas*³ and cierre (Coda)

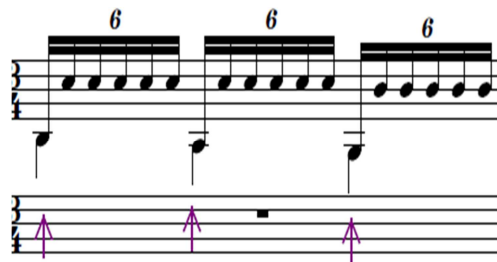
- Sections where guitar insert between the *cante*.
- Use the skills typical of the guitar like arpeggios, *rasgueos*.
- Sections are really shorts.
- *Taranta* chord is present all the time. (F# - C# - F# - G - B - E)
- Guitarist uses all the technique and performative possibilities.
- In this section the musician has the responsibility to be creative.

We can find the following thematic elements:

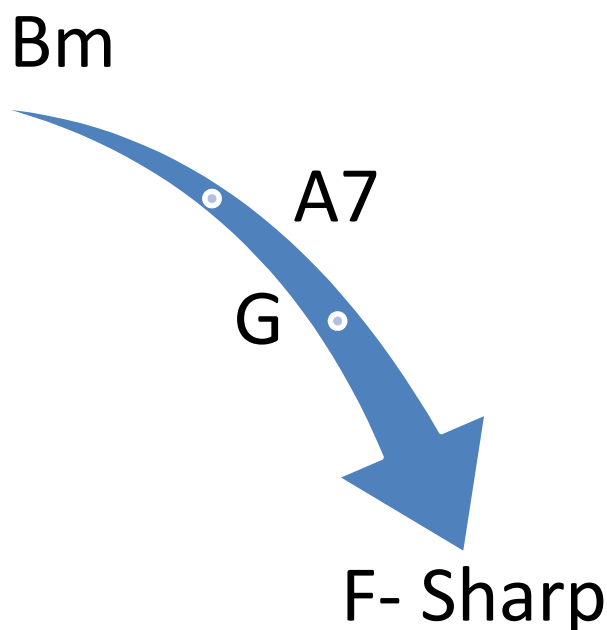


² *Cantes* are the melodies of the singers but in this case, guitar melodies.

³ *Falseta* is a small musical composition made by the performer and represents the rhythmic and harmonic characteristics of each musician.



A typical chord sequence of taranta is the following:



The characteristic sound of *tarantas* is due, at least in part, to the interesting use of open strings. Taranto resembles *tarantas* in all respects except for rhythm – it has a steady 2/4 rhythm and is essentially a danceable form of *tarantas*. In *tarantas* the lack of rhythmic structure makes transcription difficult since standard musical notation depends on a regular unit of rhythm (the beat) which can be subdivided into exact fractions of it. Thus the *tarantas* section of “Tonos Levantinos” has been written, necessarily, without bar lines, and notes haven been given relative values using standard notation.⁴

d) Intervention

The intervention consisted on the way to solve excerpts of the piece and create a good arrangement with all of the information that I received.

First thing that I did was change the register of the piece, because I need a resonance and with the marimba I cannot get the same resonance that with guitar, so I decided to put an octave lower the entire piece.

⁴ P.PEÑA (2005), *Paco Peña Toques flamencos, Music from the student repertoire*. Ed. De Lucía Gestión S.L, Madrid

I started the piece with the same figures than the arrangement of Moriyasu Ligaya, but I separated the chords in two different bars. In the bar three I tried to get freedom in the phrasing so I wrote the following figure to get a similar effect of freedom that Paco de Lucia does in his versions:



Morigasu Ligaya's version



version by myself

In all of the versions that I listened from Paco de Lucia you can listen a breathing or stop, so I decided to put a fermata in the final of the bar three to create a musical shape more clear.

The melodic part from the bar ten had a lot of work for me, because it was the part where most of the people who I asked for feedback told me. For this reason, I wrote the entire part in a simple roll with the bass in the left hand. I also wrote in my arrangement octaves to create more resonance in both voices from bar eighteen until bar 47 but keeping the line of the bass.

OCTAVE



In 2nd cycle (from Bar 63 until bar 77) I decided to write the first and the second bars of this section with a small fermata. I did this because I need to breathe in each intervention because the melody is asking for it. The next picture shows the result of this excerpt:



In the score of Moriyasu Ligaya is written just without the fermata, but the audio version that I am following does a small rest to come back with the melody again.

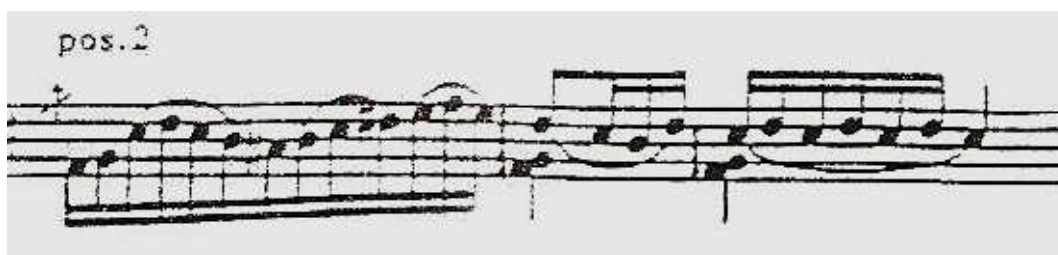
If we continue, we can find in the bar 69 the resolution of the harmony. I used instead of the tremolo just sixteen notes in triplets.



I use to write always the sixteen notes instead of the tremolo because on the marimba I don't have the same resonance that guitar, so I need more articulation in these kinds of excerpts.

3rd cycle (bar 84) is written in the bar of $\frac{3}{4}$ because I needed to organize all of the notes that Paco de Lucia is playing in this section. But almost the entire piece is performed as an improvisation of guitar, so the $\frac{3}{4}$ bar is just a reference to follow the harmony and the direction of this piece.

The following picture shows the difference of both arrangements. Mine is written more in the timing and the one of Moriyasu Ligaya is freer.



Moriyasu Ligaya's version



Own version

After feedback of teachers and experts, I made an appraisal of my performance and I did a list with the important things that I wanted to improve and develop:

- Try other articulation using other sticks or another stroke (with arm, wrist, fingers...)
- Make a difference between introduction, melodic part and ``bridge``.
- Finish the arrangement.
- Have an appointment with Ricardo Mendeville (flamenco guitarist).

I wanted to connect this first intervention with the second one, so I decided to use the same recording for this final first intervention and the beginning of the second one. Because the zero recording is the arrangement by Morigasu Ligaya and then, I started from this point to make my own version for marimba. It is showed in the next intervention.

2. Second Intervention Cycle

a) Reference recording

I decided to make a new recording based on the information and feedback received after the first recording. I play from the beginning until bar ninety seven. Below you can find the recording:

[Reference Recording](#)

b) Feedback

First thing that I did was change the sticks for the second recording. In the first recording I was using marimba one mallets Double Helix Model, however, it didn't help me when I had to get resonance when I played the chords of the beginning so, I started to discover different sounds with new mallets. Trying to get resonance and punch at the same time.

For this reason, I did my second recording with the Adams Bodgan Bacanu sticks, which I could earn resonance and punch but I miss velocity.

I also tried to create a difference between the beginning and the roll part of the bar ten. But still, I was not convinced in the way to make difference in this roll part. I sent the video to an expert to get more information and maybe solve my problems with this roll part.

I had a meeting on 13th of April with Ricardo Mendeville (flamenco guitar player) and he gave me this feedback of the recording that I sent to him:

“You can play this piece in the tune that you want, because guitarists always use the “cejilla” to change tonality. For example in the version of his CD where Paco de Lucia is playing Fuente y Caudal, you can hear the Taranta in A minor. In other recording in Francia, 1974 Paco plays the piece in G sharp.”

I made this arrangement in F sharp, following the arrangement that Moriyasu Ligaya did for guitar, but taking as reference the version of his album *Fuente y Caudal* edited in 1973 by Fonogram.

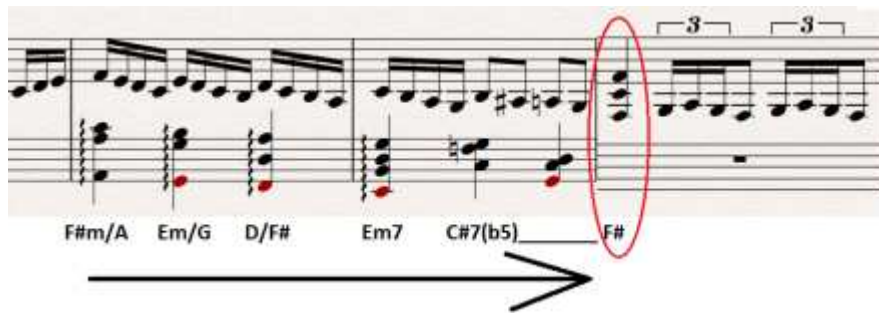
Ricardo Mendeville and me were discussing about the roll part of the bar ten. He told me the following feedback:

“You can try to play the roll just with the interior sticks to get a more natural phrasing in this melodic part. Even you could add octaves in the second phrase to do a fresh colour.”

After this feedback, I tried to do what Ricardo Mendeville told me about the rolls on the second part (bar eighteen) and the result should be the following:



About harmony, Ricardo recommended me always that I must build up a phrase toward to F sharp in this case, like this example from my arrangement:



I always must search the high point to get more musicality.

c) Data collection

Literature research

- Books:
 - GRANDE, Félix (1999) *Memoria Del flamenco*. Madrid, Alianza Editorial.
 - GAMBOA, José Manuel (2005) *Una historia del flamenco*. Madrid, Espasa Calpe
 - RÍOS RUIZ, Manuel (1972) *Introducción al cante Flamenco*. Madrid: Istmo.
- Articles:
 - CANO, J. (2013) *La influencia Del Flamenco en la Marimba*.
 - TORRES, N. *El toque por Tarantas, desde Ramón Montoya hasta la actualidad*.
 - - ORTEGA CASTEJÓN, J.F. *Las tarantas primitivas*.
- Internet:
 - www.flamencopolis.com

d) Intervention

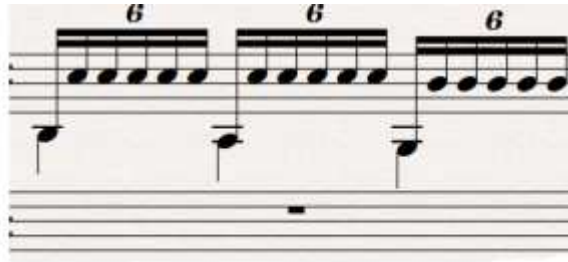
After this feedback I tried to explore, How I can get a good musicality in the roll part of the bar ten, so I had trying two different combinations of roll and I discovered a way to solve this problem.

Instead of make a normal roll, I have written on my arrangement sextuplets notes to play more articulated and then, I can move much more the phrasing of this part.

As you can see in the next picture, I changed the normal roll to the sextuplets, keeping the base of the harmony.



earlier version



Current version

I tried to do what Ricardo Mendeville told me about the rolls on the second part (bar eighteen) and the result should be the following:



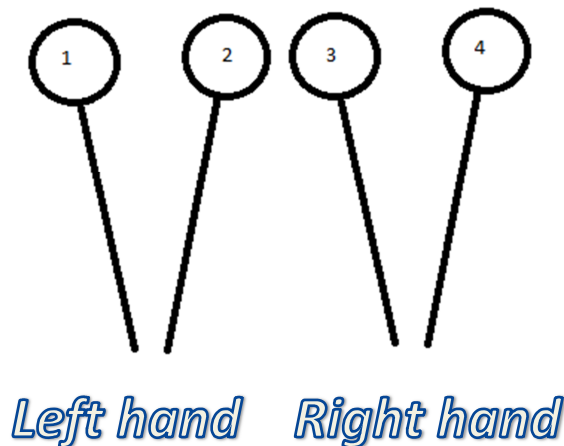
Roll part



Octaves part

I play at the beginning of this part (bar 10) sextuplets with the sticks two and three (interior notes). Using the interior notes I can control much more the tempo that I want to get and the direction. However, In the bar eighteen, I play with octaves but the right hand does rolls and the left hand the bass in octaves as well.

Below you can find an example of the position of mallets and the numbers of which I am talking about:



In the 4th cycle (bar 98) I had problems with the tremolos and the flams, because the tempo of this part is quite fast and I couldn't play as Paco de Lucia does in his version of the CD. I experimented using the rolls with the right hand (sticks 3 and 4) but I lost the timing and control. So, I decided to write in my arrangement flams of one note and sixteenth notes. With this way to perform it, I can keep the control of the notes and mainly the phrasing. Below it shows the final result in my arrangement:



Tremolo version of the Moriyasu ligaya

own version with flam and sixteenth notes

Ricardo told me as well that I should make another arrangement to see difference between palos flamencos and get more experience. Because taranta is a different palo which doesn't have a normal rhythmic part, so it would be nice if I take a Buleria or a Soleá to make a new arrangement.

Finding:

Thanks to books of Paco Peña about "toques flamencos" I find other styles, like *alegrías*, *tango*, *seguidilla*...that I can use them to compare with the *taranta*. Moreover I am discovering the main features of each *Palo*⁵.

On the other hand, I found a flamenco marimba player, Antonio Moreno. He gave me feedback and showed me more possibilities and skills with my instrument.

With all of this information that I recollected in this second Intervention, I could go deeper into flamenco music using new composers and marimba players.

The next steps for my new intervention were:

I met the flamenco marimba player Antonio Moreno, I asked him for feedbacks and I made an interview about his experience with flamenco on the marimba.

I kept having lesson with Ricardo Mendeville to get more experience in this kind of music.

I used the ethnographic aspect travelling to Spain (Badajoz, Granada, Almeria and Murcia) and meeting, observing, consulting and playing together with professional flamenco players.

This intervention finish with the recording that I made of the complete piece that below shows.

[Reference Recording](#)

⁵ *Palo* means each style of flamenco music like buleria, taranta, sevillana, etc.

3. Third intervention cycle

After finish my arrangement of Fuente y Caudal by Paco de Lucia, I wanted to explore another style into the flamenco. I really wanted to play a piece more rhythmical and with a structure easier to understand, just to compare each *palo* and show the differences and qualities that marimba can give us.

For this reason, I chose the *Buleria*⁶ of Tomatito called *La chanca*.

a) Reference recording

I started this third intervention cycle making the arrangement of *La chanca*. I used the skills of the other piece that I arranged before. I recorded the piece.

b) Feedback

I showed the recording to experts (Antonio Moreno, Miguel Angel Orengo) and I played the piece to my teachers (Chris Leenders and Hans Leenders).

Rhythm

- More clear rhythmically than the first one (Fuente y Caudal) because of the buleria pattern.
- Listen the original piece by *Tomatito*, given that it can hear a group of clappers and It should help me to find the first beat of the *buleria*, because sometimes it sounds like if there was not a clear tempo in my performance.
- Try to find a good measure to play the piece, because in my arrangement sometimes it is written in $\frac{3}{4}$ measures and it sounds like $\frac{4}{4}$. (Example bar 35).

Articulation

- Do a difference when I am playing the pattern of *buleria* (example. Bar 26) in character and rhythm and play the melodic part (bar 35) with more shape and less intensity, just to make colours in each part of the piece.

Harmony

- Change the harmony from bar sixty seven until seventy because it misses the third note of the chord and fifth note of the chord is written twice.

Phrasing

- Nice sound when I start the piece but I should make a progressive crescendo from the beginning until bar eight. Then, I can start another phrasing from that bar until the bar fifteen.
- Make a contrast when I repeat the excerpt of bar thirty five until forty two.
- Be mysterious and dark at the beginning to make a contrast until bar eight.

Sticks

- Try to find new sticks with resonance but with articulation. It can be possible with the Vic Firth ensemble mallets, because they are made with the rubber head.

⁶ *Buleria* is a flamenco pattern formed by twelve beats.

c) Data collection

Literature

- Books:
 - CANO RODRIGUEZ, Jorge: *la influencia Del flamenco en la Marimba*. Thesis
- Documents: Scores
 - *La Chanca*. Transcription for guitar by Alain Faucher
- Cd's
 - Tomatito playing *La chanca*. Album – Rosas Del Amor. Published by Hispavox, 1997.

I was experimenting with some sticks and I realized that for my taste, the vic firth ensemble mallets are the appropriated for my performance. I like the sound that they produce, because is a combination between hard attack and big resonance, so it seems to the guitar articulation.

Interview with Antonio Moreno

- What do you think about my arrangement, Can you feel flamenco music in it and is similar to the guitar version?

I like a lot the arrangement, is a taranta really special to me because is part of the most important disc of the flamenco story. For sure I can listen the flamenco feeling, also because of your passion and your energy. For my taste, sometimes I can feel you playing the same structure that Paco did in this taranta but the important thing is this one, each one has his own version and is very special from my point of view because we are musician and there no something bad or something good, always you can find interesting details.

- Do you create your own pieces or make arrangements?

Actually, I do both things, sometimes I have to play with flamenco singers and then just I have to play the pattern flamenco to accompany them. Then I haven to improvise and play my own thing.

But also I've played pieces from other people and I did transcription as well. But I don't have a flamenco piece for marimba written by me.

- Which means from the flamenco guitar are you using in the marimba?

rolls, rasgueos, arpeggios and a kind of hit with the thumb.

- What if the next step for me to grow in this kind of music?

I think you should make more arrangement but also you should get a group and try to play without a score. You will get more ideas and will find more colours for your new arrangements and who knows if someday you create your own piece.

- Which problems are you find when you decide to play marimba instead of a guitar?

We have a really big problem, because we use to have the reference of the guitar and everything outside of it is not flamenco. With marimba you might think like a pianist, always thinking in the chords, which notes are the most important and which is the order to play them. Adapt six notes to for is a difficult thing but marimba has a sonority very similar with the flamenco because of the sound of the wood.

- When you are doing arrangements or transcriptions, do you write it directly or do you first play it on the marimba?

Firstly I check the notes on the marimba and I choose the construction of the chords, then I write it down on the paper.

d) Intervention

After receive feedback and recollect some thesis about flamenco, I started to modify the arrangement that I was started of *La Chanca*. For me it was easier than the first arrangement because the harmony was also clearer. There was a part of pattern of buleria and *falsestas*, which are the melodic parts between each harmonic pattern.

For my performance, I decided to use the feedback that Hans Leenders gave me about the measures. Is more understandable if I write the first beat of the music in the first part of the measure. Otherwise, it cannot understand where is the melody and in which point starts.

The version of the CD is really fast in tempo. From my point of view, I decided to don't play it too fast, otherwise it misses the articulation and the many details that you have into the score.

For me the beginning has to be really mysterious like experts told me, because is like something appeared from nothing and suddenly disappeared again. Also the melodic line is going to the high register, so from the beginning until bar seven I use to create a crescendo until the final chords. Then, I start again with another phrase but at the same time is really similar.

I decided to change the measure in the bar thirty four and thirty five. In this way, melody starts with the strong beat in the first part of the bar. Below it shows:



First version in the $\frac{3}{4}$ measure measures



Current version mixing

In this part, I tried to play it really rhythmical but then, there was not contrast between this section (bar 34 until bar 42) and the part of the beginning which I was talking before. For this reason, I play this melodic part really legato and with fresh air.

I am using means from the guitar but adapted to the marimba.

rasgueo in the marimba using the sticks in order 4 3 1 2

65



30

Another kind of mean that I write a lot is called *remate*⁸ and *cierre*⁹



And the most important thing for me is the *falseta*.



This third intervention finishes with the complete recording of my arrangement the piece *La Chanca*. The full score can be found in the attachments of the appendix.

⁸ *Remate* is the way to finish falsetas creating an effect of that the phrasing is finishing

⁹ Small element used to close the harmonic phrase.

III. Appendix

1. Network

Ricardo Mendeville: flamenco guitarist and flamenco teacher at Codarts Hogeschool voor de Kunsten. He has a huge knowledge about flamenco and he gave me really important feedback for my growth in this research.

Miguel Angel Orenge: flamenco percussionist. He has a big knowledge of flamenco patterns.

Hans Leenders: my main subject teacher. He helped me with the arrangements and gave me really nice feedback about sound and articulations in general.

Ramon Lormans: marimba teacher at Codarts Hogeschool voor de Kunsten. He gave me feedback of the piece Fuente y Caudal.

Chris Leenders: percussion teacher at Codarts Hogeschool voor de Kunsten. He helped me to understand the shape of the pieces.

Antonio Moreno: flamenco marimbist. He has a huge knowledge about flamenco and patterns.

Javier Perez Albaladejo: composer. He helped me with the analysis of the pieces and with the arrangements.

Jorge Cano Rodríguez: percussion teacher in Spain. He did an artistic research about flamenco.

2. Reference list

- Books:

- C. WORMS, (2007), *Harmonizing flamenco from the guitar – vol.1*, published by Acordes Concert
- GAMBOA, José Manuel: *Una historia del flamenco*. (Madrid: Espasa Calpe, 2005)
- GRANADOS, (1999), *Teoría musical de la guitarra flamenca*, Casa Beethoven Publications
- GRANDE, Félix: *Memoria Del flamenco*. (Madrid: Alianza Editorial. 1999)
- PEÑA, P. (2005). *Paco Peña Toques flamencos, Music from the student repertoire*. Publisher De Lucía Gestión S.L. Madrid
- RÍOS RUIZ, Manuel: *Introducción al cante Flamenco*. (Madrid: Istmo. 1972)

- Articles:

- CANO, J. (2013) *La influencia del Flamenco en la Marimba*. Thesis
- BRAO, E. (2014). *Baile Flamenco: Observación y Análisis del Taranto en los ámbitos profesionales y Académico*. University of Murcia, Spain.
- TORRES, N. (2014). *Claves para una lectura musical de la obra de Paco de Lucía*. University of Murcia, Spain.

- Documents (score):

- Fuente y Caudal
- La Chanca

- CD's and DVD's:

- Paco de Lucia (1973) *Fuente y Caudal*, Philips Records
- Paco de Lucia (2014) *La Búsqueda*, Universal Music Spain
- Tomatito (1987) *Rosas del amor*, Parlophone Spain

- Internet:

- A.Try (2009) *The art of combining Instruments and Sounds*

- YouTube videos:

- Fuente y Caudal by Paco de Lucia (1974) France.
<https://www.youtube.com/watch?v=xwJaAGdwsO4>
- Fuente y Caudal by Paco de Lucia.
<https://www.youtube.com/watch?v=VVqiZ0zP1bA>

Analysis Fuente y Caudal

34

Handwritten musical score on page 79, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines. Key annotations and markings include:

- Staff 1:** MC.7, MC.5, MC.7
- Staff 2:** VI, V, REM, V, I
- Staff 3:** (MC.7), C.3
- Staff 4:** pos.7, IV, II, F. H. trante.
- Staff 5:** [min. 2-29] (C.7), F. H. trante, G, G III
- Staff 6:** pos.2, pos.3, V del II, II, II
- Staff 7:** I

2^o período
nos. 2

The musical score is written for guitar and consists of eight staves. The key signature has one sharp (F#), indicating G major. The notation includes various guitar-specific elements:

- Staff 1:** Starts with a circled 'c' and a '2^o período nos. 2' annotation. It features a series of eighth-note patterns. Roman numerals I, VII, VI, and V are indicated below the staff.
- Staff 2:** Continues the eighth-note patterns. Roman numerals I, VII, VI, and V are indicated below.
- Staff 3:** Includes a circled 'c' and a circled 'a'. Roman numerals I^{ma}, II, VI, II, II⁴, II, and I are indicated below.
- Staff 4:** Features a triplet of eighth notes marked with a '3' and a slur. Roman numerals I^{ma} and V/V are indicated below.
- Staff 5:** Continues the eighth-note patterns. Roman numerals V/II and II are indicated below.
- Staff 6:** Includes a circled 'c' and a circled 'a'. A 'mit' annotation is present. Roman numerals II, II, and I are indicated below.
- Staff 7:** Starts with a circled 'c' and a circled 'a'. A 'Falsch' (false) annotation is present. Roman numerals V/VI and G are indicated below.
- Staff 8:** Includes a circled 'c' and a circled 'a'. A 'mit da' annotation is present. Roman numerals G and G are indicated below.

min 2.45 *gr. tercio*
incisa mixolidia F#
pedal

The musical score consists of seven staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and performance markings.

- Staff 1:** Features a complex rhythmic pattern with many beamed sixteenth notes. Roman numerals *I*, *VI*, *V*, *I*, *VI*, and *V* are written below the staff. A circled '2' is above the first measure, and the word *pedal* is written below the staff.
- Staff 2:** Continues the melodic line with Roman numerals *VI*, *III*, and *II* below.
- Staff 3:** Includes a circled '2' at the beginning and a trill marking (*tr*) at the end. Roman numeral *II* is below the first measure.
- Staff 4:** Features a circled '2' at the end. Roman numerals *II*, *I*, *II*, and *I* are below the staff.
- Staff 5:** Labeled *1º trío [3:10]* and *F.2*. It begins with a circled '2' and Roman numeral *I*.
- Staff 6:** Includes a trill marking (*tr*) and a fermata. Roman numeral *II* is below the staff.
- Staff 7:** Labeled *C.2*. It includes a circled '2' and Roman numerals *I*, *IV*, and *V/m* below the staff.

Handwritten musical score on ten staves, featuring treble clef, key signature of two sharps (F# and C#), and common time signature. The notation includes various rhythmic values, accidentals, and performance markings. Roman numerals (I, II, III, IV, V, VI, VII) are used as structural markers. Circled letters 'C', 'D', 'a', and 'G' are placed above specific notes. Handwritten notes include '5th key's C.2' and 'pos. 3'. The score concludes with a double bar line and repeat dots.

Handwritten musical score for guitar, featuring seven staves of music. The notation includes various chords, melodic lines, and performance instructions.

Staff 1: Labeled "Fls b". The music begins with a circled "a" and a Roman numeral "II".

Staff 2: Continues the melodic line with a circled "a" and Roman numerals "II + 6", "II", and "I".

Staff 3: Labeled "6° tensis (sim)". The music includes a circled "a" and Roman numerals "I (cadencia fria)", "VII", and "VI".

Staff 4: Continues the melodic line with a circled "a" and Roman numerals "V" and "I (cadencia fria)".

Staff 5: Continues the melodic line with a circled "a" and Roman numeral "VII".

Staff 6: Continues the melodic line with a circled "a" and Roman numeral "VI".

Staff 7: Labeled "Gore c.2". The music includes a circled "a" and Roman numerals "I", "V/II", "VI", "IV", "II", "II + 6", and "I". It also includes performance instructions: "pos. 5", "pos. 8", and "pos. 2".

LA CHANCA

Tomatito/ Arrang. Emilio Saura

Prestissimo

Marimba

6

Mar.

11

Mar.

17

Mar.

21

Mar.

25

Mar.

30

Mar.

35

Mar.

40

Mar.

45

Mar.

50

Mar.

55

Mar.

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Mar.

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Mar.

70

Mar.

75

Mar.

80

Mar.

85

Mar.

91

Mar.

96

Mar.

102

Mar.

107

Mar.

112

Mar.

118

Mar.

121 5

Mar.

1.

124

Mar.

128

Mar.

133

Mar.

138

Mar.

143

Mar.

148

Mar.

153

Mar.

158

Mar.

162

Mar.

167

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172

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177

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206

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212

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Mar.

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Mar.

264

Mar.

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Mar.

3 3

274

Mar.

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Mar.

284

Mar.

289

Mar.

293

Mar.

297

Mar.

301

Mar.

306

Mar.

311

Mar.

316

Mar.

320

Mar.

4. Track list

- Zero recording

<https://www.youtube.com/watch?v=ZhMTqgDDSYc>

- Second recording

https://www.youtube.com/watch?v=MAMq_UPVObg

- Final recording

<https://www.youtube.com/watch?v=K3l-ug36KIU&t=3s>

<https://youtu.be/i8zaBysXbTo>