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**RITE AND IDENTITY OF THE CANTAOR FLAMENCO  
IN MY OWN MUSICAL LANGUAGE**

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ARTISTIC RESEARCH REPORT FOR THE AR 2 EXAMINATION

2019

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## Artistic Research Report for the AR2 examination

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## 1. Abstract

While flamenco harmony and rhythm has been widely used for creating new compositions, the use of flamenco voice in contemporary music is almost non-existent. The aim of this research was to uncodify the idiosyncrasy of the *cantaor flamenco* in order to apply it in a different musical context, starting from a solo instrumental piece and taking it to larger instrumental settings. To make this possible, the voice of the *cantaor* has been disaggregated into its melodic behaviour, its rhythm or its timbre.

The process consisted of transcribing examples of flamenco vocal recordings; analyzing many hours of videos, interviews and iconography to understand the *cantaor's* rite; the participation of experts in the field like Mauricio Sotelo, Arcángel or Niño de Elche among others; and working side-by-side with the performers. The result came with three new compositions: '*Cántico II: A la memoria de Antonio Mairena*', for trombone quartet, video media and soundtracks; '*Cántico III*', a piece for voice, delay system and large ensemble; and '*Cántico IV: Saeta por seguiriya after Velazquez's 'Cristo crucificado'*', a piece for electronic music, 3D animation and performative acting. In addition, this is probably the first study that treats in a deeper way the behaviour of the voice in the performance of *cantes* like *fandangos* or *cañas*, so it can open new perspectives on the field of flamencology.

## 2. Introduction

Trying to write an introduction for this study is not an easy task. The research goals and the motivations have been changing throughout the investigation process and, at this stage, I find hard to put all my ideas in order. I will therefore start by expressing my full devotion to flamenco music, which I think it was the only motivation that has remained constant since the very beginning until now and the real root of the research. Flamenco music is just astonishing: the endless discussion about its origin has been caused serious disagreements between musicologists; the supposed cultural appropriation of flamenco by non-gypsy artists featured the covers of many Spanish magazines in the last two years; the sometimes extreme conservatism of a big percentage of its audience, has resulted in a creative handicap for the new generations of flamenco artists, for better or for worse. And yet flamenco has managed to find its own path, constantly moving between its disintegration and its reconstruction. This continuous development is what makes it enormously unpredictable and a perfect space for the experimentation.

I shall continue by talking about my musical background. Despite the stated above, I'm a classical musician who loves flamenco, and not the other way around. I can say that I belong to the group of new composers that doesn't find the actual contemporary music scene really inspiring, so I tried to put my attention to other disciplines or styles that could result more interesting to me. Due to this, I found absurd to not to try to experiment with flamenco material in my own pieces. From an outside point of view, this is a type of music that looks really straight and closed with all its perfectly structured forms (or *palos*<sup>1</sup>) and patterns. The interesting part of it is that if the attention is put on the early flamenco, during the construction of the genre, it's easy to find many potentially exploitable codes that because of its early stage of life they weren't yet uncodified. I wanted to make use of them, but not just making use of its harmonic progressions or its rhythm, I wanted to focus on the *cantaor*, the flamenco voice, wondering myself if it would be possible to find idiosyncratic material in order to use it not only with pure flamenco voices, but also being applied in different vocal contexts. Before coming to Codarts, I wrote '*Figure and*

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<sup>1</sup> A *palo* or *cante* is the name given in flamenco for the different musical forms

*idiosyncrasy of the cantaor flamenco in Mauricio Sotelo's instrumental music*' (2017), a research about how Mauricio Sotelo<sup>2</sup> uses the component of the *cantaor flamenco* in his instrumental music. It was hard to find notorious composers that made use of flamenco voice in their own compositions during the last 50 or 60 years besides Sotelo: Cristobal Halffter wrote the piece '*Debla*' (1980), for solo flute, in an attempt to emulate the tension of the *cantaor* through that instrument; Francisco Guerrero composed '*Jondo*' (1974), a piece for low voices, trombones, percussion and tapes using *cante flamenco* as the basis of the composition; Joan Guinjoan based his piece for two pianos '*Flamenco*' (1994) in some *cantes* by Pepe Marchena; Jesús Villa-Rojo made use of one pre-recorded *debla* by Rafael Romero for composing his piece '*Lamento*' (rev. 2008), for solo cello and soundtracks. Apart from this, the incursion of other composers in the world of flamenco voice has been anecdotal and, I didn't find anyone making use of the theatrical parameters of flamenco, the codes that lies in a deeper layer.

For all these reasons, the formulated research question for this investigation was, 'how can I incorporate the musical components of a *cantaor flamenco* in my own musical language?'. In order to be more concrete I developed my formulations about the topic just focusing in three different *palos*: *tonás*, *fandangos* and *cañas*<sup>3</sup>. Despite the flamenco academization of the last 20 years, the lack of sources from a more scientific point of view has been a problem from the very beginning. The only work that makes a thorough analysis of the flamenco voice behaviour is '*Ornamentación y microtonalidad en la debla: análisis y procedimientos semiográficos*' (2014) by Dr. Miguel Gil, a thesis in where Gil develops a very detailed way of transcribing and analyzing *deblas* using computational processes. Following the same method of transcription of Dr. Miguel Gil (who shared with me his analytical methods and who corrected my own transcriptions during the period of the Mauricio Sotelo study), I transcribed a significant number of recordings of *martinetes*, *deblas*, *tonás*, *fandangos* and *cañas* in order to draw my own conclusions for implementing them into new compositions, with particular emphasis on the use of microtonal intervals in the melismatic chant (this topic will be discussed in the following chapters). Although lately revealed, the research project COFLA is a group of mathematics, musicians and researchers focused on the computational analysis of flamenco music. For example in their work about *tonás*, they provide 72 audio files with different *deblas* and *martinetes* with their corresponding transcription in symbolic format (frequency, seconds, pitch MIDI and energy), but not with musical transcriptions.

In regarding the experimentation related with *cantaores*, it's necessary to lose sight of the contemporary classical music world and place the focus on popular music manifestations. The Spanish group Los Voluble are specialized in the audiovisual experimentation, and his project '*Flamenco is not a crime*' (2018) is an artistic proposal in where flamenco and rave music converge into a common point; Niño de Elche (with whom I had the pleasure of sharing impressions for this research) is a *cantaor* and performer focused on working with avant-garde manifestations like futurism, sound art or phonetic poetry as a way to build his own artistic world; although he is not a singer, the choreographer and *bailaor*<sup>4</sup> Israel Galván has developed a big part of his discourse in flamenco theatricality, as is the case of his show '*La fiesta*' (2017), in where not also the dancer but also the *cantaor's* rite is explored. Another important source of documentation for this part has been the documentary '*Rito y Geografía del Cante*' (1971), a series of one hundred and fifteen chapters about the different flamenco manifestations. For trying to understand the nature of the *cantaores*, the meetings and interviews with the *cantaores* have had a significant importance for the development of the investigation.

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<sup>2</sup> Mauricio Sotelo (Madrid, b. 1961) is a Spanish composer widely known for the use of flamenco music in a contemporary classical music context.

<sup>3</sup> To see 'Appendix 5: Glossary of flamenco terms and musicians'.

<sup>4</sup> *Bailaor* is the name given to flamenco dancers.

Based on the above, one of the aims of this research is to contribute to open a new perspective about the use of the *cantaor* in different artistic contexts, and not necessarily understanding *cantaor* as a singer, but taking *cantaor* as a concept that can be extrapolated to other manifestations. It's necessary to clarify that this study doesn't pretend to establish definite conclusions since this is more an introduction or guide for future investigations. Having said that, this text can help composers without enough flamenco knowledge that might be interested in the flamenco voice application for their own works, as a way to compare analytical results about microtonal transcriptions, or to help flamencologists to see the conclusions about the use of the voice in *tonás* or *fandangos*. This last application could be specially relevant, since a treatise revolving around the melodic behaviour in *fandangos* and *cañas* doesn't exist.

### 3. Research findings

#### 3.1 Presentation of the artistic results

This research has turned out to have three different artistic results, based on the different perspectives given to the *cantaor* figure:

1. **Name of the piece:** *Cántico II: A la memoria de Antonio Mairena*  
**Link to the audio/video:** <https://tinyurl.com/y4rhvdu>  
**Link to the score:** <https://tinyurl.com/y2dp9dd6>  
**Line-up:** Trombone quartet, video media and soundtracks; Juanvi Climent (Trombone 1), Dávid Parádi (Trombone 2), Frankie Ko (Trombone 3), Reinaldo Donoso (Trombone 4).  
**Date of composition and recording:** Composed during spring of 2018 and recorded on June 27th. **Duration:** 10:21'
2. **Name of the piece:** *Cántico III*  
**Link to the audio/video:** <http://tinyurl.com/y3ts3oj7> / <http://tinyurl.com/y2jlbvys> / <http://tinyurl.com/y4vgqnfu>  
**Link to the score:** <https://tinyurl.com/yxv88xw2>  
**Line-up:** Large ensemble (21 musicians), voice and delay system; Marta Marlo (Voice). The recording corresponds with the ensemble version of 9 musicians.  
**Date of composition and recording:** Composed between summer 2018 and December 2018. Recorded on March 2019.  
**Duration:** 16' approximately
3. **Name of the piece:** *Cántico IV: Saeta por seguriya after Velázquez's Cristo Crucificado*  
**Link to the audio:** <http://tinyurl.com/yy65c6h2>  
**Line-up:** Soundtracks, video and figurative media.  
**Date of composition:** Composed during winter 2019  
**Duration:** 15' approximately

#### 3.2 Documentation of the artistic results

Making a brief summary of the artistic decisions taken for creating the artistic results<sup>5</sup>, the following paragraphs serve as reference of the whole investigation. This documentation will be divided according to each artistic result.

With the collected material during my first intervention cycle I developed my first artistic result: *Cántico II: A la memoria de Antonio Mairena*, a piece written for trombone quartet, video media and soundtracks. This work is related with the literal translation of the idiosyncratic flamenco melodies to an instrument, in this case to the trombone. The material was based on *tonás*, possibly the oldest flamenco form in an attempt to implement the acquired experience in transcribing and analyzing the flamenco voice. In the

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<sup>5</sup> For the detailed explanation of the artistic choices, see the chapters 'Intervention' of every Intervention Cycle.

next picture, the confrontation between the voice of the *cantaor* and the trombone can be seen. The first trombone is playing an unison melody, imitating the microtonal chant, while the rest of the trombones are playing target notes taken by the main melody, creating new microtonal harmonies derived from the flamenco singing itself:

43 ♩ = 60 «Toná grande», senza misura

Media: *Her-ma-nos mí - os* *Oh cuán-tos so*

Tbn. 1: *mf* come «cante jondo» *pp*

Tbn. 2: *mf* (*pp* effect)

Tbn. 3: *mf* (*pp* effect)

(\*) The melodic lines of the Trombone 1 don't need to be perfectly synchronized with the video media melody, but try to imitate that melodic line

Fig. 1: *Cántico II* (Bar 43)

The previous analysis also gave me the chance to create my new own melodies making use of the parameters that I considered more important (microtones, upward glissandi, timbrical changes of the voice...), as it can be seen in these lines in the trombones.

54 ♩ = ♩ «Jondo», mesto

Tbn. 1: *mf* «come cante jondo» *f* *espr.* *meno f*

Tbn. 2: *mf* «come cante jondo» *f* *espr.* *meno f*

Tbn. 3: *un poco in rilievo* *p* *un poco in rilievo* *p*

B. Tbn.: *pp* *mf* *p* *un poco in rilievo* *p*

Crespo Barba / *Cántico II*

Fig. 2: *Cántico II* (Bars 54-56)

In addition to this, the video shows the image of Antonio Mairena (one of the key figures of flamenco history) intercalated with images of fire. I like a lot the idea of the *cantaor* as a chaos-bringer, so the fire, far from being just a symbol of the frague, takes the role of destruction and the unpredictable, the same way the flamenco voice does this. It is also an approach to the theatrical components of the *cantaor*.

For my next artistic result I made use of the data collected from the analysis of the voice behaviour in *fandangos* and *cañas*. The piece is called '*Cántico III*', and it's written for large ensemble, voice and delay system. Having a look to three different excerpts of the piece, it's possible to understand the use of the documentation in this specific case. The first image shows a passage of the piece that is related with the structural and metaphorical meaning of *fandangos naturales*, where the question and answer passages between the *cantaor* and the guitar have been replaced by the voice and the ensemble:

The image shows a musical score for 'Cántico III' (Bars 101-103). The score is divided into three sections by a red vertical line. The first section is labeled 'Cantaor (Question)' in blue, the middle section is 'Guitar falseta (Answer)' in red, and the third section is 'Cantaor (Question)' in blue. The score includes staves for Flute, Oboe, Bassoon, Clarinet, Trumpet, Trombone, Percussion, Piano, and Violin. The tempo is marked as 'Senza misura, ad. lib.' and the time signature is 4/4. The key signature is one flat (B-flat). The score is for 'Fandangos del Carbonerillo' and includes lyrics in Spanish. The bottom right corner of the score area says 'Cespeo Barba / Cántico III'.

Fig. 3: *Cántico III* (Bars 101-103)

As a try to close the path followed in the previous intervention, a transcription of a *fandango* was inserted in the line of the voice. The fact that the lines are written here doesn't mean that the singer is following a score. This is a guide for the conductor and for the players since, unlike the previous example, here the melody has a more strict rhythm and it's being supported by the strings and the percussion:

Crespo Barba / Cántico III

Fig. 4: *Cántico III* (Bars 137-138)

The last excerpt was constructed departing from a *caña* (a different flamenco form). Here, following the feedback received by my teachers, I tried to transform the melodic content into a bigger structure: simplifying the main motive of the *caña* into these pitch cells, they start to be layered along the ensemble while the voice starts to improvise transforming them into new cells with the delay system. Thanks to this, a new soundscape is created, directly derived from a very simple *caña*, and it culminates with a variation of what is known as the *tercio* of the *caña*.



Fig. 5: *Cántico III* (Bars 23-25)

The last artistic result was the creation of the performative piece '*Cántico IV: Saeta por seguriya*'. This piece pretends to culminate the disintegration process of the *cantaor* through electronic processes. Although it is a conceptual piece in which the video and the performative part have an important role, only the pure musical composition (or sound space) will be discussed. The music consists on electronic manipulations of pre-existing recordings and new sounds created using modular synthesizers. Taking the same method of transcription previously used as a reference point, some modifications about a *saeta* sung by La Paquera de Jerez were made in order to work with the microtones of the vibrato. In the next images the original version of it and its variations are shown:

♩=60 'Saeta' Original

Fig. 97: Paquera de Jerez's *Saeta*. Transcribed by Adrián Crespo



Fig. 98: Paquera de Jerez's *Saeta* variation 1. Composed and transcribed by Adrián Crespo



Fig. 99: Paquera de Jerez's *Saeta* variation 2. Composed and transcribed by Adrián Crespo

Once the variations were made, all the recordings were treated with the VPL<sup>6</sup> Max/MSP. The use of three different patches (one for granular synthesis, another one to create sine waves and the last one to create random delays) allowed me to create a whole fourteen-minutes piece that goes from little samples of the original voice to the complete disintegration of the *cantaor*'s vocal character.

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<sup>6</sup> Visual programming language

### 3.3 Explanation of progress during the research process

The whole narrative of the artistic result of this research can be understood from three basic assumptions: the literal translation of the *cantaor* to instrumental setups (1st Intervention Cycle), the use of the *cantaor* as a physical entity (2nd Intervention Cycle), and the *cantaor*'s abstraction through the disintegration of the voice (3rd Intervention Cycle).

The preliminary idea of the investigation was to get the conclusions via both the musical analysis and the study of *cantaor*'s theatricality. The first part of the process was easily carried out due to the previous knowledge about computational transcription processes that I had, being the greatest drawback the laborious and detailed analysis of the different recordings and the time spent to do it. After this initial work, the experimentation was crucial to refine the results (as is the case of the *toná* used in my bass clarinet concerto as a first try-out for what was used in '*Cántico II*').

For the second outcome of the research (the use of the *cantaor* as a personal entity on the piece) the most relevant part was the closely work with the singer. It is important to clarify that although at the beginning of the abstract I mentioned that this research doesn't revolve around the harmonic or rhythmic content of flamenco music in general, I considered important to make a brief analysis of the use of these parameters in *fandangos* and *cañas* for giving a certain context and to facilitate understanding of how voice relates with these two elements. The vocalist that I worked with is not a flamenco trained singer but coming from the pop-techno music world, in order to put on the table the question about if it's possible to transmit the flamenco feeling with a different kind of voices. After collecting the needed data for executing the following step, the first step was to make a selection of what passages and recordings I wanted to show first to the singer in order to have a departing point. The listening process in a careful way was crucial to achieve the desired results due to the lack of musical reading knowledge of the performer (which is almost always the case with *cantaores*). A specific process based on hearing - assimilation - repetition was built, following the tip of Mauricio Sotelo about the role of the memory in this specific situations. Another aspect that was needed to take into consideration was the possibility of creating new melodies for the singer. This was a delicate aspect since a composer is asked to compose and work with his own material. Even so, after experimenting with the creation of new melodies with the collected material, it resulted to be pointless for a main reason: the lack of reading music knowledge of the singer made impossible to be really precise with the vocal changes. The only option was to make audio demos of the new melodies, but still she had the tendency to simplify the melody or to unconsciously take her own decisions about the line while singing it. Therefore, the solution was to not to create but recompose the melodies departing from original melodic flamenco lines, in a process in which I proposed some changes in certain passages and the singer tried to assimilate them and also suggested me her own proposals about the melody in order to be more confident about what she was going to sing. So, far from being an artistic decision, it was a practical solution which led to a very convincing and rich result.

As a late reaction to conclude this research and following the advices gotten during the feedback related with the possibility of change the nature of the voice for creating new soundscapes, the idea of creating a piece using the grain<sup>7</sup> of the flamenco voice as the main and only material for a new composition was

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<sup>7</sup> Granular synthesis is a method by which sounds are broken into small pieces of around 1 to 50 milliseconds, which are then redistributed and reorganised to form other sounds. These small pieces are called 'grains'.

highly attractive. For having this time a complete control of the desired result, the solution was to create a full electronic piece. In this way, I was able to take the audio recordings of flamenco voices and to change them as I wished, as if the recording itself was the source used for really composing new material. The discovery of the granular synthesis gave me the opportunity to reduce the voice to its minimum unity achieving an abstraction degree of the *cantaor* concept that I'm really satisfied with, closing the conceptual line of the *cantaor* of: idea (instrument) - reality/identity (the person itself) - abstraction.

### 3.4 Conclusion

Flamenco voice is an enormous source of material. In response to my concern previously described, about not being able to find inspiration from the current contemporary classical music world, the study of *cantaor*'s voice has been incredibly stimulating, allowing me not only to create new music departing from it but also to look at the material from a deeper perspective. After finishing this research, I have the feeling that my initial idea, as well as the two first artistic results, have only been basic steps to reach the final result: to have full control of the vocal processes in flamenco singing while composing.

Under my point of view, the major achievements of this investigation were three: the first one was the development and refinement of the transcription method used to analyze the different *cante* recordings. This process was the main base for building the rest of the conclusions, since thanks to it I was able to understand, assimilate and, therefore, experiment with the elements of *cante flamenco* that I consider idiosyncratic, specially the microtonal melismas and the grains of the voice. Then, I would say that implementing the flamenco vocal behavior on a non-flamenco singer was definitely something to point out. As I mentioned in the introduction, one of the goals of this research was to find a way to apply the flamenco vocal techniques to different vocal contexts, as it happened in my piece '*Cántico III*'. Although the final outcome of it could be much better, I am quite satisfied with the result, since it corroborated the experiment as something doable that could be further exploited. Finally, the last big achievement was, as I said in the previous paragraph, the capacity to control these flamenco voice elements in order to rethink them and to create new pieces based on the isolation and abstraction of its parameters.

The chapter of the research related with flamenco in a theatrical way has to be clarified in these following lines. As I mentioned at the beginning of this section, the preliminary idea was to get conclusions not only via the musical analysis, but also through other possible non-musical elements. This idea is something that was accompanying me (and it still does) through the whole research process but, at the same time, it has been impossible to capture it in a concise manner. I like this idea because to me, it humanizes the whole research process beyond the purely computational/musical analysis. Having said that, I wasn't able to create a solid base on which I built my ideas, due to the extremely subjective character of the topic. Through the experience of talking and sharing impressions with people of this field, I was realizing that getting a measurable conclusion was truly hard and trying to make use of the codes that are widely related with flamenco music could be a *cliché*. But as I said, this idea didn't leave me and that is why I tried to make use of it in some of my interventions, always trying not to explain them as a part of the investigation process (since I couldn't fully explore it due to a lack of time). Deeper (and therefore, more complicated) approaches to this concept, like the idea of the chaos or my vision of the *cantaor* as an artist closer to the punk attitude rather than a savior of the tradition, will be surely developed in my further personal projects.

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## 4. Documentation of the intervention cycles

### 4.1 First intervention cycle

#### 4.1.1 Overview of first intervention cycle

The goal for this first intervention cycle was to work with the idea of the *cantaor* (understanding it as something that, although intangible, could be still recognisable) applied to instrumental setups. In this first intervention cycle, I kept on collecting material about *tonás*, since they seemed to be the best source of information for two main reasons: due to their unaccompanied character the computational analysis are more accurate, and because they contain a lot of information regarding microtonality in their melismas. To get all the needed information, I managed to create an analytical method which allowed me to work and transcribe the difficult flamenco singing melodies in an easier way, acquiring a better understanding about the parameters that shapes flamenco voice work. In addition, I started to investigate about how flamenco rawness can be translated into my own compositions and, after consulting the first experts (highlighting the encounters with Faustino Núñez and Arcángel) and experimenting with the obtained results, I applied them into two of my works: '*Cántico I*', a concerto for solo bass clarinet and ensemble; and '*Cántico II: A la memoria de Antonio Mairena*', for trombone quartet, visual media and soundtracks.

#### 4.1.2 Reference recording: *Lar I: Soleá* (2017)

'*Lar I: Soleá*' is a piece for solo flute, delay system and soundtracks. The election of this piece as the first reference recording for starting the research is determined by the fact of being a first attempt to approach flamenco singing in his most communicative way, focusing more in expressiveness details than technical approaches. Despite the title, the first part of the piece was composed as a try to emulate the magnetic aura of the ancient *tonás*, creating a sort of bridge to the last part, in where the *soleá* pattern appears. As it is a solo piece, the approach to *tonás* is quickly recognisable since *tonás* are unaccompanied songs for *acapella* voice. This unaccompanied character helps to a major performance freedom without the rigidity of *compás flamenco*, focusing on the tension and the gesture of the voice.

**Name of the piece:** *Lar I: Soleá*

**Date of composition:** April 2017

**Performance info:** Premiered by Panamanian flute player Laura Dudley on May 2017 at Auditorio Escuela TAI (Madrid)

**Link to the audio:** <https://tinyurl.com/y5od64fe>

#### 4.1.3 Reflect & assess

The feedback given by Álvaro Rodríguez<sup>8</sup> was the most relevant one in relation with this first reference recording because it brings two main concepts together:

1. To focus on the flamenco roots, instead of imitate the style of the modern artists.
2. Since the musical component of flamenco (understood as the use of its harmony or its rhythm) is already exploited by other composers, it's more interesting to explore other parameters like the tension, the gesture or the grain of the voice.

'Having heard the piece during the whole day, I have to say that I enjoyed a lot this piece. It has that part of flamenco music related with emotions, the *jondo* feeling, and no so much with the technical aspects, which would become evident. The recording of the piece is very well performed, with a lot of power since the first interval, and it's interesting how music goes on, growing step by step until the appearance of the *soleá* beat. I recommend that you take a look into flamenco roots, the purity of the style, and then try to understand how it has developed until actual flamenco singers. In the first XXth Century there were *cantaos* like Antonio Chacón or Tomás Pavón, who sang the ancient *tonás* and defined its interpretation. If you know the most traditional flamenco then you can blend it with your own musical ideas, which is most effective and personal than try to blend with the contemporary flamenco. The other advice is you to focus on the extra-musical aspects of flamenco, since I don't think any composer have not yet succeeded finding the key.' (Rodríguez, 2017)<sup>9</sup>

My own reflection about the piece is that although I do like the concept, the use of this parameters were been used in a shallow way. By that time I was starting my first own transcriptions of flamenco voice, but without a firm analytical method that allowed me to get solid enough applicable conclusions. In addition, the conceptualization of the 'flamenco gesture' from the purely emotional point of view, although interesting, could not be the ideal goal for a research like this given the subjectivity and the intangibility of the topic. That said, this piece provided a clear research line to follow which will culminate with the experimentation with the bass clarinet in '*Cántico I*', and specially with the use of the trombones in '*Cántico II*'.

#### 4.1.4 Data collection

Based on the above, I decided to focus my data collection in researching how *cante jondo* worked in the past, at its very first period of existence. This data collection can be divided in two different groups: desk research and the expert consultation. The first part of the desk research were the recording analysis, which in turn are also divided in *Frequency*, *Rhythm* and *Timbre*.

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<sup>8</sup> To see chapter '6. Network'.

<sup>9</sup> Personal interview (04/11/2017).

Before going into detail, it is necessary to make a brief explanation of how this transcriptions work and how to interpret the results: the first step is to choose the desire audio file and to transfer it to an analytical software in order to make a melodic analysis of it (in this case, the software used was *Melodyne*). Since this *cantes* don't have any defined pattern, the analysis has to be proportional. In order to get the analysis' measure in second, it is necessary to configure the software with  $J=60$ . Based on that, the X-axis represents the time, where each vertical line represents one second; and the Y-axis represents the pitches. This analysis method is based on the processes made by Dr. Miguel Gil in his thesis *Ornamentación y microtonalidad en la debbla: análisis y procedimientos semiográficos* (2014).

#### 4.1.4.1 Desk Research

##### *Frequency*

The treatment of the pitch is perhaps the most important parameter in flamenco singing for several reasons: one of them is the plentiful richness of melismatic chant and its microtonal character. From the oldest flamenco manifestations, the *cantaors* have given a microtonal ornamentation to the flamenco musical phrase with the use of the vibrato, but always doing it in a completely intuitive way. Once the analysis has been made and comparing the different results, more virtuosity and precision in the melisma over the years has been revealed. In the opposite, the first recordings of nineteenth-century *cantaors* show a more uncontrolled fluctuations in the execution of the ornamentation. If we take the same musical passage performed by two different *cantaors* from two different periods, we can notice the difference:

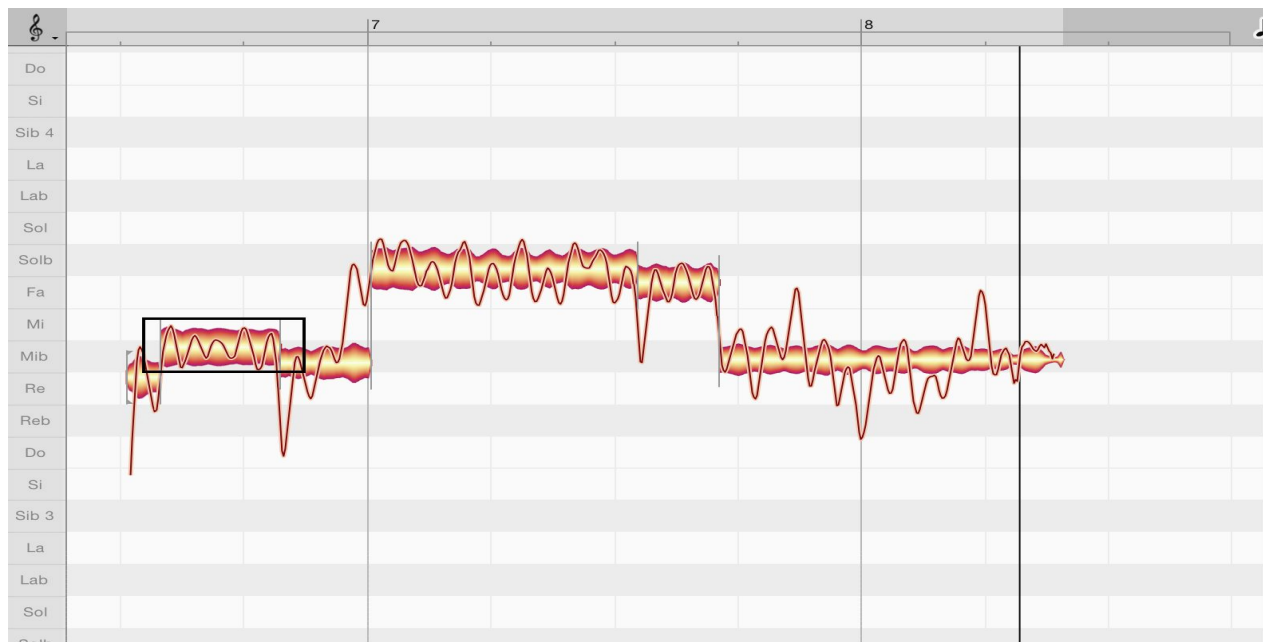


Fig. 1: Tomás Pavón (1893 - 1952), *Debla* melisma

Audio example 01: <https://tinyurl.com/yyw8ltj3>

We can observe that the first example shows a simple treatment of the melody (III/II/I grades of the minor scale) but also a lack of control in the vibrato, which sometimes covers a three quarter tone interval. On the other hand, we notice more virtuosity in the execution of the melismatic chant by a next generation *cantaor* like Rafael Romero. The vibrato is more precise and the microtonal fluctuations rarely exceed one tone:

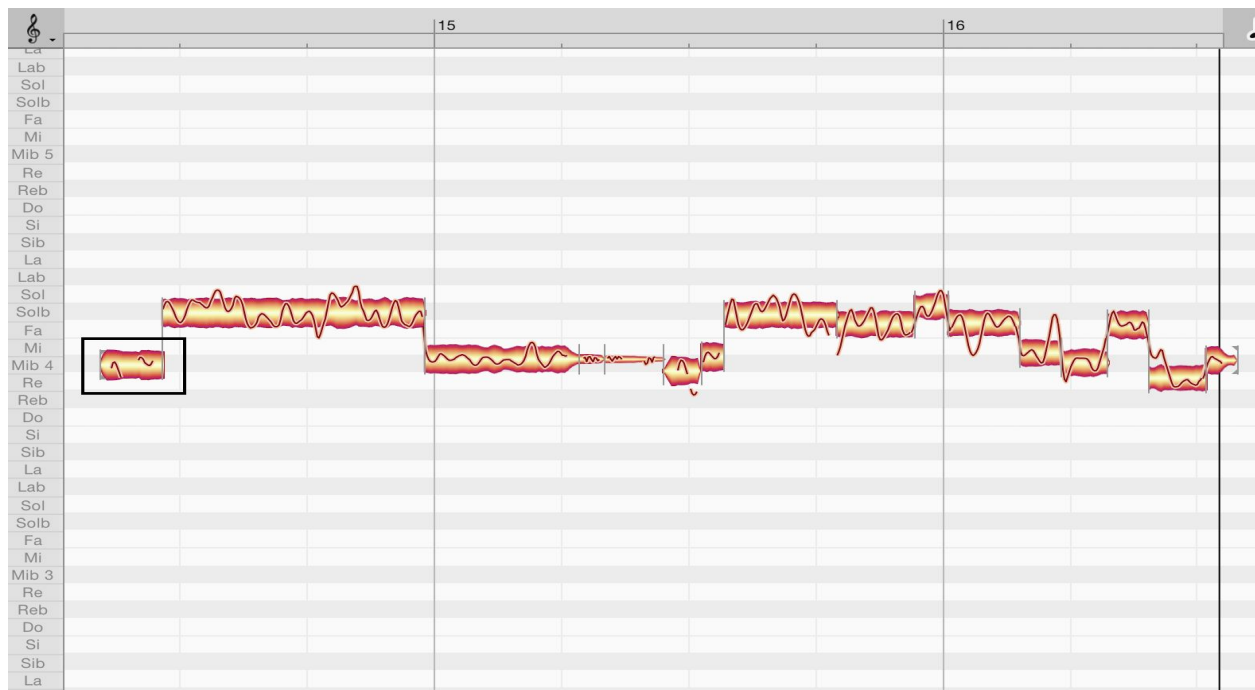


Fig. 2: Rafael Romero (1910 - 1991), *Debla* melisma  
Audio Example 02: <https://tinyurl.com/y3pjjaar>

Another element to take into consideration is the tuning. In the most primitive *cantes* a regular tonal center is unstable because of those huge microtonal fluctuations. The other reason for it is that at the end of the phrases the *cantaors* have a tendency to make a small descending glissandi. The other glissando that appears in the majority of all the *cantes* and homogenizes them is located at the very beginning of the musical phrase, which is always sung to attack the first note. These glissandi don't have a common interval length between them, but it varies from one tone to bigger intervals:



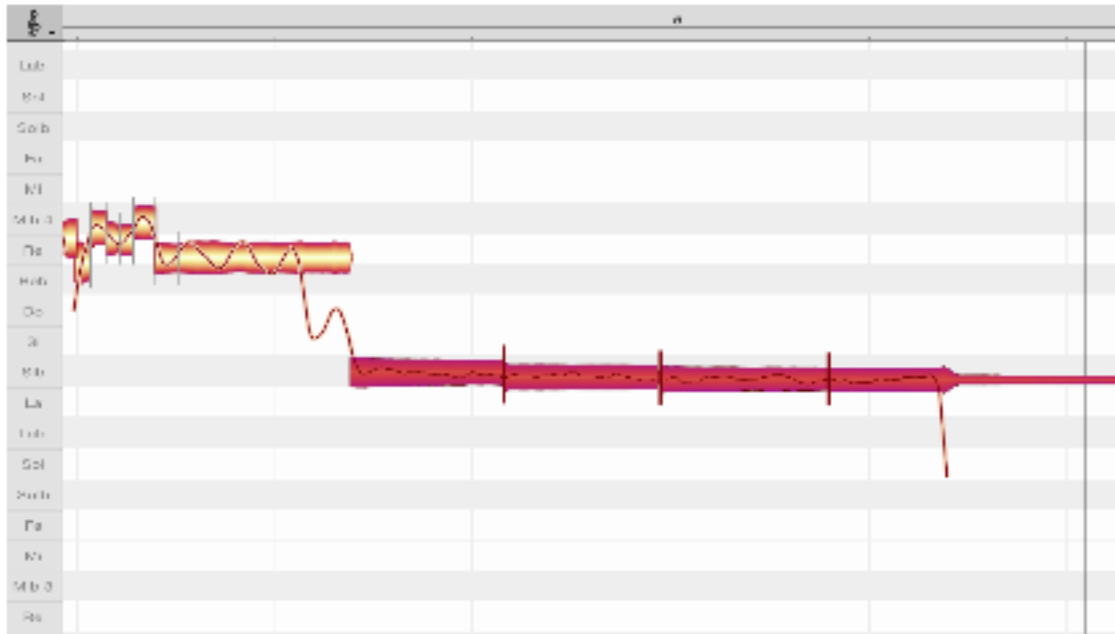


Fig. 3: El Cabrero (b.1944), *Martinete* descending glissando

Audio Example 03: <https://tinyurl.com/y3a26zhp>

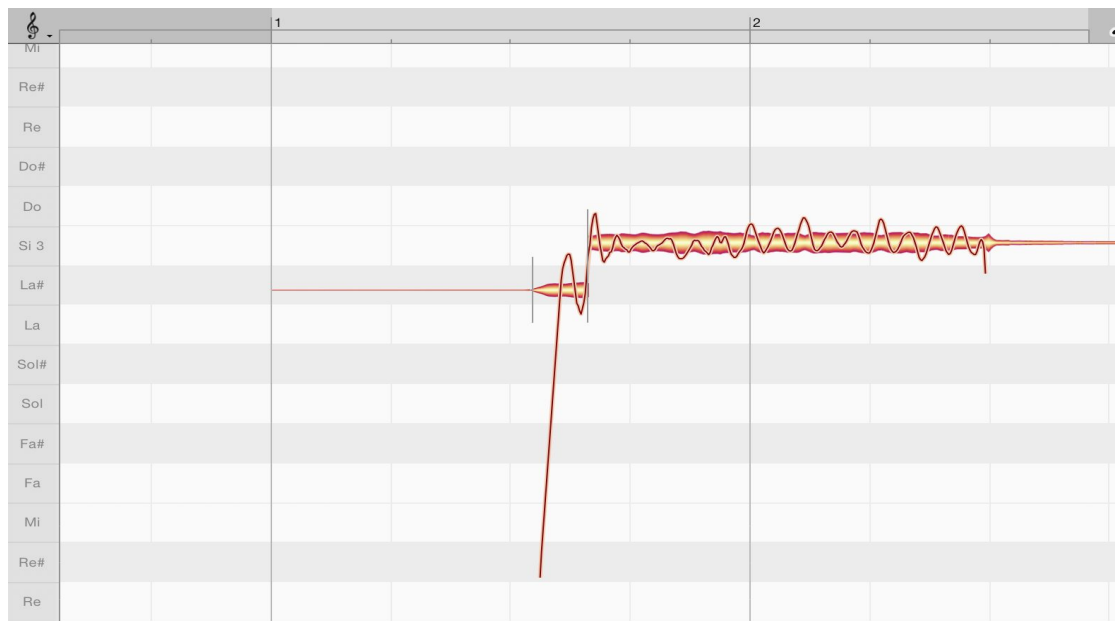


Fig. 4: El Lebrijano (1941 - 2016), *Martinete* ascending glissando.

Audio Example 04: <https://tinyurl.com/y3xbtpcy>

The *quiebros* are another recognizable element in the execution of the flamenco melodic lines and one of the most exploited actions when singing. Alba Guerrero defines them as ‘una inflexión sobre una sola

nota (...) que da lugar, como consecuencia o efecto de dicha inflexión, a un intervalo de semitono' (Guerrero, 2013: 8)<sup>10</sup>. This assertion is untrue considering that the following image shows a minor sixth interval:

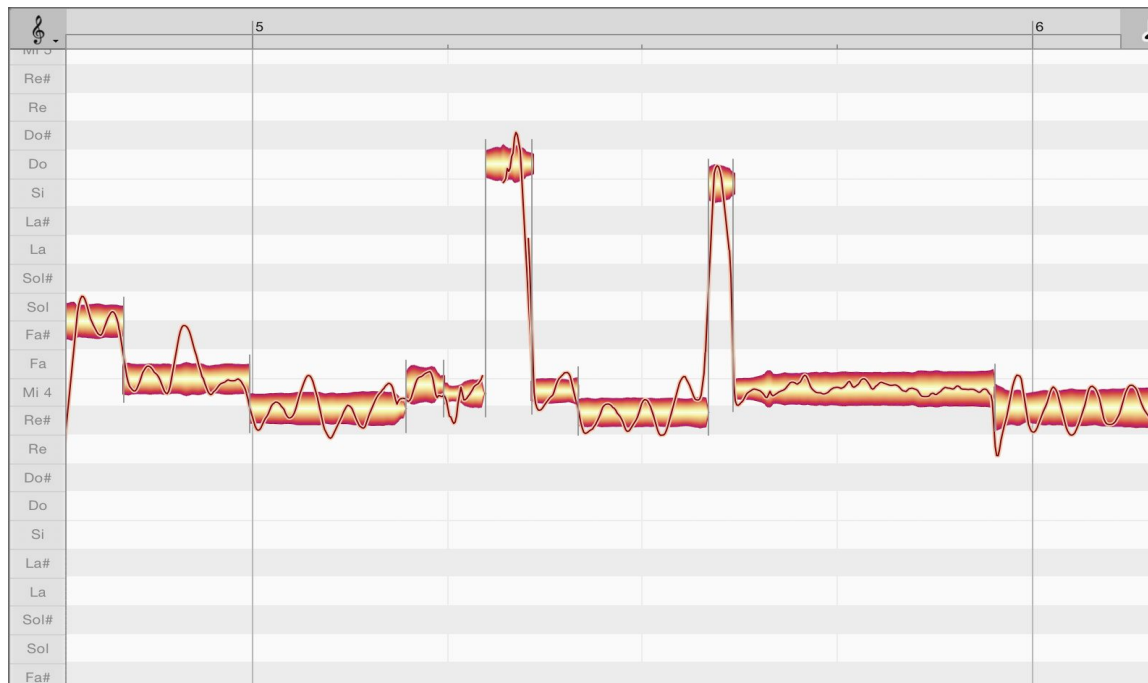


Fig. 5: Diego Clavel (1946 - \*), *Debla quiebros*  
Audio Example 05: <https://tinyurl.com/y2x8unuk>

The next quality related with the pitches is its microtonal character in performing the melismas. This concept is quite interesting because, although many musicologists noticed it in the last years –and it's mentioned in almost all flamenco treatises–, the topic is considered in a completely vacuous way and it cannot even be illustrated with examples. Mercedes García Plata, in her book about Camarón de la Isla, said:

(...) 'Al cantar varias notas en una misma sílaba, los intervalos que las separan son, por razones prácticas bien comprensibles, muy próximos los unos de los otros, en general un semitono o un microintervalo (inferior a un semitono); de ahí el recurso al enarmonismo. Este sistema melódico obliga al cantaor a dominar la interpretación de microintervalos, especificidad del cante flamenco (y de otros cantes orientales) respecto a otros géneros musicales occidentales' (García Plata, 2002: 104)<sup>11</sup>

<sup>10</sup> 'an inflexion in one single note (...) that creates, as a result of said effect, a semitone interval.' (Author's translation).

<sup>11</sup> (...) 'When singing several pitches in one single syllable, the intervals that separate them –for understandable practical reasons– are very close to each other, generally one semitone or microtone (inferior than a semitone); hence the enharmonic choice. This melodic system forces the *cantaor* to control the micro interval performance, which is something specific from flamenco singing (and from other eastern musics) with regard to other western music genres.' (Author's translation).

Lola Fernández in her flamenco theory book introduces an interesting aspect that other treatises don't, and it is related with the fact that the microtonal ornamentations in flamenco are not premeditated, but are the result of the chance and tradition:

(...) 'La voz flamenca se caracteriza por el uso de un microtonalismo no sistematizado en forma de apoyaturas y floreos de un cuarto o tres cuartos de tono, que dotan a las melodías flamencas de esa estética tan peculiar' (Fernández, 2004: 73)<sup>12</sup>

Miguel Gil, for his part, devotes a separate paragraph for microtonal embellishments in his thesis '*Ornamentación y microtonalidad en la debla: análisis y procedimientos semiográficos*' (2014). He makes it clear, for instance, that those three quarter tone ornaments 'sean posiblemente producidos en circunstancias que cabría achacar a imprecisiones en la afinación o a la superposición de un vibrato amplio' (Gil, 2014: 295)<sup>13</sup>. As explained before, the tuning of the *cantaos* has been progressively refined over the years, having almost absolute control in their phrasing and their vibrato, relegating the use of microtonal intervals on the ornamentation or as way to connect one target pitch to another. With this in mind, it is possible to intuit that, indeed, the microtonal character of flamenco doesn't appear as something premeditated but by pure chance and inaccuracies (as Dr. Gil suggests in his thesis). Such statements might open the door for future discussions about if it makes sense to consider this topic valid for the nowadays generations or if it has to be treated as a thing from the early stage of flamenco singing. Nevertheless, is not the role of this research to clarify it.

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<sup>12</sup> (...) 'Flamenco voice is characterized by the not systematized use of microtonalism that appears in the form of quarter-tone appoggiaturas and embellishments, which gives flamenco its particular aesthetic.' (Author's translation).

<sup>13</sup> 'They are possibly due to tuning inaccuracies or overlaps in a wide vibrato.' (Author's translation).

## Rhythm

Before addressing the topic, it is necessary to clarify that the rhythmic analysis has been done from a proportional point of view instead of a mensural one. This is because *tonás* don't have rhythmic accompaniment –with the rarely exception of the anvil in some recordings of *martinetes*. Therefore a concrete *tempo* is usually never provided –and in the case of having one, it gets lost or blurs through the melodic lines of the *cante*. For this reason, the conclusions will be based on the relation between the melodic gesture and its length in seconds. The chosen musical moments are the initial *quejío* and the initial phrase. In order to make it more compact, the analysis is divided between *deblas*, *martinetes*, and *cantes libres* or *tonás*.

In the case of the initial *quejío* in *deblas* we can observe that there is not approximate length since it is quite free. In the following examples different lengths of it are shown –the one and a half second of Tomás Pavón against the seven seconds of Fosforito and the almost ten seconds of Rafael Romero.

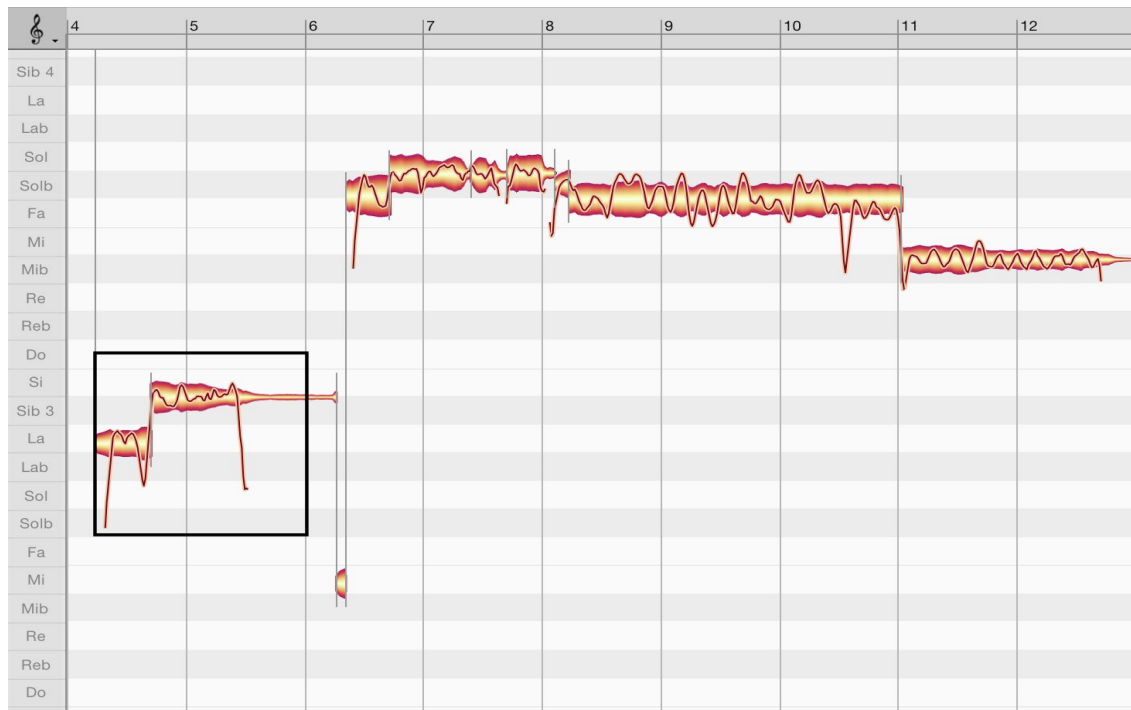


Fig. 6: Tomás Pavón (1893 - 1952), Initial *quejío* (1.30'')

Audio Example 06: <https://tinyurl.com/y6sxxd9p>

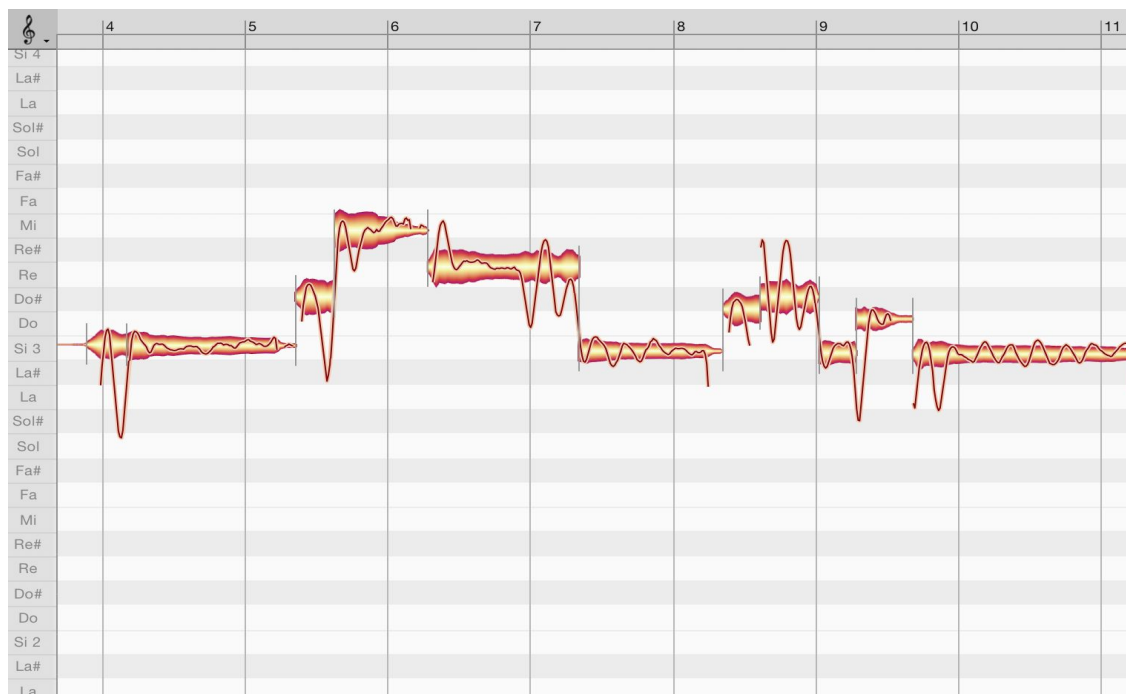


Fig. 7: Fosforito (b.1932), Initial *quejío* (7'')  
 Audio Example 07: <https://tinyurl.com/y5b6wdc2>

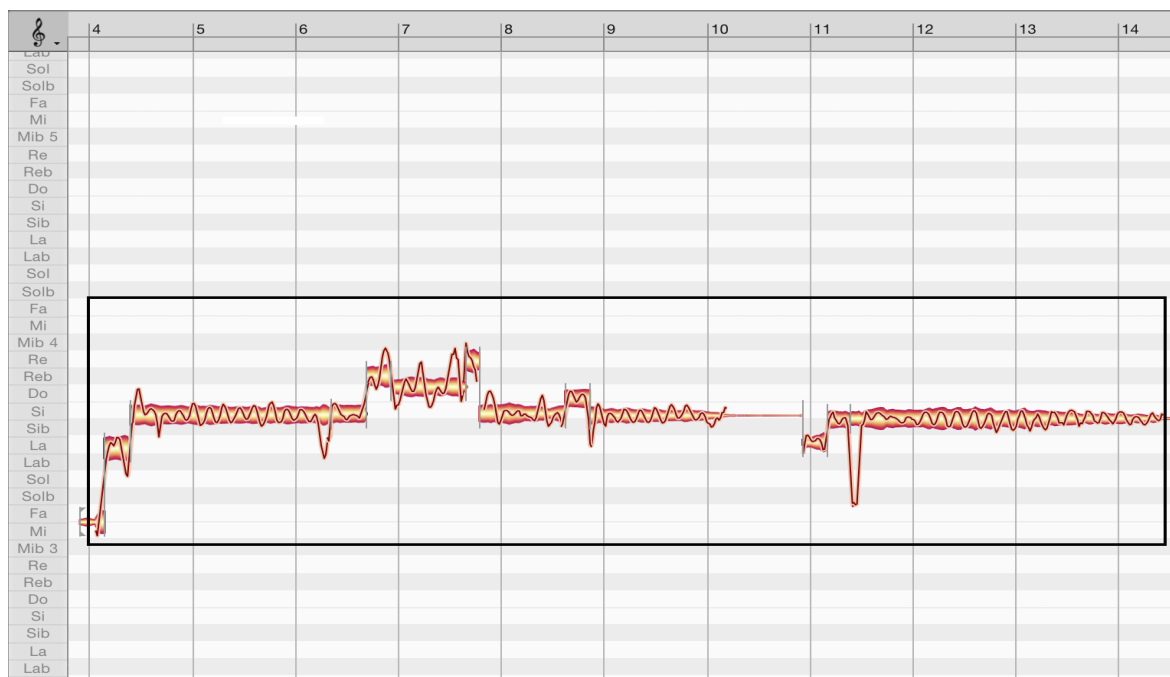


Fig. 8: Rafael Romero (1910 - 1991), Initial *quejío* (10'')  
 Audio Example 08: <https://tinyurl.com/y3x7ngwx>

In *martinetes*, the initial *quejío* is occasionally extended because the *glosolalias* are added to it (even though they may not appear). Taking as an example the following initial *quejío*, we notice that although the *ayeo* is always around 4-5 seconds, the *glosolalias* (blue colored) may change its length substantially.



Fig. 9: El Lebrijano (1941 - 2016), Initial *quejío* + *glosolalia*  
Audio Example 09: <https://tinyurl.com/y6mvfa3q>

However, when the next parameter is analyzed (the initial phrase) we can observe that several aspects are met comparing the *cantes*. For the *debla*, three different initial phrases were chosen to be compared: one by Tomás Pavón ('*En el barrio de Triana*'), one by Rafael Romero ('*Si por instancia del tiempo*') and the last one by Fosforito ('*Si el mundo me dieran*'). Apart from having the same melodic gesture at the beginning of every *debla*, the length of it is around six seconds, –which can be some kind of agreement about how *deblas* should be performed.



Fig. 10: Tomás Pavón (1893 - 1952), Initial phrase (6.30'')  
 Audio Example 10: <https://tinyurl.com/y5b3paj8>



Fig. 11: Rafael Romero (1910 - 1991), Initial phrase (6'')  
 Audio Example 11: <https://tinyurl.com/yxr4fnyb>

In the case of the *cantes libres* (or *tonás* themselves), even though all of them start with a short initial *quejío* (between three or four seconds with a few exceptions, as the one by Rafael Romero), the length of its initial phrase can vary very freely. These are longer than the ones in *deblas* and *martinetes* –with a length that rounds the eight seconds at least. In the following images we can compare the eight seconds of Rafael Romero in ‘*Yo no te obligo gitana*’ with the thirteen seconds of Arcángel in ‘*A capela*’ or the fifteen of Miguel Poveda in ‘*Luna de fuego*’.

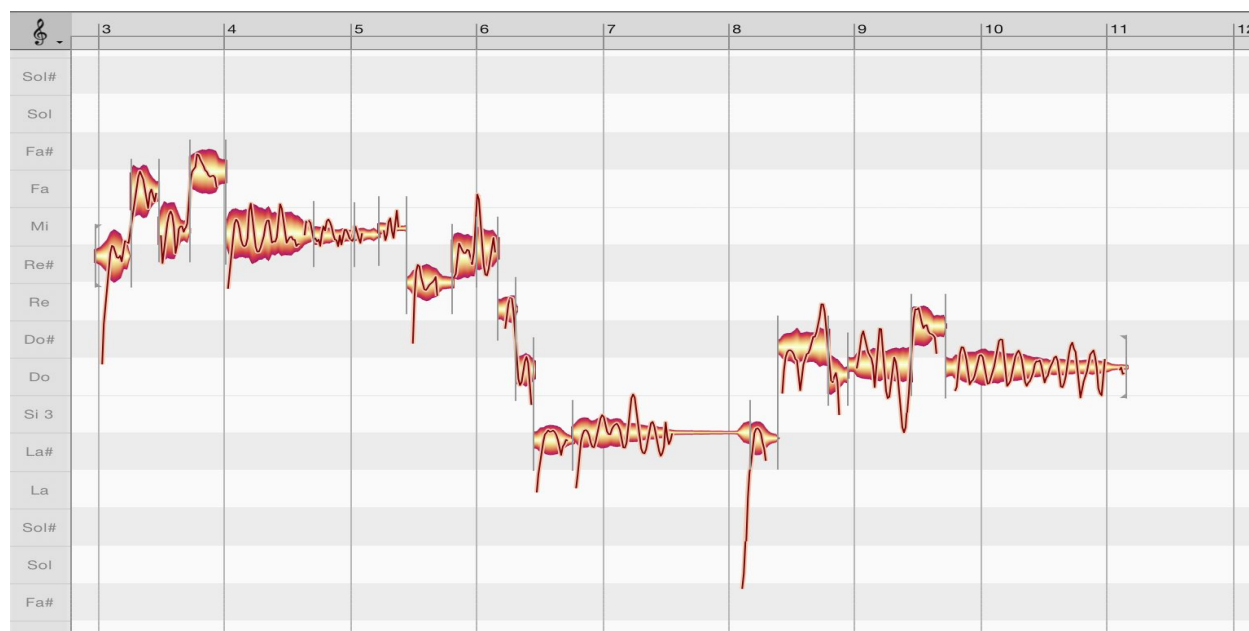


Fig. 12: Rafael Romero (1910 - 1991), Initial phrase (8")

Audio Example 12: <https://tinyurl.com/y528vxel>



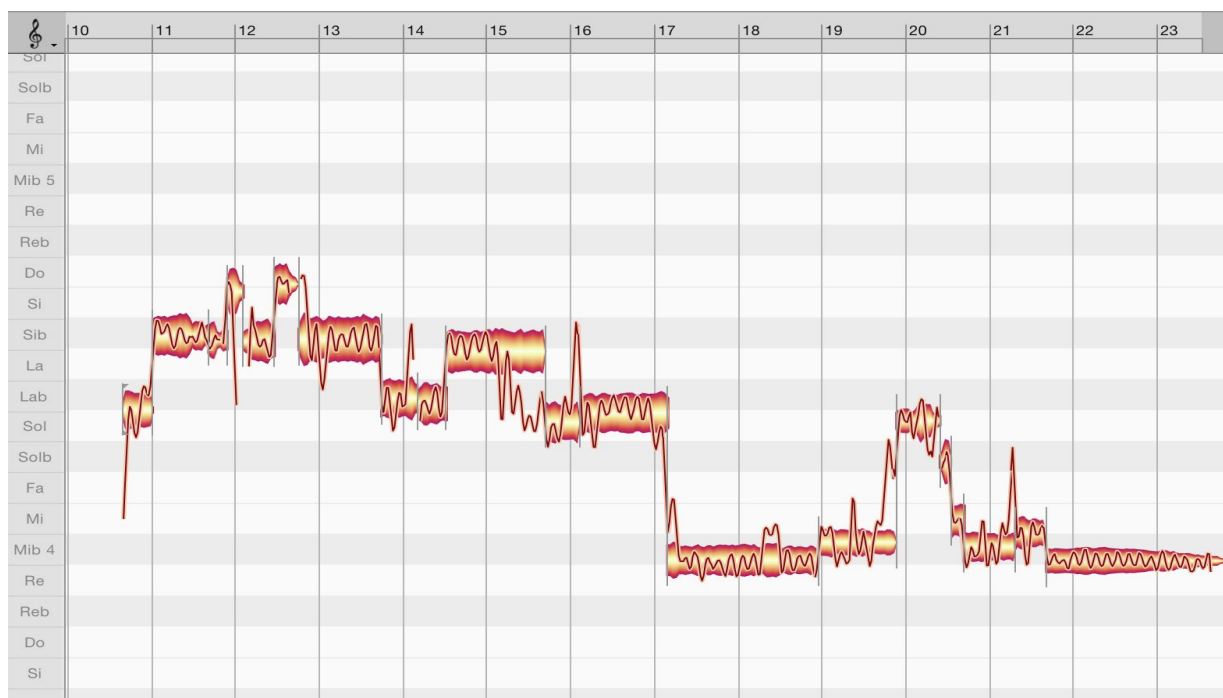


Fig. 13: Arcángel (b.1977), Initial phrase (13'')  
 Audio Example 13: <https://tinyurl.com/y4frf875>

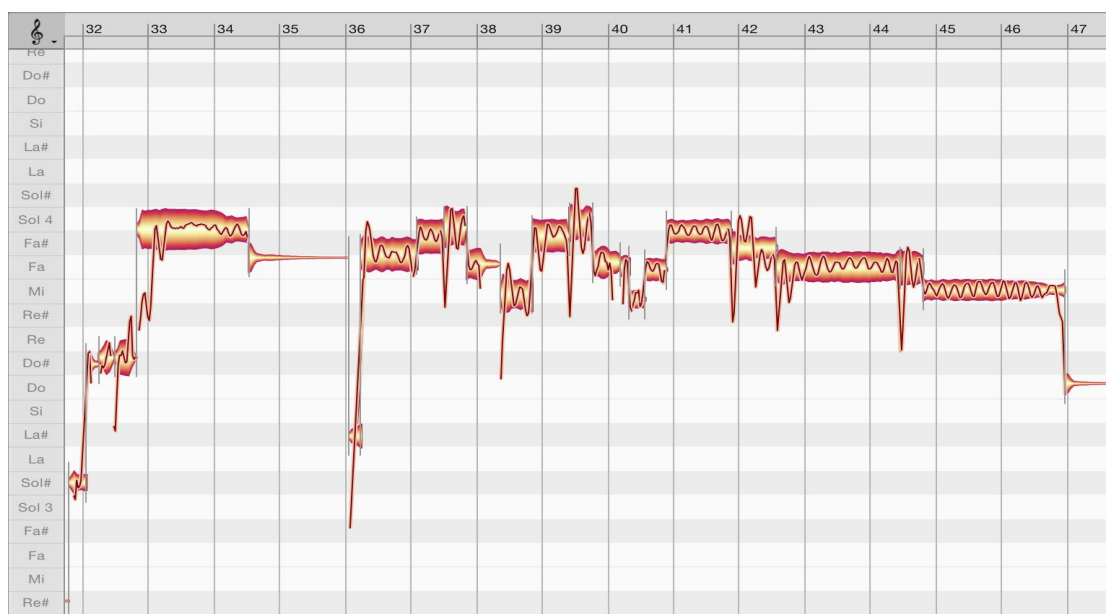


Fig. 14: Miguel Poveda (b.1973), Initial phrase (15'')  
 Audio Example 14: <https://tinyurl.com/y3xy4qz7>

## Timbre

In addition to the previous pitch and rhythmic analysis, it is also important to mention that timbre is another essential parameter to understand the use of the flamenco voice due to its big amount of overtones and the use that they do of them. The study of the timbre has been perfunctory since the interest of its study was lately revealed, and because the author of this research doesn't have enough knowledge about how to interpret the pictures of softwares like *Spear* or *Praat*. Because of that, the analysis was completely intuitive and based on the careful listening of the *cantes*, concluding that the biggest changes in the timbre occur at the beginning and the end of the phrases, and sometimes at the middle of the melismatic chant. Although the analysis was not precise, the timbral changes of the voice were applied in the interventions of this cycle.

### Bass clarinet experiment: 'Cántico I: Ommagio a Luciano Berio' (2018)

In order to make these analysis musically understandable, I transcribed the most relevant examples of the *cantes* have been transcribed by me into traditional music notation. For the transcription, *melodyne* pictures have not been taken into account as one only source, but also the careful hearing of the *cantes* has been crucial to differentiate between *queibros*, wide *vibratos*, microtonal chant within the vibrato or a melodic embellishment. Although some of the transcriptions appear in the appendices, here it is the transcription of one *toná* written for bass clarinet. In this passage of my bass clarinet concerto 'Cántico I', the bass clarinet emulates a *cantaor* through one *toná* transcription. In the audio, is perfectly noticeable the timbral changes of the sound, taking to the limit the rawness and the grain of the voice. This *growl* effect was achieved by singing into the clarinet while playing.

121 = 56 «Toná», molto sostenuto e ad lib.

B. Cl.

*f* *ff* «quejío» *mf* cantabile, come «cante jondo» *p* *f* *ff* «quejío» con dolore

*f* *mf* *f* *mp* *sub mf* *mp* *crescendo* *fff* «quejío» doloroso

Crespo / Cántico

Fig. 15a 'Cántico I' (Bar 120)  
Audio Example 15: <https://tinyurl.com/y2yuyddl>

3  
4

121  $\text{♩} = 50$  Quasi un eco

Perc. *Timpanale*

Pno.

B. Cl. *poco più lento*  
*regular vibrato*  
*p dolcissimo* *mp* *ppp*

Vla.

Vc.

Db.

Vibraphone [bowed] *p fragile*  
*[pizz. string]* *p fragile*  
*ppp*  
*molto s.p.* *p fragile*  
*p fragile*  
*ppp* *p fragile*

123  $\text{♩} = 56$  «Tonà», molto sostenuto e ad lib.

B. Cl. *molto vibrato* *[grow]* *regular vibrato* *molto vibrato* *[grow]*  
*f* *fff* «quies» *mf cantabile, come «canto jondo»* *p* *subfff* *sub mp* *p* *f con fuoco* *ff* «quies»

B. Cl. *regular vibrato* *[grow]*  
*mf* *fff* *mf jondo* *f* *mp* *sub mf* *mp* *mf* *pp* *gliss* *p*

124  $\text{♩} = 50$  Quasi un eco

Hr. 2 *with straight mute*

Perc. *Triangle* *Vibraphone [bowed]* *To Perc.*

Pno.

B. Cl. *ppp* *p* *pp* *mp fragile* *pp*

Vln. I *molto s.p.* *p fragile* *ppp*

Vln. II *p fragile* *ppp*

Vla. *molto s.p.* *p fragile* *ppp*

Vc. *p fragile* *ppp*

Db. *ppp* *p fragile* *ppp*

Crespo / Cántico

Fig. 15b 'Cántico I' (Bar 121-124)

#### 4.1.4.2 Expert consultation

The second part of my this data collection are the interviews with the experts. During this period I had the opportunity to talk to four of the most important personalities in the present flamenco scene: the poet Álvaro Tato, the sociologist Gerhard Steingress, the musicologist Faustino Núñez and the *cantaor* Arcángel. In the following paragraphs appear the summary of the interviews<sup>14</sup>.

##### *Álvaro Tato (Madrid, October 2017)*

In our interview, he was very clear about his vision of the popular and cultural duality. For him, both visions are pretty much the same. He thinks that cult tradition needs to live together with popular tradition, but keeping their identities. Not blending them, but making a «train crash». One of his clues in order to put together both traditions, was to find which points they have in common. In addition, he made a valuable comment about tradition, saying that «we have to respect the tradition, but not reverence it». Furthermore, when asked for the essential elements of flamenco he said: 'Lorca gives you the answer: *La oscura raíz del grito* (*The dark root of cry*). The cry of the newborn and the cry of death. What is important is to see beyond the *cante*, to take it out the cover. Otherwise you fall once more in the topic, the *cliché* (...). I know it's abstract, but I think it has to be. If you try to unravel the flamenco idiosyncrasy in a pragmatic and totally scientific way, you will never understand it. The essence resides in the visceral part of flamenco, in its mayhem, in its rite'.

##### *Gerhard Steingress (Rotterdam, January 2018)*

This interview was more focused on sociological aspects of the music, but it was especially significant to understand that, although flamenco has become international, its non-musical elements are 'neither universal nor accessible'. He contends that based on the character of the music, it's possible to notice if one *palo* is joyful or sad, but that's all. This is because flamenco has 'a strong regional character, and it is made of romantic elements that can be hardly transposed into other cultural environment'. He suggested me to investigate the Escuela de Saetas of Marchena (Seville) because, even though they are not the *saetas flamencas*, it could be interesting to see one of the roots of the very primitive flamenco; and he also put me in contact with Faustino Núñez, because he thought that having an interview with him would be enormously helpful for my research. Finally, he ended the interview with a revealing statement: 'Flamenco is a decompositional art which is constantly in reconstruction. This is postmodernism, destroy to rebuild'.

##### *Faustino Núñez (Rotterdam, February 2018)*

Since he is also a classical musician, this interview was the more specific of all of them so far. He was sceptic about the extra-musical components of flamenco because he says that 'Flamenco is music and, all of it that is not music, is not flamenco anymore'. He denied about the imperant gypsiness in flamenco and he warned me to look for a folkloric expression of flamenco nowadays. He recommended me not to make an ethnographic research of it since flamenco is not a popular music, or at least, it is not anymore. He also told me about his experiences working with both flamenco and classical musicians and how they

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<sup>14</sup> To see 'Appendix 4: Transcription of interviews' for the full transcription of them.

resolve the lack of knowledge from both parts in their respective worlds. One of the topics that we addressed was the theatrical element in flamenco, because under his point of view flamenco is a music that 'needs to be watched and listened'.

### *Arcángel (Rotterdam, March 2018)*

He told me his impressions about his collaborations with classical music composers and musicians, and explained me important things about how to treat correctly the flamenco voice lines: 'If you want *cante* to be understood you must not change the rhythm of the spoken word. That is essential to understand *cante jondo*: it has to be natural and to be an extension of the spoken word', he said. A relevant concept that was mentioned during our interview was the fact that when he has to sing within a contemporary music context, he feels himself really straitjacketed, having the feeling that 'since all is written (...) it's impossible to ignore one single note'. He compared it with flamenco where, under his point of view, the interpretation of the music is much more flexible, given prominence to the general character of the music rather than trying to be extremely precise. I must say that although I understand his statement, I'm not completely agree with him. Apart from the experimental flamenco circles, from the 60s onwards flamenco music has established a very strict standard of its performance practice, specially rhythmically speaking. He also shared with me his vision about deconstruction of flamenco, saying that if you want flamenco to be understandable in your music, you have to keep intact certain aspects, otherwise you will lost it completely.

#### 4.1.5 Intervention

The intervention of the whole research has a double outcome: to explore the *cantaor* through the instrument and through itself. In this first intervention cycle, I focused on the first one: based on my analysis, interviews, literature and the 'try-out' with the bass clarinet in my piece '*Cántico I*', I wrote a piece for trombone quartet, video media and soundtracks. Focusing on the first intervention, the choice of the instrumentation was taken due to the fact that trombones (as well as the strings) are able to play microtones relatively easily, which is crucial for the translation of the melismatic flamenco chant into an instrumental environment; the other main reason is that there are several pieces written for strings using flamenco material, like Sotelo's '*String quartet Nº 2*' or his cello solo piece '*Muros de dolor...VI: Soleá*', so I thought that it would be interesting to explore it using a different instrumentation. Following one of the advices of Faustino Núñez about flamenco as a «music that needs to be watched», I decided to add video media to the piece, showing a video of Antonio Mairena singing a *toná* in his frague with his brothers. I think that this image contains a strong theatrical element and it's perfect to show the ritualistic component of *tonás*. The soundtracks are based on different pre-recorded trombone tracks that are triggered during the piece in certain moments. The choice of the tempo is based on the proportional transcription of the *cantes*, so when a flamenco line appears the tempo usually is  $J=60$  to measure it in seconds. Based on the above, I will proceed to explain the use of the data collection in this piece:

Although in the first part of the piece (bars 1 - 42) the use of flamenco material is not literally present, there are some concepts that are directly derived from it. For example, the 'intro' (bars 1 - 21) is made almost exclusively for one single pitch: B. This is because the *tonás* are 'unison' chants, so the intention was to keep this monotonous feeling of one single pitch in the same octave most of the time with its microtonal fluctuations. From bars 22 until 42, this feeling is broken by the use of new pitches, but the down glissandi lines (ex: Bass trombone or trombone 3 in bar 2) are a recreation of the down glissandi of the voice in the end of the phrases in flamenco singing.

Fig. 16 *Cántico II: a la memoria de Antonio Mairena* (Bars 22-23)

The use of the minor second interval (the most characteristic interval in *cante jondo*, since is the interval between the first and the second grade of the *escala flamenca*) becomes more present and concludes with the minor ninth interval between trombone 1 and trombones 2-3 in bars 38 and 39.

Fig. 17 *Cántico II: a la memoria de Antonio Mairena* (Bars 37-39)

From bar 42 until 53, there is the video with Antonio Mairena singing a *toná grande*. The role of the trombone 1 is trying to imitate the line of the *cantaor* alternating unison passages. In the opposite, the other three trombones are echoing the melody taking those notes that are especially important in the melodic line and making them longer. This is due to the need of showing the *toná* as an unison *cante*.

**43** ♩ = 60 «*Toná grande*», senza misura

(\*) The melodic lines of the Trombone 1 don't need to be perfectly synchronized with the video media melody, but try to imitate that melodic line

Fig. 18 *Cántico II: a la memoria de Antonio Mairena* (Bar 43)

In this lines we can see the transcription of the *cantaor*'s melody using the same process used during the data collection. It is possible to notice the microtones on the melisma and the down and up glissandi at the beginning and the end of the phrase respectively.

From bar 54 until 62 we have an interlude between the two parts of the video. Now, the trombone 1 and 2 take the main melodic motive of the previous melody. They start to play it in unison and progressively they start to desynchronize the lines. The trombone 3 and the bass trombone support the lines with the rhythmic material of the first part of the piece (except in bar 60, where the trombone 3 play one short melodic motive in a very solemn way).

**54** ♩ = ♩ «Jondo», *mesto*

The musical score is for four trombones. Tbn. 1 and 2 are marked with a plunger mute and play a melodic line starting with a triplet of eighth notes, followed by a glissando and a triplet of eighth notes. Tbn. 3 and B. Tbn. play a similar rhythmic pattern but with different articulations. The score includes dynamic markings such as *mf*, *f*, *f* *espr.*, *meno f*, *p*, and *pp*. There are also slurs, glissandos, and triplet markings throughout the piece.

Fig. 19 *Cántico II: a la memoria de Antonio Mairena* (Bars 54-56)

From 62 until 76 the video takes almost all the spotlight (the video explanation will be done in the second part of the 'Intervention').

In bar 77, the second part of the piece starts. This part is the instrumental translation of all the elements that there are in the previous part with the *cantaor*. To start with this section, the sound of an anvil is triggered. This is made just to create the theatrical environment of flamenco, according to the popular belief that says that, in the very beginning, *martinetes* and *tonás* were performed with the sound of the anvils of the frague. The trombone 3 and the bass trombone are doing the same rhythmic pattern but blowing into the instrument, creating space for the sound of the anvil.

After the *martinete-toná*, in 83 there is the *debla*, like in almost all *tonás grandes*. Here the *debla* appears first hidden in the melodic lines of the four trombones. This melodic slowdown creates a choral where the *debla* is barely recognizable apart from its melodic shape.



83  $\text{♩} = \text{♩}$  «Debla», Choral

Tbn. 1 *ff* (1/4 tone vibrato) *mp* «jondo»

Tbn. 2 *mp* «jondo» (1/4 tone vibrato) *gliss.* (1/4)

Tbn. 3 *ff* *morendo* *mp* «jondo» (1/4)

B. Tbn. *ff* *morendo* *mp* «jondo»

Fig. 20 *Cántico II: a la memoria de Antonio Mairena* (Bars 83-87)

The choral goes up to bar 103, where the trombone 2 starts to take the real role of the *cantaor*. Now the *debla* is clearly identifiable, since it is based on a *debla* sung by Rafael Romero and it appears with the original rhythmic curve of the melody. Here the plunger mute is also used as a way to change the color of the melody, emulating the overtone changes in flamenco voice (it also appeared in bars 54-57). Is in this melodic line where the most important elements (microtonal pitch, rhythm and timbre) take place in the work.

103 (1/4)

105 (w/ practice mute) *gliss.* *mf* (*pp* effect)

Tbn. 1 *mf* (*pp* effect)

Tbn. 2 (w/ plunger mute) (with 1/2 - 1/4 vibrato during the whole passage) *mf* solo, «cante jondo» *sf* > *mf* *mp*

Tbn. 3 (w/ practice mute) *gliss.* *mf* (*pp* effect)

B. Tbn. *p*

Fig. 21 *Cántico II: a la memoria de Antonio Mairena* (Bars 103-107)

After this, the piece ends bringing back the material of the beginning, both rhythmical and gestural.

Although they were partially discussed in the data collection, the use of theatrical elements has an important role in the video media of this piece<sup>15</sup>. The common denominator of the whole audiovisual component is the constant use of the fire. The fire has two main interpretations: a more tangible one, that tries to evoke the ambient of a frague (sacred place for the *tonás* interpretation)<sup>16</sup>; and a more conceptual one, understanding the fire as a symbol of the strength and the emotions. The mythological concept of the cult of fire as a crucial element for the human development directly relates with *tonás*, which are the most primitive manifestation of flamenco and the source of further kinds of *cantes*. In the video, the images of the fire and the *cantaor* are first blended and then put in front of each other:



Fig. 22 *Cántico II: a la memoria de Antonio Mairena* (Video 1)



Fig. 23 *Cántico II: a la memoria de Antonio Mairena* (Video 2)

<sup>15</sup> The reason why there is no a section dedicated to this theatrical elements is due to extremely subjective point of view of this concept. The scientific nature of this research doesn't leave room for non-tangible lucubrations, so all the theatrical decisions were took as a first approach to this concept, leaving its study for further investigations.

<sup>16</sup> With this idea, I'm not suggesting that the popular belief that *tonás* were *cantes* sung in the fragues during afterwork is true. I'm just making use of that belief as a way to exploit its ritualistic character.

4.1.6 New reference recording: *Cántico II: A la memoria de Antonio Mairena* (2018).

**Name of the piece:** *Cántico II: A la memoria de Antonio Mairena*

**Date of composition:** April 2018

**Performance info:** Premiered by Juanvi Climent (Trombone 1), Dávid Parádi (Trombone 2), Frankie Ko (Trombone 3) and Reinaldo Donoso (Bass Trombone) on June 2018 at Batavierhuis (Rotterdam)

**Link to the piece:** <https://www.youtube.com/watch?v=W-uaGEXDivY> / <https://tinyurl.com/yy6kj4uy>

## 4.2 Second intervention cycle

### 4.2.1 Overview of second intervention cycle

The core of this second intervention cycle was to make possible the materialization of the *cantaor* (so, working directly with the voice). So far, this part has been the most challenging one for a main reason: the fact of being unable to work with scores for the singer. Due to this, we had to construct a specific process based on hearing - assimilation - repetition, following the tip of the composer Mauricio Sotelo about the role of the memory in this specific situations. *Cantaors* never work with papers, so I found very exciting the idea of trying this out with different kinds of singers in an attempt to approach the unpredictable aspect to the performance practice. The first thing I did was to make the corresponding melodic transcriptions (as I did in the previous intervention), but this time with *fandangos* and *cañas*. Nevertheless, these transcriptions are not useful to be shown or explained to a non-classical trained musicians, so I made a simplification of them. This process made the comparison analysis easier, obtaining certain results that were suitable for further experiments. After doing this, I played the melodies to the singer to propose her new changes and aspects. In the following step, the singer assimilated those melodies and made her own proposals for the interpretation. Besides that, I had the chance to share my impressions with some of the leading figures of the field, like the composer Mauricio Sotelo, the *cantaors* Rocío Márquez or Niño de Elche, and the researcher Miguel Gil.

### 4.2.2 Reference recording: *Cántico II: A la memoria de Antonio Mairena*. Reflects and assesses

This section will be divided between the feedback received by the jury members of my examination and the assessment from my personal network.

I obtained very positive responses from my examination panel with regard to my second reference recording and its artistic result. Even so, they strongly suggested me to try to step away myself from the source at some point looking for the essence somewhere else, since sometimes the application of flamenco in my music is too literal.

For my network's assess, I got feedbacks from Dr. Gerhard Steingress, Dr. Miguel Gil, Álvaro Rodríguez F.J and Niño de Elche. Although they all have different impressions about the piece, the following conclusions may be drawn according with their points of view:

1. Due to the fragmentary nature of the piece, some of the concepts are missed. The narrative gets lost easily and the desired impact is not achieved.
2. The fragments have enough potential by themselves, so the important part now is to define and to create a more concrete line of action.
3. In the particular case of *Cántico II*, the idea of the *cantaor* with the trombones might be more interesting if the voice is treated at the same level as the trombones and not having them as a background layer for the solo voice.

My personal reflection is that, after analysing the result of the piece with some perspective, I must say that it doesn't fully convince me. I do like the different parts of the piece individually, but I can feel some disconnection between them (especially in the transition between the first part and the *cantaor* entrance). The fact of trying to create the piece with absolutely all the elements that were collected during the data collection (microtones, melodic rhythm, timbre, *deblas*, *martinetes*, *tonás*, rawness...) was the reason for the piece to end up looking like a 'frankenstein' experiment. Having said that, I would like to point out that the process of creating it had an enormously value for the research. Primarily, because it gave the chance to put in practice almost all the elements that were collected; secondly, I still think that the parts work quite good in a separate way. For that reason, I decided to make different reflections for each different section in order to take advantage of those aspects that were relevant for the next steps:

1. First section (Min 0:00 - 3:10): I think that the material of this section, although very simple, can be stretched and derive into other more interesting approaches. The main problem of this section (besides being the most disconnected one) is that the material has not been optimally used, becoming even plodding in the middle section just after the first big pause. Having said that, there are some moments where I'm really pleased with, like the general sonority from bar 15 to 21.
2. Second section (Min 3:10 - 6:50): This is definitely the best part of the whole piece and the one where I took more material from. The video entrance of the *cantaor* is really powerful and I'm really happy with the confrontation between the *cantaor* and the first trombone while playing the same melody, where the use of the microtones turned out to be really successful. The fact that in the second part of the melody the trombone changes its role from singer to accompanist gives a nice space for the use of the electronic part.
3. Third section (Min 6:50 - 10:20): Probably the less interesting one. The choral section based on *debla* doesn't add anything relevant to the discourse besides the soundscape. The flamenco melody written for the second trombone didn't have the impact that I was expecting. Comparing it to the flamenco melodies used on the previous section, this one didn't have the *jondo* feeling that was meant to have, probably due to the fact of not having the real flamenco voice as a reference point.

#### 4.2.3 Reflect on your progress since the first/previous reference recording

The main goal of both the first reference recording ('*Lar I: Soleá*') and the one composed for my first intervention cycle ('*Cántico II: A la memoria de Antonio Mairena*') is the same: to try to captivate the flamenco melodic gesture through an instrumental setup. The main difference between the two pieces is that while in the first one the approach to it was completely based on intuition, this one was built with a stronger technical base. As Miguel Gil said in his feedback it's important to distinguish the genuineness from a naive collection of pitches, and thanks to the analytical transcriptions that I carried out I managed to make use of other parameters of the flamenco singing further on the use of the phrygian mode. In addition, the implementation of real flamenco singing through the video gave (under my point of view) a more interesting character to the piece due to the *cantaor* - trombone duality, specially in the section in where both are playing the same melodic line.

## 4.2.4 Data Collection

In order to get the musical idiosyncrasy of both *fandangos* and *cañas*, I carried out an analysis focusing on two main elements: the harmonic structure and the rhythm. The conclusions of this section came from the *Melodyne* analysis of the melodic lines, hearing transcriptions from recordings, the feedback from my network and the previous information and knowledge that I already got before addressing this topic. Same as in the previous intervention cycle, the data collection can be divided in desk research and the expert consultation.

### 4.2.4.1 Desk Research

#### *Harmonic analysis of fandangos*

Even though there are many different variants of *fandangos*, all of them share the same harmonic structure before the *cante* starts. This structure is based on *cadencia andaluza*<sup>17</sup>:

**V - i - VII - VI - V** <sup>18</sup>

Audio Example 16: <http://tinyurl.com/y3d9errk>

However, the guitar accompaniment of the singer can differ significantly depending on the region that the *fandango* comes from. Down below, the focus will be on *Fandango de Huelva*, *Fandango valiente de Alosno*, *Fandango cané de Alosno*, *Fandango de Santa Bárbara* and *Fandango de Santa Eulalia*.

#### ***Fandangos de Huelva***

Although before of the '*aflamencamiento*'<sup>19</sup> of *fandangos* this manifestation was present in almost the entire southern part of Andalucía, the wider development of them took place in the province of Huelva. In the origin of *Fandangos de Huelva*, they were danceable music and they took part in the folkloric repertoire of the region. Departing from this style, the other styles that were mentioned above will appear. The harmonic accompaniment structure of *Fandango de Huelva* is the following:

**V - I - IV - I - V - I - IV - III**

When compared to the introductory harmonic progression, the result is a modulation to its relative major. That is:

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<sup>17</sup> To see 'Appendix 5: Glossary of flamenco terms and musicians'.

<sup>18</sup> The nomenclature used in this section is based on traditional functional harmony.

<sup>19</sup> The term '*aflamencamiento*' is described as the process by which a certain non-flamenco musical repertoire is set in the flamenco framework, due to the addition of some elements that give it its distinct character.

Introduction: V - i - VII - VI - V

Accompaniment: V - I - IV - I - V - I - IV - III

Accompaniment (in relation with the relative minor): (VII - III - VI - III - VII - III - VI - V)

In the next picture we can see the traditional melodic structure of *Fandango de Huelva* in relation with the harmony:

2  $\text{♩} = 120$  «Fandango de Huelva»

77

84

Fig. 24: *Fandango de Huelva* melodic structure. Transcribed by Adrián Crespo.

Audio Example 17: <http://tinyurl.com/y48lvwwh>

### ***Fandango valiente de Alosno***

Alosno is the name of a small town located in the midwest of Huelva, considered as the cradle of *fandangos* in its most purely flamenco manifestation. Although it shares many things with the one called '*de Huelva*' (for instance, the same harmonic progression), it has a few little elements which makes it different from the rest. In this case, the variant is called '*valiente*'<sup>20</sup> for its courageous character in the way it must be performed and because of its particular melodic curve.

<sup>20</sup> The word '*valiente*' means 'brave' in Spanish (author's translation).



Fig. 25: *Fandango valiente de Alosno* melodic structure. Transcribed by Adrián Crespo.

Audio Example 18: <http://tinyurl.com/yxor65jx>

### *Fandango cané de Alosno*

Another style of *fandango* from Alosno is the one called 'cané'. This particular type of *fandango* is sung by a choir and it is usually used as a way to start or finish a *fandangos* round.<sup>21</sup> Due to its less demanding style and to its community character, this is probably the most popular one in amateur circles and the closest manifestation to folklore in this *palo*. The melodic structure is the following:



Fig. 26: *Fandango cané de Alosno* melodic structure. Transcribed by Adrián Crespo.

Audio Example 19: <http://tinyurl.com/y5p7uu5b>

<sup>21</sup> Núñez, Faustino (Unknown publication date). '*Fandangos locales*', URL: <http://www.flamencopolis.com/archives/264>. Last visit: 14/11/2018



### **Fandango de Santa Bárbara**

This style comes from Santa Bárbara de Casa, a town located in the northwest of Huelva close to the *serranía* (although there is no evidence of any local *fandango* in Santa Bárbara during the period of the style creation).<sup>22</sup> This style is very simple to recognize due to its harmonic structure. As opposed to *Fandangos de Huelva*, this style doesn't module to its relative major, but it remains in the minor key making the tonic major in the cadences:

**V - I - i - V - I - i - V - I - VI - V**

When compared to the introductory harmonic progression, it will be the following structure:

Introduction: **V - i - VII - VI - V**  
Accompaniment: **V - I - i - V - I - i - V - I - VI - V**

This picture shows how the melodic line works in this style, due to its harmonic implications:

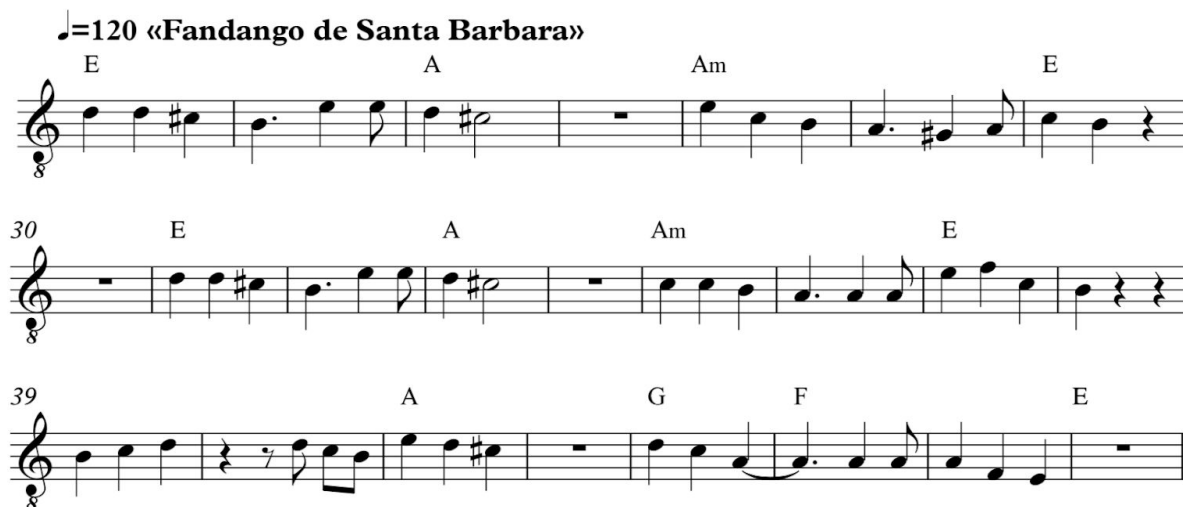


Fig. 27: *Fandango de Santa Bárbara* melodic structure. Transcribed by Adrián Crespo.

Audio Example 20: <http://tinyurl.com/y3d5dnnny>

### **Fandango de Santa Eulalia**

This particular style comes from Almonaster la Real, a town located in the north of Huelva. When talking about *Fandango de Santa Eulalia* we can refer to two different styles: the regular one, with six verses; or the one variant that only exists in Almonaster, composed of only five verses.

<sup>22</sup> 'Los fandangos de Huelva (II)'. URL: <https://www.horizonteflamenco.com/fandangos-de-huelva-2> Last visit: 14/11/2018

Regarding the first one, its harmony is very close to the style of *Santa Bárbara* because it doesn't modulate to its relative major:

**V - I - V - I - i - V - I - VI - V**

When compared to the introductory harmonic progression, we'll have the following structure resulting:

Introduction: **V - i - VII - VI - V**

Accompaniment: **V - I - V - I - i - V - I - VI - V**

The next picture shows the melodic movement of the voice, which is also a very particular feature of this region:

**♩=120 «Fandango de Santa Eulalia»**

The musical score consists of three staves of music. Above the staves, chord symbols are provided: E, A, E, A, Am, E, A, G, F, E. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts at measure 30, and the third staff starts at measure 39. The piece concludes with a double bar line and a 3/4 time signature.

Fig. 28: *Fandango de Santa Eulalia* melodic structure. Transcribed by Adrián Crespo.

Audio Example 21: <http://tinyurl.com/y6dj6arw>

Because of the harmony, the style of *Santa Eulalia* is sometimes confused with the one from *Santa Bárbara*. In the next audio, the *cantaor* first sings a *Fandango de Santa Bárbara* and, after, a *Fandango de Santa Eulalia*.

Audio Example 22: <http://tinyurl.com/y6xl48vb>

The five verses from *Santa Eulalia* are not as common as the previous one, and it's harmony is very simple compared to the previous styles:

**V - I - I - V - I - VII - VI - V**

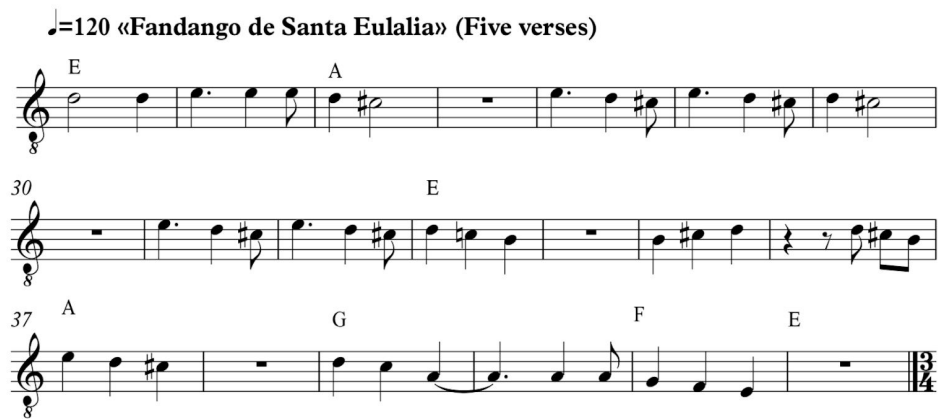


Fig. 29: *Fandango de Santa Eulalia* (five verses) melodic structure. Transcribed by Adrián Crespo.  
Audio Example 23: <http://tinyurl.com/y2xd3oqd>

### Melodic analysis

Having analyzed and symplified the harmonic and melodic content of the different *fandangos*, I made a comparison between them based on the melodic curve of the different phrases and based on their function within the whole structure. Fandangos are composed of six phrases, and the reason why I decided to isolate them is because I consider that they are a musical identity by themselves and they can be interspersed with each other. It is appropriate to clarify that the following transcriptions and conclusions are completely based on my own experience and my personal deductions, so that means that they are not supported by any previous study. All of these results are generalizations based on the material that I collected so far, so it must be noted that there might be exceptions. This is because I didn't find analysis about *fandango* melodies in particular, so the goal of this comparison is to get results of how melodies in *fandango* work, to apply them in my own melodic lines.

#### Phrase No. 1

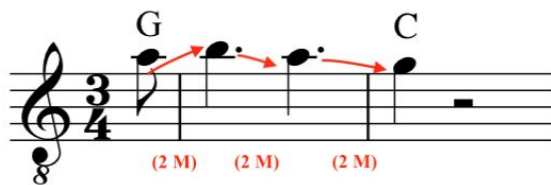


Fig. 30: *Huelva* melodic curve (Phrase 1)

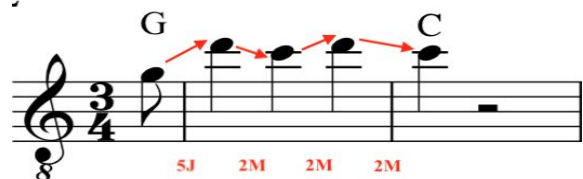


Fig. 31: *Valiente de Alosno* melodic curve (Phrase 1)

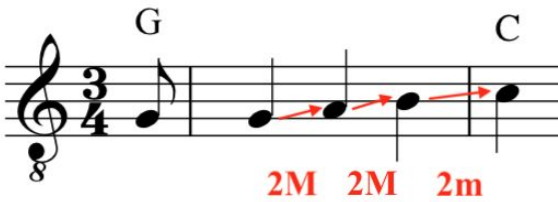


Fig. 32: *Cané de Alosno* melodic curve (Phrase 1)

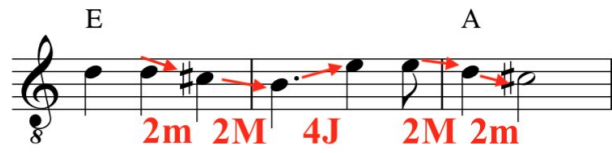


Fig. 33: *Santa Bárbara* melodic curve (Phrase 1)



Fig. 34: *Santa Eulalia* melodic curve (Phrase 1)



Fig. 35: *Santa Eulalia (short)* melodic curve (Phrase 1)

Based on the above, we can notice that, in the first phrase, the melodic construction is mostly based on diatonic conjunct motions. Also (except for the *Cané de Alosno*), the pictures prove that the melodic curve always goes downwards in the end, with a distance of a second interval. In addition, all of them have the same behaviour in the middle of the phrase, based on zig-zag curves within a second interval (except for *Fandango de Santa Bárbara*, which has a perfect fourth interval jump to reach the next pitch). It's also important to highlight that the melody is developed within no more than a 4th interval (the perfect 5th at the beginning of *Valiente de Alosno* can be considered just as a support point for the coming melody).

### Phrase No. 2



Fig. 36: *Huelva* melodic curve (Phrase 2)

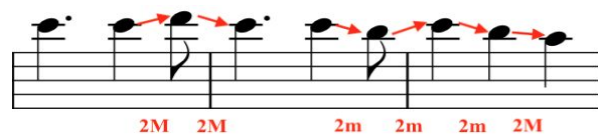


Fig. 37: *Valiente de Alosno* melodic curve (Phrase 2)



Fig. 38: *Cané de Alosno* melodic curve (Phrase 2)

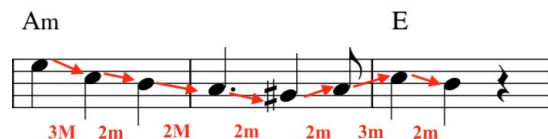


Fig. 39: *Santa Bárbara* melodic curve (Phrase 2)



Fig. 40: *Santa Eulalia* melodic curve (Phrase 2)



Fig. 41: *Santa Eulalia (short)* melodic curve (Phrase 2)

Here it is necessary to discuss different aspects; for example, we can see that, although the melodic curve between *Valiente de Alosno*, *Santa Bárbara* and *Santa Eulalia* are not the same, they do have the same direction, which is a downwards second interval to the 5th of the chord. The same occurs between *Cané de Alosno* and the short one from *Santa Eulalia*, but, in this case, the direction goes to the 3rd of the chord. The only exceptional case is *Fandango de Huelva*, whose melody finishes in the root and, unlike the other ones, its last interval is an upwards second.

Another important parameter is the pitch repetition: paying attention, for instance, to the two *fandangos* from *Alosno* it is very clear that there is a dominant pitch. In the *Valiente* one is the pitch C (the root of the corresponding chord) and in *Cané de Alosno* is the pitch E (the 3rd of the chord). The rest of the pitches work as ornaments of the same pattern. The same conditions cannot be applied to *fandango de Santa Bárbara*, where almost every pitch that conforms the melodic contour is important.

Having said that, the second/third zig-zag interval character in the middle of the phrase is shared by almost all the different types of *fandangos* (with the exclusion, again, of the one from *Santa Bárbara*).

### Phrase No. 3



Fig. 42: *Huelva* melodic curve (Phrase 3)



Fig. 43: *Valiente de Alosno* melodic curve (Phrase 3)



Fig. 44: *Cané de Alosno* melodic curve (Phrase 3)

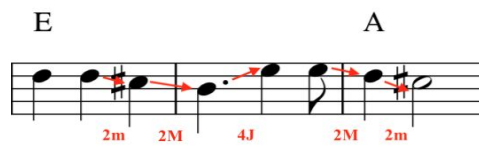


Fig. 45: *Santa Bárbara* melodic curve (Phrase 3)

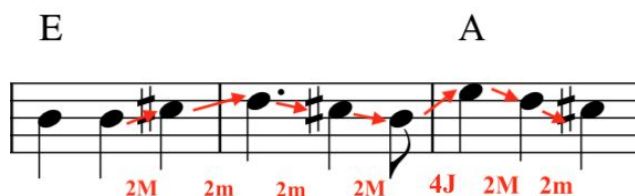


Fig. 46: *Santa Eulalia* melodic curve (Phrase 3)

In *fandangos*, the lyrics of the third phrase are a repetition of the first one, which is why they work as a conclusion of the first half of the whole structure (since the short version from *Santa Eulalia* doesn't have the repetition, there isn't a third phrase to compare to the rest of them). In this third phrase, the melodic lines of *Cané de Alosno*, *Santa Bárbara* and *Santa Eulalia* end with the 3rd of the corresponding chord. Although the other ones end in different points of the chord, the common denominator of the downwards conclusion at the end of the phrase appears here again, so they share the same direction in almost every single phrase. The static behaviour of some melodies reappear here with the repetition of the pitches in the ones from *Huelva* and *Valiente de Alosno*, which starts to be a stable pattern.

It also draws attention the fact that the melodic curve of the one from *Santa Bárbara* and the one from *Santa Eulalia* are almost identical, sharing that distinguishing perfect 4th interval in the middle of the phrase. Another element that sets apart is the fact that the *Cané de Alosno* (as well as in the first phrase) has a different direction at the beginning of the phrase. When comparing it, for example, with the one from *Santa Eulalia*, the melodic curves look like an inversion of each other.

#### Phrase No. 4

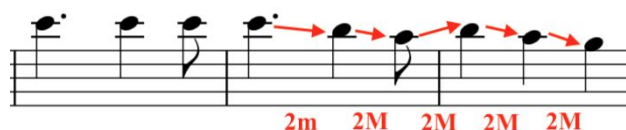


Fig. 47: *Huelva* melodic curve (Phrase 4)



Fig. 48: *Valiente de Alosno* melodic curve (Phrase 4)



Fig. 49: *Cané de Alosno* melodic curve (Phrase 4)



Fig. 50: *Santa Bárbara* melodic curve (Phrase 4)

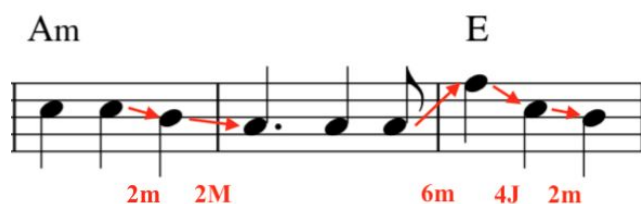


Fig. 51: *Santa Eulalia* melodic curve (Phrase 4)

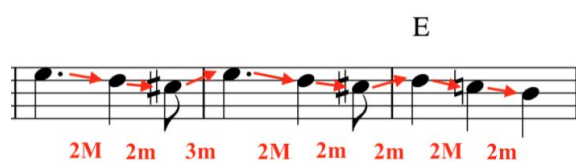


Fig. 52: *Santa Eulalia (short)* melodic curve (Phrase 4)

These 4th phrases reaffirm the repetitive pattern of the pitch repetition. Here we can notice it in its clearest way with the continuous repetition of the root notes of their corresponding chords: the pitch C in the one from *Huelva*; the pitch C in *Valiente de Alosno*; the pitch A in the ones from *Santa Bárbara* and from *Santa Eulalia* (even though they make a downwards conjunct motion at the beginning to reach the pitch). In *Cané de Alosno* also occurs this repetitive and static behaviour but with the 3rd of its chord: the pitch E. So in the light of the above, we can conclude that this is the most motionless phrase of *fandango*'s structure.

However, here the melodic contours differ slightly from each other. The most remarkable aspect regarding to this is the intervallic jump in the middle of the phrase in both *fandangos* from *Santa Bárbara* and *Santa Eulalia*, reaching the biggest intervallic distance of the whole melodic structure (again, the perfect 5th in the one from *Santa Bárbara* can be considered as a minor 6th, and the pitch E as a supporting point to reach the F). Concerning the short one from *Santa Eulalia* it has almost the same melodic contour as in the 2nd phrase.

### Phrase No. 5



Fig. 53: *Huelva* melodic curve (Phrase 5)

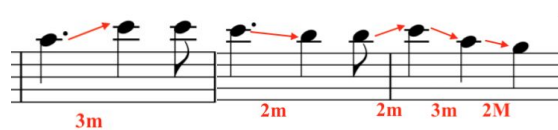


Fig. 54: *Valiente de Alosno* melodic curve (Phrase 5)



Fig. 55: *Cané de Alosno* melodic curve (Phrase 5)



Fig. 56: *Santa Bárbara* melodic curve (Phrase 5)



Fig. 57: *Santa Eulalia* melodic curve (Phrase 5)



Fig. 58: *Santa Eulalia (short)* melodic curve (Phrase 5)

The 5th phrase clearly works as a preparation for the last phrase even though they are a conclusion of the previous one. The melody is more active in this phrase, and the first thing that draws our attention here is that in *Fandango de Huelva* the melody doesn't conclude with the well-known second interval downwards movement, but with the opposite: a second interval upwards movement to reach the root of the chord. That is very unusual in comparison with the rest of the phrases of the whole *fandango* structure (in fact, it only happens in the 2nd and 5th phrases of *Fandango de Huelva* and in the 1st phrase of *Cané de Alosno*). The rest of the phrases continue with the same downwards direction at the end. We can also see that (except in *Cané de Alosno*) in the beginning of the phrase there is a tendency to go upwards, and is also interesting the perfect 4th interval jump that occurs at the middle of the phrase, which is shared by *Cané de Alosno*, *Santa Bárbara*, *Santa Eulalia* and the short from *Santa Eulalia*.

Another highlight is the fact that *fandangos* of *Santa Bárbara*, *Santa Eulalia* and the short one from *Santa Eulalia* share the same melodic contour (the only difference lies on the C, since the 3rd of the chord varies in here between major and minor).

### Phrase No. 6

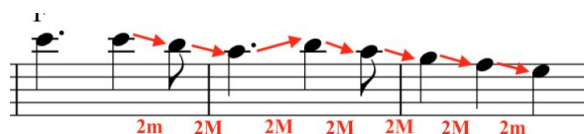


Fig. 59: *Huelva* melodic curve (Phrase 6)

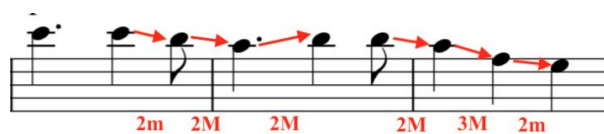


Fig. 60: *Valiente de Alosno* melodic curve (Phrase 6)

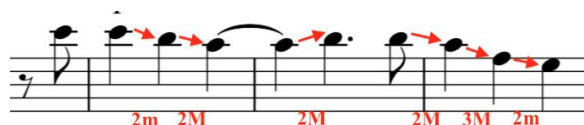


Fig. 61: *Cané de Alosno* melodic curve (Phrase 6)



Fig. 62: *Santa Bárbara* melodic curve (Phrase 6)





Fig. 63: *Santa Eulalia* melodic curve (Phrase 6)

Fig. 64: *Santa Eulalia (short)* melodic curve (Phrase 6)

The last phrase of the structure is entirely based on *candencia andaluza* in all of the six different cases. It is remarkable that they have the exact same melodic curve for finishing the structure depending in which octave the melody is sung: if the conclusion occurs in the middle range, we can notice a downwards movement to the 3rd of the corresponding chord (in this case, the pitch A). This pitch is repeated three times and then goes downwards again to the final resolution; if this melody is sung in the octave higher the same happens at the beginning of it but, when the pitch A is reached, there is an upwards inflexion to the B instead of repeat the same pitch. Then, it also goes downwards to reach the root. The conclusive character of this phrase is noticeable not only because of the use of the minor second of the *cadencia andaluza*, but because in here the most noteworthy elements of the melodic behaviour (such as the repetition of the pitches or the downwards direction at the end of the phrases) appear conspicuously.

So, summarizing all the elements stated above my personal conclusion (which was contrasted with Rocío Márquez<sup>23</sup>) is that the melodic behaviour in *fandangos* is based on four basic elements:

1. Except in rare cases, all the phrases have the tendency to go in a downwards direction towards the end.
2. The repetition of the pitches is an important element, especially on phrases 3, 4 and 6.
3. The melodic contour consists of diatonic conjunct motions and on 3rd interval jumps, with the exceptions of some perfect 4ths and 5ths intervals in the middle of some phrases.
4. This melodic contour has almost always a zig-zag movement in the middle of the phrases (with a few exceptions, such as the second phrase of *Fandango de Santa Bárbara*).

### *Self-experimentation: Fandango de Huelva and Fandango de Santa Bárbara transcriptions / New fandango melody creation*

I considered appropriate to experiment with the results obtained so far, so I decided to compose a *fandango* melody using the collected data. Nevertheless, although in the previous analysis the general melodic structure of the different *fandangos* has been indicated and analyzed, its essence lies in the microtonal melismatic chant on top of it. In the next picture (using the *melodyne* analytical process used before), a meticulous analysis of a microtonal *Fandango de Huelva* melody is shown<sup>24</sup>:

<sup>23</sup> To see '4.2.4.2 Expert consultation'.

<sup>24</sup> Due to be an accompanied *cante*, the monophonic melodyne analysis becomes really difficult. These analysis have been made out of the only two unaccompanied *fandango* recordings that I found.



Fig. 65: *Fandango de Huelva* melodic transcription. Transcribed by Adrián Crespo.

Audio Example 24: <http://tinyurl.com/y34ensnz>

This analysis helped me to corroborate the obtained results in the melodic curve analysis previously made. For a better understanding, in the next picture the six different phrases of the *fandango* appear separated and the basic elements of the melodic behaviour are marked on the score:

♩=60 «Fandango de Huelva» transcription

The image shows the same musical score as Fig. 65, but with the six phrases of the *fandango* separated by colored boxes and labeled. The 1st phrase is in a red box, the 2nd phrase is in a blue box, the 3rd phrase is in an orange box, the 4th phrase is in a green box, the 5th phrase is in a purple box, and the 6th phrase is in a yellow box. The labels are placed below the corresponding phrases.

Fig. 66: *Fandango de Huelva* melodic transcription (explanation)

Since the analyzed *fandango* is a *Fandango de Huelva*, all its peculiarities are shown: the melodic direction of the phrases is, as well as in the other, to go downwards to reach the ending pitch. Having said that, we can notice that the melody goes upwards at the end in phrases number 2 and 5, just as we agreed on the previous point. The pitch repetition in phrases 3 (A flat and G), 4 (A flat) and 6 (E flat and D flat) is also very clear, although in this transcription may be hard to find them due to all the embellishments that are happening around them. Using the same criteria as on the previous analysis, I made a transcription of an unaccompanied *Fandango de Santa Bárbara*:

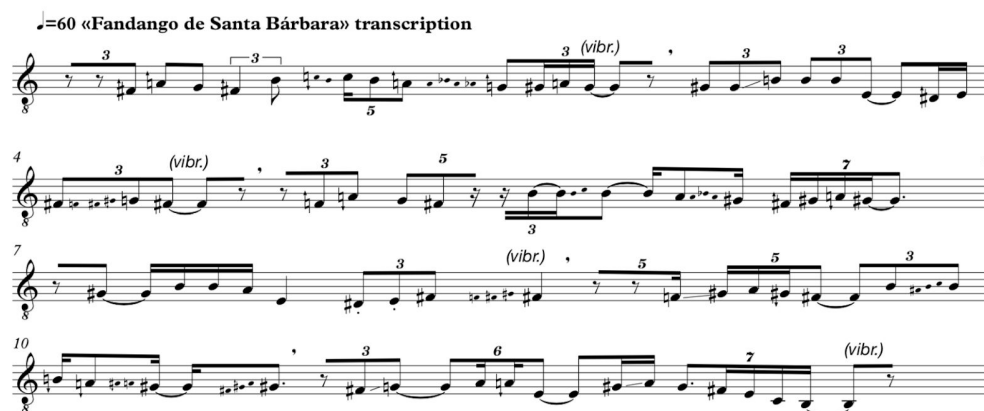


Fig. 67: *Fandango de Santa Bárbara* melodic transcription. Transcribed by Adrián Crespo.

Audio Example 25: <http://tinyurl.com/yxfor2zr>

♩=60 «Fandango de Santa Bárbara» transcription

Fig. 68: *Fandango de Santa Bárbara* melodic transcription (explanation)

If we compare these two transcriptions, it's relevant to say that the ornaments appear almost always towards the end of the phrases, and the activity at the beginning of them is considerably more static. One thing that there is also observed is that every single phrase starts with an upwards interval (in this second *fandango* the use of the glissandi at the beginning to reach the note relates in a way with the *toná* analyses made in the first intervention cycle). In referring to the melodic rhythm the most remarkable thing is the predominant use of triplets or sextuplets (which is its subdivision), specially at the beginning of the

phrases. Other subdivisions such as quavers or quintuplets are not inherent to the melodic construction since they are based on improvisation and they will change in every performance. Perhaps the only exception would be the final septuplets at the end of some phrases, since it's a parameter that it's repeated several times and has sufficiently strong melodic content to be considered as such. That being said, I still consider that analysing only two recordings in detail is not enough to get relevant conclusions, so the implementation of these results will be more unrestricted and based on a free interpretation.

The next step was presenting a new *Fandango de Huelva* melody by using the analysis and audio recording of the first *fandango* fragment. This composition is mostly based on a modification of the first audio track with the help of *melodyne*.



Fig. 69: *Fandango de Huelva* melodic transformation

Audio Example 26: <http://tinyurl.com/y2hwt6x>

One of the main differences in the melody that I made compared with the analyzed *fandangos*, is the fact that there is no pause between the 1st and the 2nd phrases, but I added an extra line as a *quejío*<sup>25</sup>. Due to this, here it's essential to clarify the different phrases:

<sup>25</sup> To see 'Appendix 5: Glossary of flamenco terms and musicians'.

2  $\text{♩} = 60$  «Fandango de Huelva» modification

1st phrase

2nd phrase

3rd phrase

4th phrase

5th phrase

6th phrase

(+ quejío...)

Fig. 70: *Fandango de Huelva* melodic transformation (explanation)

This composition is based on:

1. The transposition of the melody a 7th minor up, in order to be sung by a *cantaora*<sup>26</sup>: from Ab to Gb.
2. Keeping the most important harmonic gestures.
3. The use of distinctive rhythmic elements of *fandango* melodies, such as the use of triplets.
4. Using and transforming the melodic ornamentation based on the analysis that I already made of the vocal melismatic gestures and microtones in *flamenco* singing.
5. All the obtained results in the melodic analysis.
6. The use of reference recordings from other *fandangos*.

<sup>26</sup> Female version of *cantaor*.

## Rhythmic analysis of Fandango

### Basic rhythmic patterns

The rhythmic pattern of *fandango* is very simple. It's a fast musical form with a tempo mark around ♩=120, and like most flamenco *palos*, it is usually divided in twelve pulses (12/8), although it could also be understood as a fast  $\frac{3}{4}$  tempo. The basic rhythmic structure is the following:



Fig. 71: *Fandango*'s basic rhythmic pattern  
Audio Example 27: <http://tinyurl.com/y6492ul9>

Sometimes, the sixth pulse of the pattern is also omitted, creating the feeling of two groups of 6/8<sup>27</sup>.

Although the previous image shows the basics, there are some variations around the same pattern. For instance, the most recognizable variation is the pattern used for *Fandangos de Huelva*, based on the use of triplets. This one is commonly represented as a  $\frac{3}{4}$  rhythm with a tempo of ♩=120:



Fig. 72: *Fandango de Huelva*'s rhythmic variation  
Audio Example 28: <http://tinyurl.com/y5rohq68>

As can be noted from the examples provided, the *fandangos flamencos* coming from Huelva are closely linked to its most pure folkloric manifestation concerning to the rhythm. As said before, the *fandango* as a dance is a relatively old manifestation, and it has been used in many different music contexts. The next two audio examples provided evidence of this. The first one belongs to a version with castanets of Boccherini's «*Guitar Quintet in D Major, G.448*» composed around 1798. Boccherini himself called the last movement «*IV. Grave - Fandango*»; the second recording corresponds with a typical folkloric *fandango* from Extremadura, a province located in the west of Spain that borders with the south with Huelva and Sevilla.

<sup>27</sup> «*Introducción a los ritmos de los palos flamencos*». URL: <http://www.compas-flamenco.com/es/palos.html>. Last visit: 14/11/2018.

Boccherini's «*Guitar Quintet in D Major, G.448*» (castanets version)

Audio Example 29: <http://tinyurl.com/yxc8wzzp>

*Fandango* from Extremadura

Audio Example 30: <http://tinyurl.com/y5ccqypx>

The most important and striking variation was 'created' by gaditan<sup>28</sup> *cantaores* and they are the ones called *fandangos por soleá*. They are *fandangos* sung with a *soleá* pattern underneath, and the reason why they were created is probably related to the fact that the *cantaores* from Cádiz were influenced by the *fandangos* coming from Huelva, but since Cádiz didn't have a deep-rooted folkloric manifestation related to that, the autochthonous *cantaores* felt more comfortable using the *soleá*, the *seguiriya* or *bulerías*. This next picture shows the basic pattern of a *soleá*, a mid-tempo that goes around J=80 - 90:

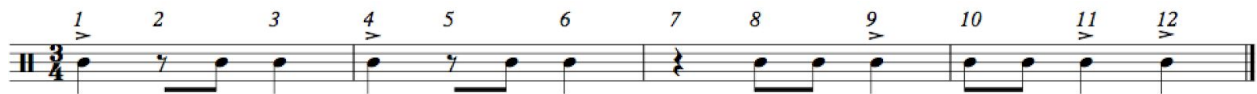


Fig. 73: *Fandango por soleá*'s rhythmic pattern

Audio Example 31: <http://tinyurl.com/y33ukuyq>

The last examples regarding the rhythm are the ones called *fandangos naturales*. These *fandangos* don't have a strict pattern; they are considered *cantes libres*<sup>29</sup> and they were created by the *cantaores* themselves based on previous *fandangos* and some musical airs coming from Málaga<sup>30</sup>. The main characteristic of these *fandangos* is that they are structured in continuous passages of question and answer between the *cantaor* and the guitar. In the next audio, we can hear two examples of *fandangos naturales* in the style of Camarón de la Isla<sup>31</sup> and María la Sabina<sup>32</sup>, respectively.

*Fandango personal* in the style of Camarón de la Isla (sung by Camarón de la Isla himself)

Audio Example 32: <http://tinyurl.com/y5nj57ou>

*Fandango personal* in the style of María la Sabina (sung by her son Santiago Donday)

Audio Example 33: <http://tinyurl.com/y4pyfhh8>

<sup>28</sup> Of or pertaining to Cádiz.

<sup>29</sup> *Cantes libres* are all *flamenco* forms in which there is no recognizable *compás* or rhythmic pattern. Its literal translation to English means 'free chants'.

<sup>30</sup> «*Fandangos personales*». URL: <http://www.flamencopolis.com/archives/266>. Last visit: 14/11/2018.

<sup>31</sup> José Monge Cruz (1950-1992), known artistically as 'Camarón de la Isla', was one of the key figures in the flamenco revival during the 70's and he is considered one of the greatest *cantaores* of all times.

<sup>32</sup> María Macías Moreno (Unknown-1979), known as 'María la Sabina', was a non-professional *cantaora* that became famous for her particular way of singing *bulerías* and *fandangos por soleá*. She was also the mother of the famous *cantaor* Santiago Donday.



### *Fandango's structure based on the lyrics*

As already stated, the general *fandango's* structure revolves around its verses organization. *Fandangos* are based on six verses, although they only have five different phrases. That is because in general, the first verse is repeated on the third. According to the type of *fandango* the repetition will be made in one way or another. If it's a *fandango* from Santa Bárbara or Santa Eulalia, the second phrase will be sung as the first verse. So now, the previous second phrase will become the new third verse due to the addition of a new verse at the beginning of the structure:

(Verse 1/Phrase 2) **Sal de la viña al camino.**  
(Verse 2/Phrase 1) *Mocita vendimiadora,*  
(Verse 3/Phrase 2) **sal de la viña al camino**  
(Verse 4/Phrase 3) *y dame tu cantimplora*  
(Verse 5/Phrase 4) *pa' beber un trago de vino*  
(Verse 6/Phrase 5) *si es que he llegao a buena hora.*

*(Fandango de Santa Bárbara)*

The particular case of the short from Santa Eulalia is due to the fact that there is not repetition of the verses. Its uneven structure is the responsible of its irregular character :

(Verse 1/Phrase 1) *Tú eres reina en las marismas,*  
(Verse 2/Phrase 2) *yo soy princesa de un río.*  
(Verse 3/Phrase 3) *Yo me llamo Santa Eulalia*  
(Verse 4/Phrase 4) *y tú Virgen del Rocío,*  
(Verse 5/Phrase 5) *la más bonita de España.*

*(Fandango de Santa Eulalia)*

If, instead, it would have been a *Fandango valiente de Alosno* or a *Fandango cané de Alosno*, only the last part of the second phrase would be repeated. This is because the rhythmic length of the melody is shorter than the ones from Santa Bárbara and Santa Eulalia, making impossible to repeat the whole verse. These are two examples of it:

#### **La cuna.**

*Al fandango que escucháis  
Alosno le dio **la cuna.**  
Si ustedes lo valoráis,  
esa será mi fortuna.  
¡Que más grande no la hay!*

*(Fandango cané de Alosno)*

#### **La libertad.**

*A ese pobre pajarito  
le han robao **la libertad.**  
Aunque siempre está cantando,  
no es alegre su cantar.  
Quién sabe si está llorando.*

*(Fandango valiente de Alosno)*



In the case of *Fandangos de Huelva* a rule for performing its first verse doesn't exist, and it will depend on the character of the lyrics and the personal choice of the *cantaors*:

***Que no hago más que beber.***

*La gente a mí me critica*

***que no hago más que beber.***

*Y si la gente supiera*

*el motivo por qué,*

*conmigo también bebieran.*

*(Fandango de Huelva)*

***Mi fé.***

*Mi enfermedad es tan horrible*

*Que yo he perdido **mi fé.***

*Curarme será imposible,*

*pero sí conseguiré*

*besarte y después morirme.*

*(Fandango de Huelva)*

Special mention must be made to *fandangos naturales*. As these *fandangos* are considered *cantes libres* due to its lack of fixed pattern, and because after each phrase there is a guitar *falseta*, the rhythmical content of the verses is considerably increased. The structure of *fandangos naturales* can be two:

**Structure 1**

Verse 1

(Guitar falseta 1)

Verse 2

(Guitar falseta 2)

Verse 3

(Guitar falseta 3)

Verse 4

(Guitar falseta 4)

Verse 5 + 6 (Guitar falseta 5)

**Structure 2**

Verse 1 + 2

(Guitar falseta 1)

Verse 3

(Guitar falseta 2)

Verse 4

(Guitar falseta 3)

Verse 5 + 6 (Guitar falseta 4)

To facilitate de comprehension of the rhythmic structure of the melody, a transcription of two *fandangos naturales* is shown:

$\text{♩}=60$  «Fandango natural» transcription (Structure 1)

Verse 1

Falseta 1

Verse 2

Falseta 2

Verse 3

Falseta 3

Verse 4

Falseta 4

Verse 5 + 6 / Falseta 5

Fig. 74: *Fandango natural* transcription (Structure 1). Transcribed by Adrián Crespo.<sup>33</sup>

Audio Example 34: <http://tinyurl.com/y42dpze5>

$\text{♩}=60$  «Fandango natural» transcription (Structure 2)

Verse 1 + 2

(Verse 2)

Falseta 1

Verse 3

Falseta 2

Verse 4

Falseta 3

Verse 5 + 6 / Falseta 4

(+ Quejío...)

Fig. 75: *Fandango natural* transcription (Structure 2). Transcribed by Adrián Crespo.

Audio Example 35: <http://tinyurl.com/y69u39f9>

<sup>33</sup> It has only been possible to transcribe the first four verses, since in the following verses the addition of the guitar in the recording made impossible a computational analysis.

Comparing both transcriptions, it is possible to identify the recurrent use of sixteenth notes, which rarely happens in the measured *fandangos*. It might probably be because the *cantaos* feel more comfortable to use other expressive forms due to the lack of constant *fandango* ternary pattern. Even then, the use of the triplets at the beginning of some phrases remains important in here. Another point to note is that the use of the rhythmic appoggiatura embellishments in these melodies doesn't appear only at the end of the phrases like in the previous ones, but also at the beginning (verse 2 of the second transcription) and almost always in the middle of the phrases. This constitutes an additional sign of its free and character. regarding the pitches, although there are some basic parallelisms with the ones already studied, we can distinguish certain melodic turns that are specific of each *cantaor* (like for example, the high C appoggiatura or the high D in verses 2 and 3 of the first transcription respectively). This is why it was decided just to focus on *fandangos naturales*' rhythm and not on the pitches.

### *Harmonic analysis of Caña*

The *cañas* (along with *polos*) are one of the first documented flamenco manifestations. As well as *fandangos*, they were, at the beginning, the 'model of andalusian chant' and they suffered its final conversion to the flamenco model around 1885. During the first half of the twentieth century they were almost a forgotten *palo*, maybe due to its monotonous and heavy character. The *cantaor* Pepe Marchena himself asserted in 1972:

«La *caña* es muy pesada, es una cosa lenta. Dicen que es buena, pero yo no la aguanto. Hay que cantarla porque dicen estos señores del *cante jondo* que hay que cantarla. La *caña* no hay quien la aguante (...) Son cantes que han existido pero que no han tenido...» (Marchena in Gamboa, 2010)<sup>34</sup>

Rafael Romero was the one in charge of recover them with his *caña* recording in the Hispavox's *Antología del cante flamenco* in 1955. Later on, other *cantaos* like Enrique Morente, José Menese or Niño de Elche have done their own versions. Unlike *fandangos*, different types of *caña* (musically speaking) don't exist and they have a quite closed structure (some of them ends with a *soleá corta*).

This next section has been drawn up with the help of Arcángel (during his lectures at 'Codarts Flamenco Week 18'), Rocío Márquez and Anoush Saadaat. The basic structure of the *caña* is the following:

**Guitar introduction - Salida or temple - First cante or tercio - Guitar falseta - Second cante or tercio - Guitar interlude - Third tercio or macho - Guitar ending or cierre**

Based on the above, this is the melodic structure of each part<sup>35</sup>:

<sup>34</sup> «*Cañas* are really heavy, they're slow. People say they're nice, but I can't stand them. It has to be sung because the sirs of *cante jondo* say it. *Cañas* are unbearable (..) They're *cantes* that have been existed but they didn't have...» (Author's translation).

<sup>35</sup> The solo guitar parts of the structure such as the *falsetas* or the *cierre* were been discriminated of this section due to not containing relevant melodic information for the voice.

### **Salida or temple**

The next picture shows the harmonic content of the *temple*. In the first bars, the melodic line that corresponds to the first *ayeos* hasn't been transcribed, since it can vary substantially in every different performance and because it wasn't relevant for the harmonic explanation of this part. However, the second part of the *ayeos* (in the case of *caña*, also called *paseillo*<sup>36</sup>) it is indeed shown on the image, since it is the skeleton of the whole harmonic content. This is the structure:

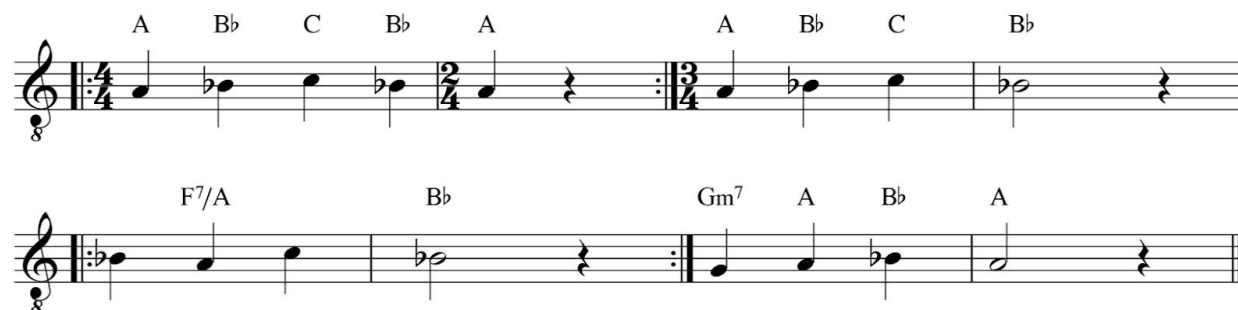


Fig. 76: *Caña's temple*. Transcribed by Adrián Crespo.

Audio Example 36: <https://tinyurl.com/y2deugji>

This melodic sequence at the beginning it's the main element of *caña* and what gives to them their unique nature<sup>37</sup>. Although the previous image shows the typical melodic structure, it's possible to make variations around it (for example, reaching the 4th grade in the second repetition of the third motive or, like Rocío Márquez does, singing the whole structure one third higher<sup>38</sup>).

### **First cante or tercio**

In this part, the first two verses of the *caña* itself are sung. For a better explanation, the called *caña de Antonio Chacón*<sup>39</sup> will be take as an example of the structure based on the lyrics:

*A mí me pueden mandar  
A servir a Dios y al rey<sup>40</sup>,*

<sup>36</sup> Delgado, Pedro (13/12/2008): «*Quejío flamenco: La caña y el polo*». URL: <http://pedelgom.blogspot.com/2008/12/la-caa-y-el-polo.html> (Last visit: 7/2/2019)

<sup>37</sup> Although this melodic sequence also appears in *polos*, it doesn't have the importance and the impact that it does in *cañas*.

<sup>38</sup> «Rocío Márquez y Manuel Herrera: *Caña y Soleá de Triana*» (min. 2:35), URL: <https://www.youtube.com/watch?v=WdH82EvYLZO> (Last visit: 7/2/2019)

<sup>39</sup> Nuñez, Faustino (Unknown publication date). «*Caña*», URL: <http://www.flamencopolis.com/archives/242>. Last visit: 7/2/2019

<sup>40</sup> «I can be commanded / to serve God and the King,» (Translated by Helena Brizio).

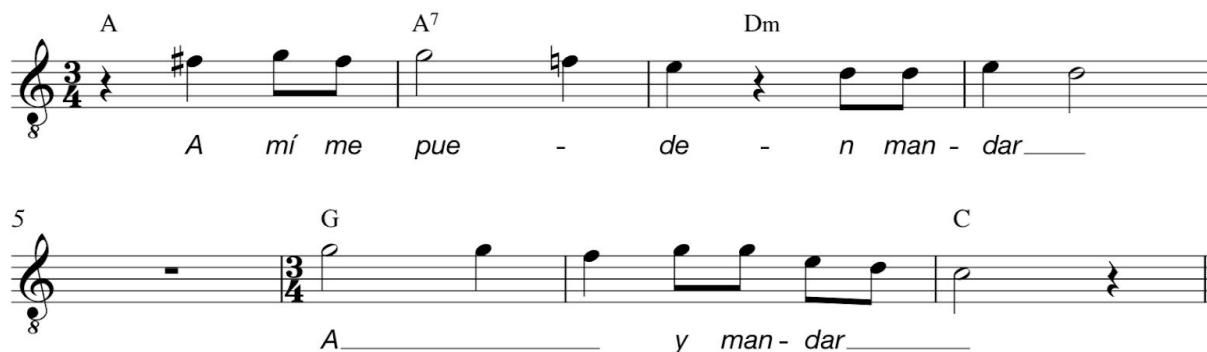


Fig. 77: *Caña's tercio*. Transcribed by Adrián Crespo.

The previous image shows the melodic simplification of the *tercio's* first verse. It is noticeable that the melodic curve is quite even, almost entirely based on conjunct motions. In this next image, a meticulous transcription of the same extract sang by Rafael Romero is shown, where it may be observed that, unlike *fandangos*, the melismatic chant doesn't substantially vary the interval spam, taking place in the space within an augmented fourth interval (C#5 - G5):



Fig. 78: *Caña's tercio* by Rafael Romero. Transcribed by Adrián Crespo.

Audio Example 37: <https://tinyurl.com/y228em7q>

Melodically speaking, the second verse of this first *tercio* (*A servir a Dios y al rey*) it's almost a repetition of the last part variation of the first verse (*Ay, mandar*). At the end of the verse, the harmonic content of the melody modules to the A phrygian for enabling the *cadencia andaluza*. As a bridge to connect this part and the coming guitar *falseta*, the melodic motive (*paseillo*) of the *temple* comes again as a way to give continuity to the piece.

### **Second cante or tercio**

Same structure and musical content than in the first *tercio* replacing the lyrics for the last two verses:

*Pero dejar a tu persona,  
Eso no lo manda la ley<sup>41</sup>.*

<sup>41</sup> «but leaving you, / that's not what law commands.» (Translated by Helena Brizio).

### Third cante or macho

This part (known as *macho*) consists in repeating the same two last verses as in the previous *tercio*, but inserting one new verse between them. This one is meaningless on its own, but is traditionally used as an expressive way for the *cante* (very similar to the case of *glosolalias*<sup>42</sup>). This verse is almost always the same one: *¡Arsa y viva Ronda!, reina de los cielos*<sup>43</sup>; although there are some other variations, like the one used by El Polaco (*¡Anda y ven conmigo, mira que te quiero*<sup>44</sup>) or the other one sung by Rafael Romero himself (*¡Anda y Dios te ampare!, reina de los cielos*<sup>45</sup>). So, following this:

*Pero dejar a tu persona,  
(¡Arsa y viva Ronda!, reina de los cielos)  
Eso no lo manda la ley*<sup>46</sup>.

Some melodic changes also take place in this part, where the third grade (considering the tonality of the *palo* not in phrygian mode but in minor) acquires relevance, resolving again to the root at the end of the phrase. In the last verse, the *cadencia andaluza* takes the relay.

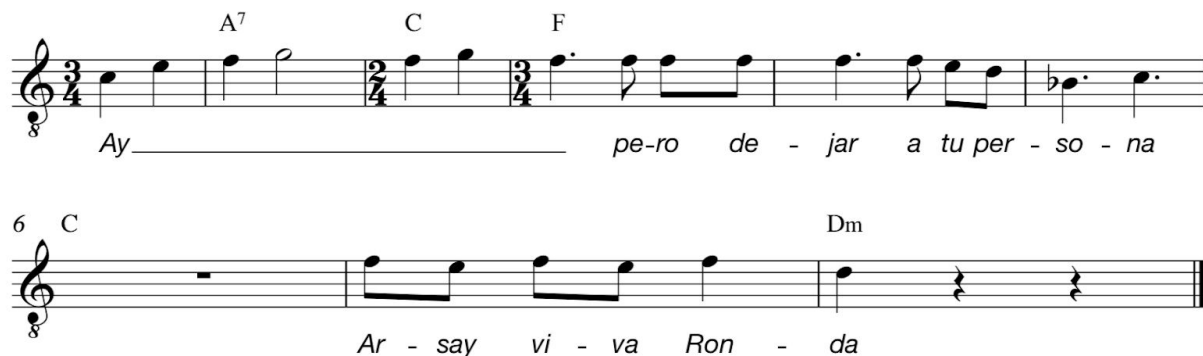


Fig. 79: *Caña's macho*. Transcribed by Adrián Crespo.

<sup>42</sup> To see 'Appendix 5: Glossary of flamenco terms and musicians'.

<sup>43</sup> «Arsa, hurrah for Ronda!, Queen of Heaven.» (Author's translation).

<sup>44</sup> «Come with me, because I love you.» (Author's translation).

<sup>45</sup> «God keep you!, Queen of Heaven.» (Author's translation).

<sup>46</sup> «but leaving you, / that's not what law commands.» (Translated by Helena Brizio).



Fig. 80: *Caña's macho* by Rafael Romero. Transcribed by Adrián Crespo.

Audio Example 38: <https://tinyurl.com/yxusb7t8>

After this, a guitar falseta comes again to finish the *cante*, although sometimes a short *soleá* is added at the end as a way of conclusion<sup>47</sup>.

#### 4.2.4.2 Expert consultation

The last section of this data collection are the expert consultation. Although they have been less voluminous than in the previous intervention cycle, this point turns out to be one of the keys for the development and the design of the final piece. For this second intervention cycle I received help from Miguel Gil, Mauricio Sotelo, Niño de Elche and Rocío Márquez. In the following paragraphs appear the summary of the encounters.

##### *Miguel Gil consultation (Madrid, July 2018)*

Even though the consultation was at first planned to obtain feedback on my reference recording, the composer and music researcher Dr. Miguel Gil gave me some advices about how I could focus this second part of my research. He underlined the importance of working close to the performers, specially for something so particular as flamenco language is. This approach would solve the lack of *jondo* feeling in some of the melodic inflexions that appear in my compositions. 'Here is precisely where the genuineness distinguishes from a collection of naive pitches', he affirmed. Besides that, he also warned me about the difficulty in separating what he called the 'cosmetic' part of flamenco from its essence: for him, these 'cosmetic' concepts are the basic scalistic or harmonic approach, which he considers a little bit superficial. As he said, 'neither Falla nor Albeniz (despite the amazing music they wrote) could achieve it'. In his opinion, a possible solution would be to work with the systematic of spectral music in order to get

<sup>47</sup> Delgado, Pedro (13/12/2008): «*Quejío flamenco: La caña y el polo*». URL: <http://pedelgom.blogspot.com/2008/12/la-caa-y-el-polo.html> (Last visit: 7/2/2019)

close to the sound idiosyncrasy of flamenco music. Even though I'm not really interested in the spectral applications in my music, I agree with him on the fact that just working with the basic musical parameters of flamenco that we all already know could be not very relevant.

### *Mauricio Sotelo consultation (Madrid, August 2018)*

During my meeting with the renowned Spanish composer Mauricio Sotelo, we were discussing above all about which are the most important elements of flamenco music in order to be recognized in different musical contexts:

1. First of all, he advised me to work based on the different patterns of flamenco *palos*. To him, the harmonic part is not as important as the rhythmical one, because it is what differentiates them. So it is important to keep a certain rhythmical structure in the piece: 'If you want to write a *fandango* but the *fandango* pattern doesn't appear, it is not a *fandango* anymore'.
2. He also encouraged me to work closely with *cantaors*. When he wrote pieces for *cantaor*, he started transcribing pre-existed *cantes*, and then he worked with the singers in order to add certain melodic changes in the line to make it more attractive. This process is crucial due to the lack of reading music knowledge of flamenco musicians.
3. Flamenco music is something that is greatly leveraged when it is staged. Its major allure comes from the magnetism of both *cantaor* and *bailaor*, and their huge presence on stage. So, working on creating a catchy staging could be a good starting point in the search of flamenco extra-musical elements.
4. Something that changed his way to see composition was the 'memory' concept in music. He said that Luigi Nono encouraged him to dive into the music of the cathedrals and into flamenco music, because their way of working was based on the use of memory. That is something that changed his life, since flamenco musicians don't work with papers and, according to him, they have a stronger and more personal connection to the music experience.

### *Francisco Contreras «Niño de Elche» consultation (Madrid/Rotterdam, September 2018)<sup>48</sup>*

To me, this was one of the most relevant consultations of the whole artistic research. Niño de Elche thinks that treating flamenco by just using its musical elements is not very clever, since it makes you 'unable to understand where flamenco can lie from a radical point of view'. He considers critical to find ways to escape from the pure technical processes in the creation of the discourse. As he asserted, 'one of my main condemnations is that *cantaors* of my generation are coming back to the use of the technique (in a pejorative way) as the center of their action'. He found really interesting my suggestion of working with the chaotic concept since it's something that he already used, but pointing out that the interest lies in the lack of organization, in the anarchic chaos of a collective. That's the reason why flamenco is so interesting, because it has never been that narrative or literal to communicate'. In other words, chaos as the opposite of order, and therefore, unpredictable.

Summarizing, his advices to me were the following ones:

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<sup>48</sup> To see 'Appendix 4: Transcription of interviews' for the complete interview.



1. Trying to work and experiment with the idea of chaos, looking for frictions and tensions that would never appear in usual conditions.
2. To uncodify other external theatrical elements which could help me to elaborate my artistic discourse, but also taking advantage of the codes that flamenco music has by itself. He gave me the example of the presence of a *cantaor* on the stage: 'You could take the voice out and it will continue being a *cantaor*. This corporal theatricality is great in order to generate different things'.
3. When working with *cantaores*, he suggested me to work not only on the singing process, but also with the body, with the impurities of the voice, its silence or its breath. For pre-recorded voices (as I did in my piece *Cántico II: A la memoria de Antonio Mairena*), he thinks that the only way to work with them is using the process of the classic avant-garde art, such as dadaism or futurism.
4. He also advised me to take a look of what other artists from other disciplines are doing right now, such as, the work of the *bailaor* Israel Galván.

Despite the enormous interest and inspiration that this consultation awakened, many of the concepts that were discussed weren't included in the report of the research process for this investigation due to the fact that they are really subjective topics, to avoid falling into a dubious methodological rigour.

#### *Rocío Márquez consultation (Paris/Rotterdam, February 2019)<sup>49</sup>*

The goals of this consultation were mainly three: checking with her my results and conclusions after having analyzed the melodies of *fandangos*; helping me in finishing my chapter about *cañas*; and exchanging views about her vision on flamenco vocal technique. This is the summary of the three consultations:

1. She agreed with the results related to *fandangos* but she believes that analyzing by comparison just five different *fandangos* doesn't have enough reliability since there are more than forty different types. She also encouraged me to be in contact with José Manuel Díaz Báñez, one of the leaders of COFLA, a research project based on the computational analysis of flamenco music.
2. We discussed the possible existence of different kinds of *caña*, concluding that musically speaking there's only one single type, though different versions can be derived from the original one.
3. She wrote a thesis called *La técnica vocal en el flamenco: fisionomía y tipología*<sup>50</sup>. We talked about the importance of the microtonal component in flamenco singing and if she, as a *cantaora*, is aware of it when singing. Since nowadays the tuning in flamenco voice is being refined, the fact of discussing about this was relevant for questioning the use of microtones as an intrinsic flamenco characteristic.

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<sup>49</sup> To see 'Appendix 4: Transcription of interviews' for the complete interview.

<sup>50</sup> 'The vocal technique in flamenco music: physiognomy and typology' (Author's translation).

#### 4.2.5 Intervention

The intervention for this second intervention cycle was the composition of *Cántico III*, a piece for voice, large ensemble and delay system, making use of all the material that I considered relevant from the data collection. So, taking this into account, the intervention itself can be divided into two different parts: the use of *cañas* in the first movement and the use of *fandangos* in the second. In the case of *fandango*, the elements that I applied to my composition are the ones related to the different rhythmical patterns and structures, and the melodic modifications created with the singer during the research process; in the case of *cañas*, the main motive of the *temple* was simplified into smaller pitch cells in order to be transformed into bigger structures that could be layered along the ensemble. In addition, as I said at the very beginning of the report, the feedback obtained from both network and teachers during my last exam was relevant for the creation of the piece, trying to be less literal in the use of the flamenco material and sophisticating the different structures of the piece in order to make them work as a unity. Based on that, I will proceed to explain the use of the data collection in this piece:

When talking about the implementation of *fandango* rhythm into my composition, it's important to explain the idea behind it. The goal was to try to hide *fandango* pattern as much as possible but keeping it present through the orchestra the majority of the time. To make that possible, several variations of the pattern were made in order to make it more complex. For a better understanding, the rhythm explanation will be divided in two groups: woodwinds and percussion. Regarding to the woodwinds, the first variation is based on the transition from the trill to *fandango de Huelva* variation. This choice was made because of the rhythmical kinship between trill and the fast triplet in *fandango* pattern. The next picture shows the full transformation with all the steps in between:

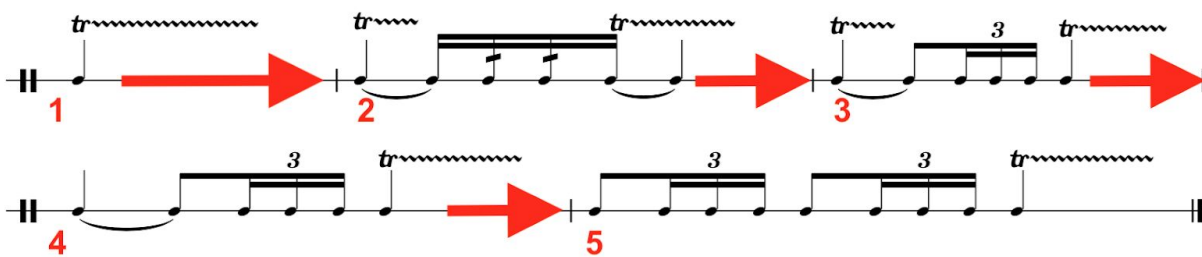


Fig. 81: *Fandango* pattern transformation

The idea was to make the transition as smooth and organic as possible. The beginning of the second movement of the piece, which is the *Fandango*, starts with the whole ensemble (except for the brass section) playing long trills creating big blocks of brilliant chords that, even though they should be quite static, the constant presence of the trill gives certain movement to these big chord gestures. So at the beginning of the piece the patterns appears in the variation 1.

**II: «Fandango»**

59  $\text{♩} = 65$

The musical score for 'Fandango' is presented in a standard orchestral format. The woodwind section (Flute, Oboe, Saxophone) is highlighted with a red box in the first measure. The score includes various dynamic markings (f, mf, sf) and performance instructions (e.g., 'w/ the harp', 'w/ cloth mute', 'Près de la table (let vibrato)'). The tempo is marked as  $\text{♩} = 65$ . The score is divided into measures, with a red box highlighting the first measure of the woodwind section.

Fig. 82: *Fandango* pattern transformation 1 (Woodwinds)

This texture is developed until the first entrance of the voice. After that, the transformation of the pattern 1 appears on the woodwinds. In this section, which work as a bridge to the next entrance of the *cantaor*, is where the rest of the pattern transformations appear. In the following images the transitions to patterns 2, 3, 4 and 5 are shown:

54

Fl.

Ob.

S. Sax.

Bsn.

Tpt.

Tbn.

B. Tbn.

2

Fig. 83: *Fandango* pattern transformation 2 (Woodwinds)

18

Fl.

Ob.

S. Sax.

Bsn.

1

2

3

2+3

2

60

(slower 4-4)

(slower 3-4)

Fig. 84: *Fandango* pattern transformation 2 and 3 (Woodwinds)

67

Fl.

Ob.

S. Sax.

Bsn.

3

4

4

rall.

[♩=75]

67

(Fitz.)

solo (senza vib.)

Fig. 85: *Fandango* pattern transformation 3 and 4 (Woodwinds)

Fig. 86: *Fandango* pattern transformation 5 (Woodwinds)

On the other hand, the *fandango* pattern in the percussion ensemble will suffer a transformation from a very complex and blurred rhythmic feeling to its most basic and pure form. The rhythmic variations start just before the entrance of the *cantaor* with the triangles and the glockenspiel, and it's a mix of different little cells from both *Fandango de Huelva* and *Fandango por soleá* variations:

Fig. 87: *Fandango de Huelva* and *Fandango por soleá* variations<sup>51</sup>

In the next picture, a cell division of both patterns is shown. These cells will be the ones used in this first *fandango* appearance with the percussion ensemble:

Fig. 88: *Fandango de Huelva* and *Fandango por soleá* cells explanation

<sup>51</sup> In 'Fig. 50' the *fandango por soleá* pattern is different from the one in 'Fig. 59'. This is due to the fact that the las one is a reduction from the original one, so what in 'Fig. 50' is a quarter note in 'Fig. 59' is an eighth note, and so on. This choice was made in order to make fit the two rhythmic variations in the same bars.

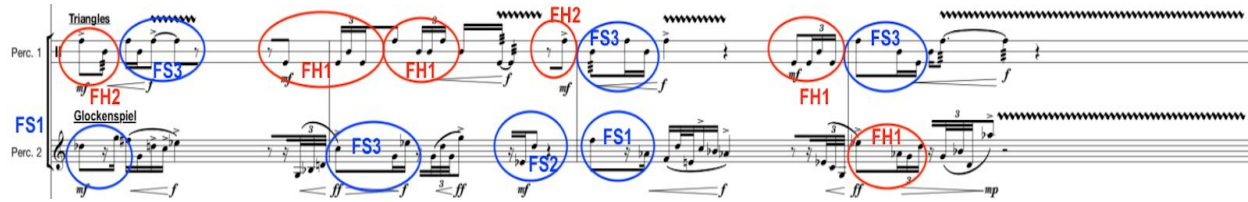


Fig. 89: *Fandango de Huelva* and *Fandango por soleá* cells explanation

Is not until the end of the second appearance of the voice that the *fandango* rhythm is played again by the percussion players. Now what we have again is the *fandango de Huelva* pattern against the *fandango por soleá* one divided between the three triangles, but now their cells appear in order. The goal was to make both patterns visible gradually, so at the beginning some of the cells are missing or slightly modified until the end of the movement when both patterns appear as they are.

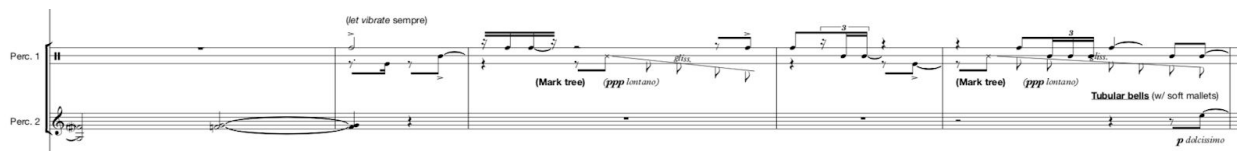


Fig. 90: *Fandango de Huelva* and *Fandango por soleá* (cells in order)

2/4 «Fandango cané de Alosno» 102 4/4 2/4 4/4 Triangles

Perc. 1 (Mark tree) (ppp lontano) (Mark tree) (ppp lontano) Tubular bells (w/ soft mallets) p dolcissimo

Perc. 2

Hp. pp p dolcissimo

Cantaor

Vla. 1 morendo morendo

Vla. 2 morendo morendo

Db. 1 pp > morendo pp > morendo

Db. 2 pp > morendo pp > morendo pp > morendo

The image shows a musical score for a full ensemble. The top part is for Percussion 1 and Percussion 2, with Perc. 1 marked with a triangle and Perc. 2 with a glockenspiel. The score features several rhythmic cells circled in red and blue. Red circles are labeled 'FH1', 'FH2', and 'EH2'. Blue circles are labeled 'FS1', 'FS2', and 'FS3'. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, and *mp*. The Perc. 1 part also includes a 'Glockenspiel' section. Below the percussion parts are staves for Harp (Hp.), Cantor, Violas (Vla. 1, Vla. 2), and Double Basses (Db. 1, Db. 2). The Cantor part is marked with a triangle and the Harp part with a glockenspiel. The Violas and Double Basses parts are marked with a triangle and the Double Basses part with a glockenspiel. The score includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, and *mp*. The Perc. 1 part also includes a 'Glockenspiel' section.

Fig. 91: *Fandango de Huelva* and *Fandango por soleá* (cells in order)



Fig. 92: *Fandango de Huelva* and *Fandango por soleá* (cells in order)

Regarding the structural use of *fandango* in this piece, it is necessary to describe the first entrance of the voice in this second movement, which takes place in what I called *Fandangos del Carbonerillo*. In this point, it's interesting to note several things. This section of the composition is conceived as a conceptual translation of *Fandangos naturales*. As said during the data collection, *Fandangos naturales* are *fandangos* without a defined rhythmic pattern structured in continuous passages of question and answer. This conversation between the *cantaor* and the guitar had a strong impact in my conception of the drama and in the possible theatrical applications, so that's why I decided to use the whole ensemble as if it would be the guitar, creating now question and answer passages between the *cantaor* and the orchestra. This *fandango* is called «*Fandangos del Carbonerillo*» because it's based on one *fandanguillo*<sup>52</sup> created by Manuel Vega García 'El Carbonerillo'. The next audio shows a recording of this *fandango* performed by El Carbonerillo himself:

Audio Example 39: <https://tinyurl.com/y6oxts7j>

The lyrics of the *fandango* are the following:

*No siento pena ninguna.  
Porque el mundo me critique,  
no siento pena ninguna.  
Yo soy águila imperial,  
y mientras tenga una pluma  
no dejaré de volar.*

*I'm not sad at all.  
Although everybody criticize me,  
I'm not sad at all.  
I'm an imperial eagle,  
and as long as I have a feather  
I won't stop flying.<sup>53</sup>*

As the performer can't read from a score, there's no written music on the voice staff but the lyrics. This was done to provide a certain degree of improvisation but based on some models, such as the El Carbonerillo's recording itself or the one made by Rocío Márquez:

<sup>52</sup> Synonym of *Fandango natural* or *Fandango personal*.

<sup>53</sup> Author's translation.



[Senza misura, ad. lib]  
«Fandangos del Carbonerillo»

4/4 [♩=60 → ♩=110]

[Senza misura, ad. lib]

Picc. *ff* *pp*

Ob. *ff* *pp*

S. Sax. *ff* *pp*

Bsn. *f* *pp*

Tpt. (w/ straight mute) *ff* *pp*

Tbn. I pos. *f* *pp*

B. Tbn. *mf* *pp*

Perc. 1 Vibraphone (motor off) (w/ hard mallets) *ff* *pp*

Perc. 2 Bass Drum *f* *ppp*

Hrp. (D♭ C B / E F G A) *mp*

Synth.

**Cantaor (Question)**

**Guitar falseta (Answer)**

**Cantaor (Question)**

(«Fandangos del Carbonerillo» style)  
[Senza misura, ad. lib]  
«Fandangos del Carbonerillo»  
*f* *andante, valiente*

[Senza misura, ad. lib]  
«Fandangos del Carbonerillo»  
4/4 [♩=60 → ♩=110]

[Senza misura, ad. lib]

Vin. 1 *ord.* *molto sul pont.* *pp*

Vin. 2 *ord.* *molto sul pont.* *pp*

Vin. 3 *ord.* *molto sul pont.* *pp*

Vin. 4 *ord.* *molto sul pont.* *pp*

Via. 1 *ppp* *pp*

Via. 2 *ppp* *pp*

Vic. 1 *ppp* *pp*

Vic. 2 *ppp* *pp*

Db. 1 *ppp* *pp*

Db. 2 *ppp* *pp*

col legno battuto *f* *pp*

Crespo Barba / Cántico III

Fig. 93: *Fandango natural* excerpt



The next time that the the voice appears is during the part that I called *Fandango por soleá*. Here, a melodic line based on a *fandango de Santa Bárbara* is sung by the singer. Even though is written with exact rhythmic values, they shouldn't be taken as that. These values come from the transcription of the experiments that I made and they are a guide for the conductor. *Cantaos* usually don't know how to read music and they work based on hearing and improvisation. During our interview, Niño de Elche asserted:

«In the past, *flamenco* didn't work like that. One example of this is the concept of the accompanying guitar, which is a very modern idea of flamenco guitar. Back in the 30's, that was something chaotic because they couldn't match with the singers, who couldn't understand what was happening harmonically speaking (...) All that mess creates a more intuitive way to perform. Nowadays, flamenco voice is always governed by a very fixed *compás*, when in the past it wasn't. To me, the interesting thing is going there, within that chaos.»

Taking that into account, the objective of this section is to give freedom to the voice although the rest of the ensemble (the guitar accompaniment, conceptually speaking) never match each other, looking for a more controlled chaos:

$\equiv$ 

77

Other artistic choices made in relation to the collected material are the more metaphorical conceptions of the different kinds of *fandangos* that appear on the movement. Both *Fandango natural* («*Fandango del Carbonerillo*») and *Fandango por soleá* are already explained, but towards the end «*Fandango cané de Alosno*» is written on the score. It is because this passage was conceived as a choral one, the same way as in *Fandango cané* the melody is sung by a group of people all together. This part is actually a traditional four-part choral but formed by triangle, tubular bells, harp and double bass. The core of this is erasing a melodic conception of the choral in order to just leave the rhythmic patterns.

The first movement of the piece is articulated around *cañas*, and it's an approach to the *cantaor's* voice deconstruction. For the very first entrance of the singer in the piece, four different cells with different pitches appear in the voice's staff.<sup>54</sup> These cells correspond with the same intervals as the *caña's temple*.

### [Senza misura, ad. lib]

#### «Salida/Temple»

**24** (To sing the notes consecutively. The duration of each note is up to the performer. Use Rafael Romero's expression as example of the interpretation)

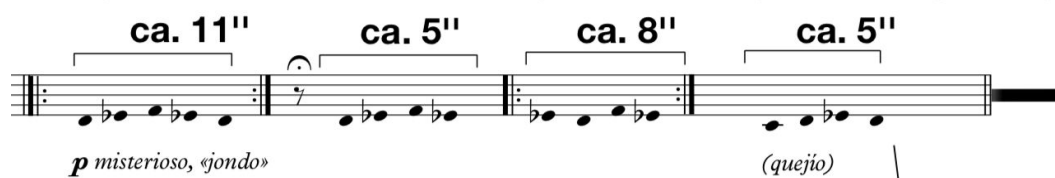


Fig. 95: *Cántico III* (Bar 24. Voice staff)

As can be seen on the picture, the indication urged the singer to play these cells in a consecutive order but playing freely with the duration or the articulation of every pitch (as long as it doesn't exceed 30 seconds approximately). Once this extract is done, the score says '*sing the previous cells in a random order using a delay pedal*'. With this statement, a deconstruction of these cells is pretended. Due to the fact that all those cells start to be layered along the string orchestra, a soundscape completely created departing from the intervallic gesture of this *caña's* melodic motive was build up. In addition, the fact of using the delay system in the voice, gives the chance to achieve a more compact and coherent sound transition, since the reverb used for this plays a definitive role adhering the sound.

<sup>54</sup> Again, although the singer that played this doesn't know how to read music, I considered important to write down the cells for giving plenty information of what it's happening to both the conductor and the readers of the score.

[Senza misura, ad. lib]  
«Salida/Temple»

poco rall. . . . .

24 (To sing the notes consecutively. The duration of each note is up to the performer. Use Rafael Romero's expression as example of the interpretation)

ca. 11'' ca. 5'' ca. 8'' ca. 5''

p misterioso, >ondo

(To sing the previous cells in a random order using a delay pedal)

7

5

4

3

1

2

6

(ca. 40'')

Fig. 96: *Cántico III* (Bar 24. Voice + Strings)

#### 4.2.6 New reference recording: *Cántico III* (2019).

**Name of the piece:** *Cántico III*

**Date of composition:** Summer 2018 - January 2019

**Performance info:** Ensemble version for 9 musicians played by Marta Marlo (voice), Jago Thornton (synthesizer), Iris van der Erde (harp), Juanvi Climent (trombone), Abraham Gómez (clarinet), Miguel Bastos (flute), Ana Sofía Leao (violoncello), Esther Fernández (viola) and Diederik van Wassenauer (violin). Premiered on March 2019 at Codarts Theaterzaal during the Codarts Research Festival 2019 CONNECT!.

**Link to the piece:** <http://tinyurl.com/y3ts3oj7> / <http://tinyurl.com/y2jlbvys> / <http://tinyurl.com/y4vgqnfu>

## 4.3 Third intervention cycle

### 4.3.1 Overview of third intervention cycle

It's necessary to point out that this intervention cycle can't be considered at the same level as the previous ones. The bulk of the collected data happened in both the first and second intervention cycles, so the methodology and the research material used for this part was, in its majority, already there, adding in that a big amount of the artistic decisions that were taken based on external elements of this research, such as conceptual or philosophical meanings.

This last part of the research corresponds to the abstraction of the *cantaor*'s concept: the voice projected by the human nature of the singer is now taken to another dimension. During the investigation process, I was told by my teachers to try to be less literal with the flamenco material. That was what made me think about flamenco voice in a more abstract way, so I decided to focus on the smallest unit of the voice: the grain. I wanted to have full control of the vocal processes and changes, so I decided to make an entire electronic piece using recordings that could help me as source material to develop my own ideas. The first thing I did was to make my own variations of the melody using the software *melodyne*, trying to put attention on the microtonal vibratos and layering different versions of the tracks. The next step was to work with different patches in the software Max/MSP. The result was the elaboration of the piece '*Cántico IV: Saeta por seguriya after Velazquez's 'Cristo crucificado'*', a multidisciplinary artistic proposal that mixes electronic music with 3D animation and performative acting.

### 4.3.2 Reference recording: *Cántico III*

This section will be divided between the feedback received during the feedback sessions in December 2018 and the following assess from my personal network.

Although all the members of the feedback panel were quite enthusiastic about the artistic concepts of the piece, they pointed out three important remarks:

1. While the implementation of the collected material in the instrumental settings is very meticulous, the use of it on the vocal part is less clear and not so rich.
2. How to deal with the fact that the singer is not following any indications on the score
3. In the first entrance of the *cantaor* during the second movement, the contrast between the nature of the voice and the soundscape of the ensemble is really big. This is not something particularly wrong, but it definitely is something to take into consideration.

Since at this point the full score version of the piece has not been yet performed, my thoughts and reflections about the piece are based on the excerpts performed during the AR Festival. Since these excerpts belonged to the parts where the voice has the main role, the most important aspect of this second intervention cycle could be assessed. I think the general overview is positive for a main reason: the flamenco singing never appears as something completely unrelated to what it's happening. Without

undertaking any evaluation of the music quality of the excerpts, I consider that I managed to create the perfect moments for the voice to be understood and to be meaningful.

My reflections on the different excerpts of the piece are the following:

1. First excerpt (*Fandango natural*, bars 101 - 108): This was the excerpt that my feedback panel was worried about the most because of the big contrast between the two elements. The main idea of this section was to imitate the question-answer passages between the *cantaor* and the guitar, and under my point of view that idea can be clearly seen in this example. My main observation is that since the voice doesn't have a clear pitch reference before its entrance, the beginning of the first phrase is sometimes a bit out of tune. A different topic is the compositional quality of the passage, which is something that I will keep on working on.
2. Second excerpt (*Fandango de Santa Bárbara*, bars 137 - 160): I personally think that this is the less risky part of the whole intervention, but also the one that works the best. I do like a lot the juxtaposition of the voice with the strings because, although they sound quite stable separately, a certain microtonal instability is created while sounding together. Another thing that I'm really happy about is the transition harp - voice. The solo of the harp with the synthesizer and the strings in the background makes the section really sweet and mellow and, after this, with the voice entrance, the environment becomes earthly.
3. Third excerpt (*Caña*, bars 20 - 25): This is the less literal passage. The idea of dividing the main melodic motive into cells worked out perfectly to spread it alongside the ensemble. The thing that convince me the less about this passage is that, having divided the melody into cells, these could be used in some other way to make the *caña* concept even more abstract. Other aspect that has to be discussed is the use of the synthesizer. The desired effect was to build a quasi liturgical soundscape with the organ sound of the synth and the singing but, after carefully listened to this passage, I have the feeling that the sound needs to be changed or developed in a way that makes more interesting the bridge that goes from the last two cells of the voice until the spreading of them.

#### 4.3.3 Reflect on your progress since the first/previous reference recording

The main goal for this new piece was, as I said, try to find a way to implement the flamenco voice as a real entity into a different context (as can be a large group ensemble). Since this approach is different from the one achieved in the previous reference recordings is difficult to make a comparative analysis between them. Having said that, it does exist a conceptual development of the figure of the *cantaor*, so now with some perspective I look at this piece as a bridge to connect the proto idea of the whole research

to the aspect that I'm currently more interested in: the complete disintegration of the *cantaor's* image and concept.

#### 4.3.4 Data Collection

As I previously said, the methodology used for this intervention cycle has followed the same paths as the previous two and is based on the collected above. The use of the expert consultation was based on the lessons and the experiments that I did together with my teacher René Uijlenohet, and the exchange of views and conceptual transformations that I experienced while working with the two other artists involved in this project, putting special attention to the theatrical part of the piece. For this reason, I'll divide the data collection into desk research and experimentation.

##### 4.3.4.1 Desk Research

###### *Saeta: musical research and symbolism*

To properly work with the audio recordings to get the most accurate transcriptions, I decided to work again with another form of unaccompanied singing in flamenco: the *saetas*. What in flamenco music is called *saeta* is a transformation of the primitive *saetas viejas*, traditional religious songs usually performed in the south of Spain during public processions to the image of Jesus Christ or the Virgin Mary. Depending on their melodic contour and character they exist different ways to catalogue the *saetas*: *saetas por seguiriyas*, *saetas por martinetes*, *saetas por carceleras* or *saetas por tonás*<sup>55</sup>. The one that I used as the source material is a *saeta por seguiriya* sung by La Paquera de Jerez.

The first step for working with the recordings was to make their corresponding transcriptions in *Melodyne*:



Fig. 97: Paquera de Jerez's *Saeta*. Transcribed by Adrián Crespo

Audio Example 40: <https://tinyurl.com/yycguyqr>

After doing this, I made my own variations of the melodic content also using *Melodyne*, trying to put attention in the microtonal inflexions during the melismas:



Fig. 98: Paquera de Jerez's *Saeta* variation 1. Composed and transcribed by Adrián Crespo

<sup>55</sup> Núñez, Faustino (Unknown publication date): '*Saeta*'. URL: <http://www.flamencopolis.com/archives/315>. Last visit: 23/03/2019

Audio Example 41: <https://tinyurl.com/y28m46lz>



Fig. 99: Paquera de Jerez's *Saeta* variation 2. Composed and transcribed by Adrián Crespo

Audio Example 42: <https://tinyurl.com/y48lt2po>

Once the transcription work was done, I started to experiment with the software Max/MSP. Max is a VPL (Visual Programming Language) for music and multimedia widely used for composers, performers or artists to create their works. Through the use of different patches created together with my electronic music teacher René Uijlenhoet, I was able to develop the synthesis of the *cantaor's* voice. These are the patches used for '*Cántico IV*'<sup>56</sup>:

### Granular Synthesis Patch

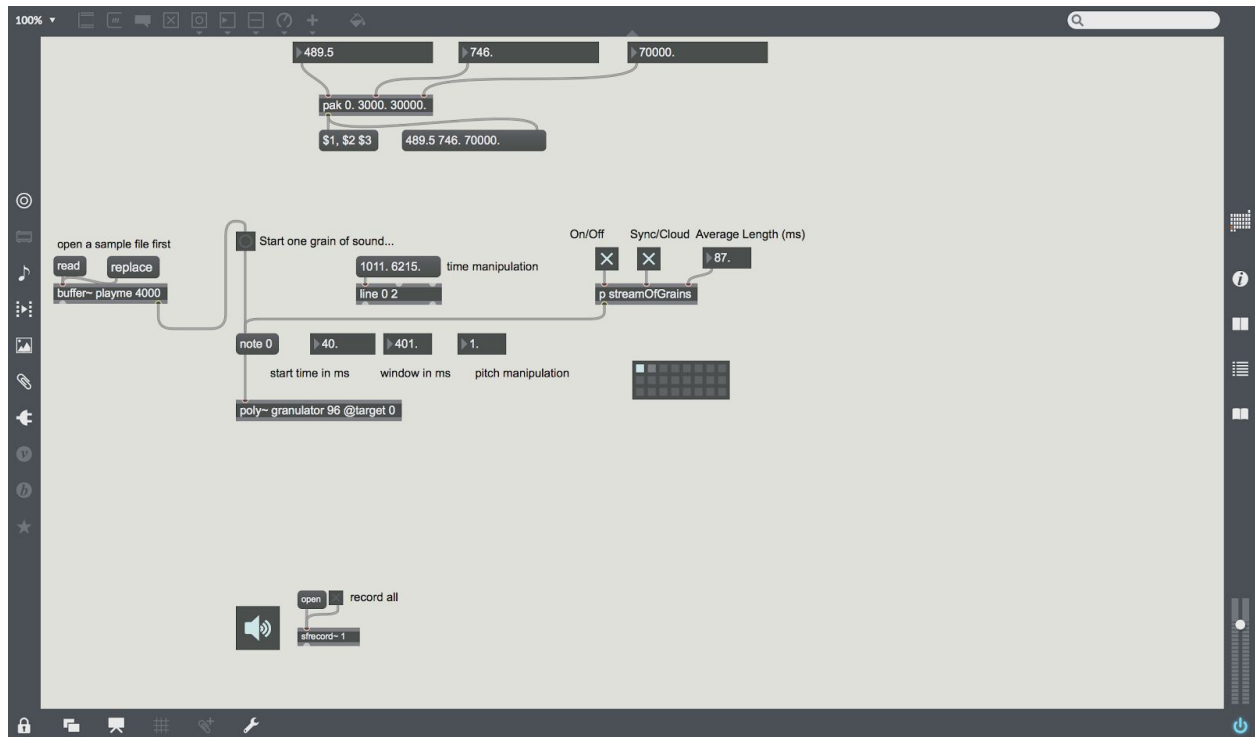


Fig. 100: Granular synthesis patch created by René Uijlenhoet

<sup>56</sup> The detailed use of them for creating the piece will be explained during the 'Intervention'.



Granular synthesis is a basic sound synthesis method that operates on the microsound time scale<sup>57</sup>. Thanks to this I was able to divide the voice singing into many little cells of grains in order to create new soundscapes directly derived from it:

Audio Example 43: <https://tinyurl.com/y5dtoehb>

### *Random Delay Patch*

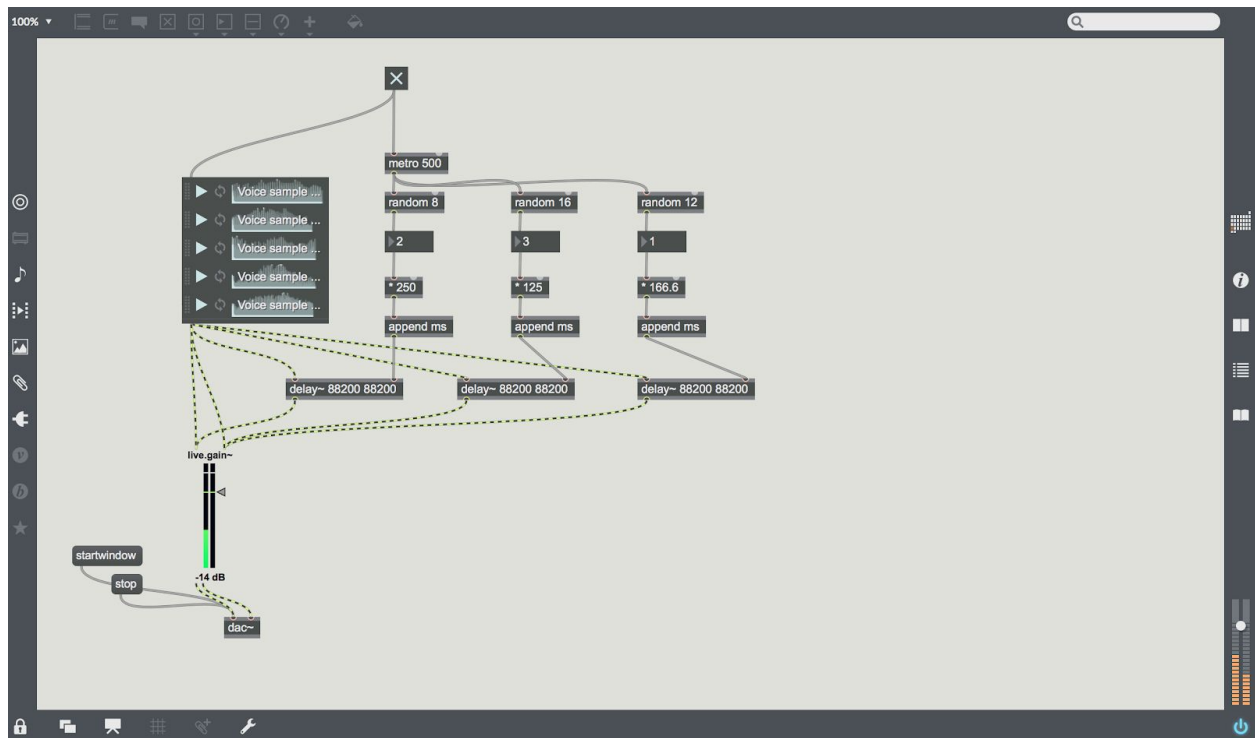


Fig. 101: Random delay patch created by Adrián Crespo

The main aim for the creation of this patch was to elaborate a method to randomly spread the grains around the speakers. A random sound feedback is obtained by connecting three different delay systems to a main output.

<sup>57</sup> Microsound includes all sounds on the time scale shorter than musical notes and longer than the sample time scale.

## Sine Wave Oscillator Patch

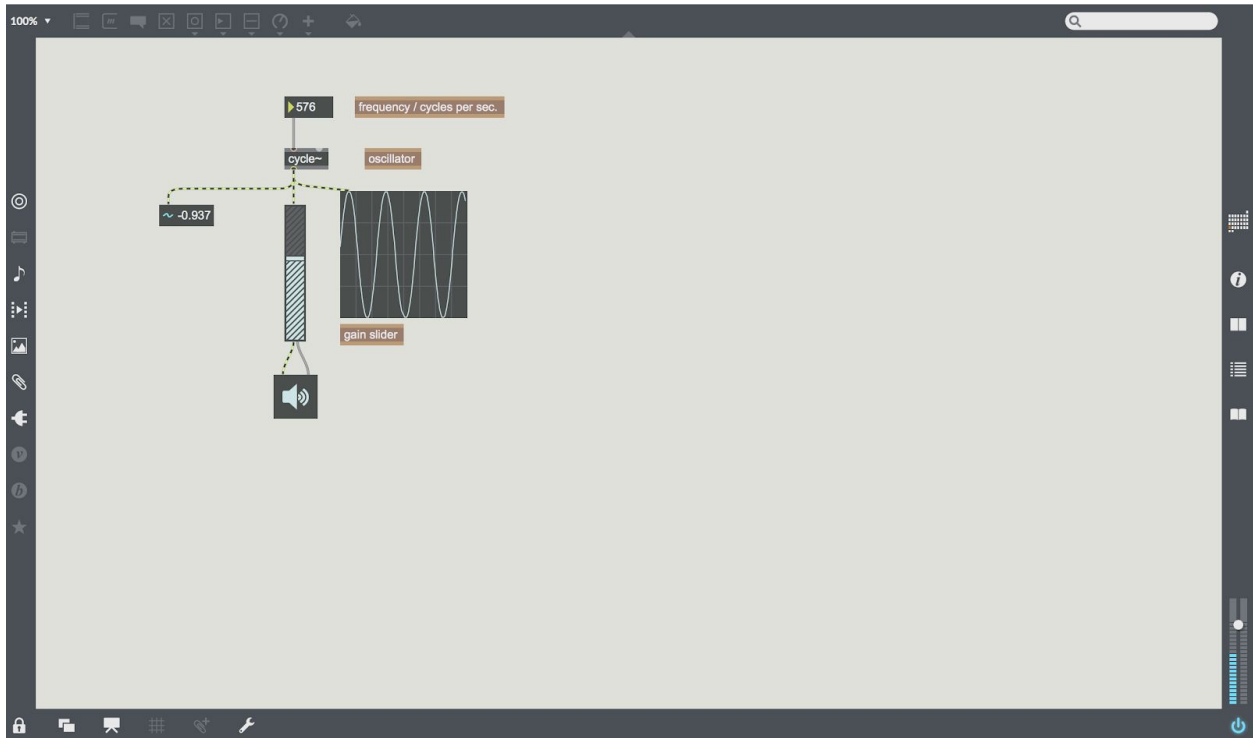


Fig. 102: Sine wave oscillator patch created by Adrián Crespo

This oscillators are circuits designed to remain in an unstable or oscillatory state. Sine wave oscillators operate without any external input signal, but some combination of positive and negative feedback is used to drive the operational amplifier into an unstable state.

Besides the data collected through completely scientific systems (computational processes for transcribing or visual programming language for reinterpreting the sound), the part of the investigation that concerns the conceptual and poetical uses of *saetas* had a very important role in the further development of the artistic result. Taking as the starting point the liturgic character of this form, we (Boris Edrosa and I) started to think about possible artistic applications of it, deciding to work finally with the image of Velazquez's painting '*Cristo crucificado*' (1632). The idea of creating a *saeta* to the image of that Christ was really exciting to us, but we wanted to make a reinterpretation of it, trying to get the clues of what is the metaphorical meaning of that painting. For achieving this, the commentaries of the painter Antonio Saura during his collaboration with RTVE (Spanish Radio and Television Corporation) were crucial. In the same way, the study of references from other artists such as Bill Viola (particularly his work '*Rinascimento elettronico*'), the staging of Robert Wilson, the paintings of Francis Bacon, the thinkings about crucifixion by Slavoj Žižek ('*Pervert's guide to ideology*') or the book by Peter Brook '*The empty space*', had an important role on the development of our own artistic decisions.

### 4.3.5 Intervention

The intervention for this final third intervention cycle was, as I said, the creation of '*Cántico IV: Saeta por seguiriya after Velazquez's 'Cristo Crucificado'*', a performative piece for electronic music, 3D animation and performative acting. The intervention will consist of two different parts: the musical decisions and the conceptual meanings; for the first part, the use of the *saeta* modifications through *Melodyne* and the Max/MSP patches will be explained; in the second part I'll proceed to illustrate how we finally came with the theatrical connotations for the piece.

The composition of the music was based on two premises: the recomposition of the *saeta* melodic content and the division of the voice grain. The piece (musically speaking) can be structured as follows:

1. 'Intro' or 'Preface' to the *saeta* (Min 0'00" - 5'00" aprox.)
2. 'Bridge' to the *saeta* (5'00" - 8'00" aprox.)
3. '*Saeta*' (8'00" - 10'00" aprox.)
4. Disintegration of the *saeta* (10'00" - 14'00")

The 'Preface' to the *saeta* consists of a constant soundscape created with Logic Pro's modeling synthesizer *Sculpture* mixed with the original recording of the *saeta* sung by La Paquera de Jerez sounding on the background. The recording is fully sent to a reverb and it is equalized taking out the high frequencies, and giving some prominence to the low-medium ones:



Fig. 104: Saeta recording EQ by Adrián Crespo

This, in addition to putting the gain level lower (-12.5 dB), turns the original recording into a really mellow atmosphere that perfectly blends with the rest of the sounds. On top of it, different sounds appear alternatively: the march sounds of a typical Spanish procession on Easter, the sine waves created using the Max/MSP patch, and little cuts of the *saeta* recording that try to anticipate the idea of the grain. This collage of sounds creates expectation for what it's happening next.

A bridge based on the granular synthesis of the voice was created to connect this 'Preface' with what I called the actual '*Saeta*',. This is the first time that this concept appears during the piece: establishing specific values, a slowdown effect is produced in where each grain of the voice is present. The sound appears first blended with the sound made with *Sculpture*, going smoothly to its normal sound and connecting the color of the voice with the actual *saeta*.

In the part called '*Saeta*', three different recompositions of the melody appear together, being layered alongside the voice spectrum. This is the climax of the piece, not only because of its dramatic character, but also because it is the only part where the low register is not predominant, being completely replaced for the middle-high one. To finally make possible that disintegration of the sound, one single grain of the voice is taken and, manipulating the pitch and the average length in the granular synthesis patch, a glitchy sound is achieved colouring the whole soundscape while the backwards audio of the actual *saeta* starts to take the main role until its disappearance at the end of the piece.

The theatrical connotations directly related to the music material are the ones linked to the disposition on the stage of the sound system. While the majority of the parts in the piece are in stereo sound (with the speakers placed at both sides of the hall), the '*Saeta*' part is in three different mono tracks coming from three different speakers. These three speakers are placed on the middle of the stage surrounding the performer. The performer in this case becomes the crucifixion itself and the three speakers emulate the *cantaos* singing and yelling to the image of Jesus Christ. Other conceptual meanings like the ones related with the 3D animation or the metaphorical meaning of the crucifixion far from its religious connotations are not relevant for the explanation of the music development of this research.

4.3.6 New reference recording: *Cántico IV: Saeta por seguiriya after Velázquez's 'Cristo crucificado'* (2019).

**Name of the piece:** *Cántico IV: Saeta por seguiriya after Velázquez's 'Cristo crucificado'*

**Date of composition:** Winter - Spring 2019 (Commissioned by Festival Flamenco Madrid 2019)

**Performance info:** Original idea, music and concept by Adrián Crespo Barba. 3D animation and visuals by Boris Edrosa. Performed by Andrea van Eyck

**Link to the piece:** <http://tinyurl.com/yy65c6h2>

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- Velázquez Gaztelu, José María (1973). *Rito y geografía del cante flamenco*. RTVE, S.A.

## 6. Network

- **Contreras, Francisco «Niño de Elche»:** (Elche, b. 1985) Spanish artist, *cantaor* and performer. He is widely considered as one of the main renovators of flamenco music and he is known for his iconoclastic approaches, with the implementation of some other artistic expressions such as the *performance*, the *video-art* or phonetic poetry. His masterclasses and seminars about how to think art nowadays are highly valued and his last work '*Antología del canto flamenco heterodoxo*' put him in the experimental elite, mixing flamenco with material from George Crumb, Luigi Nono, Shostakovich, Tim Buckley or futuristic art.
- **Gil, Miguel:** (Madrid, b.1964) Spanish composer, saxophone player and researcher. He studied Composition at Berklee (Boston) and South Indian Classical Music in Sweelinck Conservatorium (Amsterdam), graduating cum laude in both of them. His music has been performed around Europe and USA, and his thesis '*Ornamentación y microtonalidad en la debbla: análisis y procedimientos semiográficos*' has been one of the most important bibliography to elaborate the analytical methods of this research.
- **Márquez, Rocío:** (Huelva, b. 1985) Spanish *cantaora* and researcher. She is probably, alongside Arcángel, the most important flamenco singer of her generation, being awarded in 2008 with the Lámpara Minera prize in the Cante de las Minas International Festival. As a researcher, she published in 2017 her thesis '*La técnica vocal en el flamenco: fisonomía y tipología*', a text that tries to establish how the execution processes work and that categorizes the different types of flamenco voices.
- **Núñez, Faustino:** (Vigo, b.1961) is a Spanish musicologist, Professor of Flamencology at the Conservatorio Superior de Música de Córdoba and licensed in Musicology from University of Vienna. He is the creator of one of the most important flamenco websites: [www.flamencopolis.com](http://www.flamencopolis.com). He has always been very close to the contemporary flamenco creation working with artists and composers like Mauricio Sotelo, Enrique Morente, Rocío Márquez or Israel Galván.
- **de Raaff, Robin:** (Breda, b.1968) is a Dutch composer. He studied composition with Theo Leovendie with whom he graduated cum laude in 1997. In 1999 De Raaff had the special privilege of being invited to work as a George Benjamin's only composition student at the Royal College of Music in London where he also studied with Julian Anderson. Since 2001 he has been a professor of composition and orchestration at the Composition Department of the Rotterdam Conservatory of Music (Codarts).
- **Ramos, Francisco José Arcángel:** (Huelva, b.1977) is a Spanish *cantaor*. He was awarded in 2002 in the Bienal de Flamenco de Sevilla and in the Venecia Flamenca in Villafranca. He is, with Jesús Mendéz, one of the few *cantaores* that work in contemporary music. He works a lot with Mauricio Sotelo, premiering pieces like '*De oscura llama*', his '*String Quartet nº 2*', or his opera '*El Público*', among others.



- **Saadat, Anoush** (Paris, b. 1991) French flamenco guitar player. In 2007 he moved to Seville to where he began his studies of flamenco at the Cristina Heeren Foundation, where he also started his professional career as a solo player. He is currently studying flamenco guitar at Rotterdam Conservatory (Codarts).
- **Sotelo, Mauricio:** (Madrid, b. 1961) Spanish composer and conductor. He graduated in Vienna in 1987 and continued his composition studies with Luigi Nono in Berlin and Venice. Sotelo's music has been published by Universal Edition Vienna since 1991, and he has been awarded numerous prizes including the Reina Sofia International Prize for Composition (2000) or the Spanish National Music Prize (2001). Part of his success comes from his particular use of flamenco music in his own compositions, being hardly the only one defined in this context.
- **Steingress, Gerhard:** (Salzburg, b.1947) is Professor of Sociology at the University of Seville and Doctor from the University of Klagenfurt, and he's an expert in flamenco topics related with the transcultural hybridization in music. He was awarded in 1991 with the III Premio de Investigación de la Fundación Andaluza de Flamenco for his work '*El cante flamenco: un arte post-romántico*', and his books '*Sociología del cante flamenco*' or '*Sobre flamenco y flamencología*' have become in a reference of the modern flamenco investigation.
- **Tato, Álvaro:** (Madrid, b.1978) is a Spanish poet, playwright and actor. He was awarded for his books '*Gira*' and '*Cara máscara*', and for its adaptations of '*El perro del hortelano*' and '*El alcalde de Zalamea*'. He has a very strong links with flamenco tradition: for example, he wrote his book of poetry called '*Zarzas: coplas flamencas reunidas*', where he rescue and revitalize the flamenco literature; and he also has created the play '*Nacida sombra*', a flamenco tribute to the female artists of the Spanish *Siglo de Oro*.

## Appendices

### Appendix 1: List of all recordings included in report

- 01 Reference Recording 01: (Lares 1 «Soleá») [URL: <https://tinyurl.com/y5od64fe>]
- 02 Audio Example 01: (Fig. 1 Tomás Pavón *debla* melisma) [URL: <https://tinyurl.com/yyw8ltj3>]
- 03 Audio Example 02: (Fig. 2 Rafael Romero *debla* melisma) [URL: <https://tinyurl.com/y3pjjaar>]
- 04 Audio Example 03: (Fig. 3 El Cabrero *martinete* glissando) [URL: <https://tinyurl.com/y3a26zhp>]
- 05 Audio Example 04: (Fig. 4 El Lebrijano *martinete* glissando) [URL: <https://tinyurl.com/y3xbtpcy>]
- 06 Audio Example 05: (Fig. 5 Diego Clavel *debla* quiebros) [URL: <https://tinyurl.com/y2x8unuk>]
- 07 Audio Example 06: (Fig. 6 Tomás Pavón initial quejío) [URL: <https://tinyurl.com/y6sxxd9p>]
- 08 Audio Example 07: (Fig. 8 Fosforito Initial quejío) [URL: <https://tinyurl.com/y5b6wdc2>]
- 09 Audio Example 08: (Fig. 8 Rafael Romero initial quejío) [URL: <https://tinyurl.com/y3x7ngwx>]
- 10 Audio Example 09: (Fig. 9 El Lebrijano initial quejío + glosolalia) [URL: <https://tinyurl.com/y6mvfa3q>]
- 11 Audio Example 10: (Fig. 10 Tomás Pavón initial phrase) [URL: <https://tinyurl.com/y5b3paj8>]
- 12 Audio Example 11: (Fig. 11 Rafael Romero initial phrase) [URL: <https://tinyurl.com/yxr4fnyb>]
- 13 Audio Example 12: (Fig. 12 Rafael Romero initial phrase) [URL: <https://tinyurl.com/y528vxel>]
- 14 Audio Example 13: (Fig. 13 Arcángel initial phrase) [URL: <https://tinyurl.com/y4frf875>]
- 15 Audio Example 14: (Fig. 14 Miguel Poveda initial phrase) [URL: <https://tinyurl.com/y3xy4gz7>]
- 16 Audio Example 15: (Fig. 15a Cántico I) [URL: <https://tinyurl.com/y2yuyddl>]
- 17 Reference Recording 02: (Cántico II: A la memoria de Antonio Mairena) [URL: <https://tinyurl.com/yy6kj4uy>]
- 18 Audio Example 16: (*Fandango* basic structure) [URL: <https://tinyurl.com/y3d9errk>]
- 19 Audio Example 17: (Fig. 24 *Fandango de Huelva*) [URL: <https://tinyurl.com/y48lvwwh>]
- 20 Audio Example 18: (Fig. 25 *Fandango valiente de Alosno*) [URL: <https://tinyurl.com/yxor65jx>]
- 21 Audio Example 19: (Fig. 26 *Fandango cané*) [URL: <https://tinyurl.com/y5p7uu5b>]
- 22 Audio Example 20: (Fig. 27 *Fandango de Santa Barbara*) [URL: <https://tinyurl.com/y3d5dnnv>]
- 23 Audio Example 21: (Fig. 28 *Fandango de Santa Eulalia*) [URL: <https://tinyurl.com/y6dj6arw>]
- 24 Audio Example 22: (Santa Bárbara - Santa Eulalia) [URL: <https://tinyurl.com/y6xl48vb>]
- 25 Audio Example 23: (Fig. 29 *Santa Eulalia* Short) [URL: <https://tinyurl.com/y2xd3oqd>]
- 26 Audio Example 24: (Fig. 65 *Fandango de Huelva* melodic transcription) [URL: <https://tinyurl.com/y34ensnz>]
- 27 Audio Example 25: (Fig. 67 *Fandango de Santa Bárbara* melodic transcription) [URL: <https://tinyurl.com/yxfor2zr>]
- 28 Audio Example 26: (Fig. 69 *Fandango de Huelva* melodic transformation) [URL: <https://tinyurl.com/y2hwr6x>]
- 29 Audio Example 27: (Fig. 71 *Fandango* basic pattern) [URL: <https://tinyurl.com/y6492ul9>]
- 30 Audio Example 28: (Fig. 72 *Fandango de Huelva's* rhythmic variation) [URL: <https://tinyurl.com/y5rohq68>]
- 31 Audio Example 29: (Boccherini's Guitar Quintet in D major) [URL: <https://tinyurl.com/yxc8wzzp>]
- 32 Audio Example 30: (*Fandango* from Extremadura) [URL: <https://tinyurl.com/y5ccqypx>]

- 33 Audio Example 31: (*Fandango por soleá*) [URL: <https://tinyurl.com/y33ukuyq>]
- 34 Audio Example 32: (*Fandango personal* Camarón) [URL: <https://tinyurl.com/y5nj57ou>]
- 35 Audio Example 33: (*Fandango personal* María la Sabina) [URL: <https://tinyurl.com/y4pyfhh8>]
- 36 Audio Example 34: (Fig. 74 *Fandango natural* transcription Structure 1) [URL: <https://tinyurl.com/y42dpze5>]
- 37 Audio Example 35: (Fig. 75 *Fandango natural* transcription Structure 2) [URL: <https://tinyurl.com/y69u39f9>]
- 38 Audio Example 36: (Fig. 76 *Caña's* temple) [URL: <https://tinyurl.com/y2deugjj>]
- 39 Audio Example 37: (Fig. 78 *Caña's* tercio by Rafael Romero) [URL: <https://tinyurl.com/y228em7q>]
- 40 Audio Example 38: (Fig. 80 *Caña's* macho by Rafael Romero) [URL: <https://tinyurl.com/yxusb7t8>]
- 41 Audio Example 39: (*Fandangos del Carbonerillo*) [URL: <https://tinyurl.com/y6oxts7j>]
- 42 Reference Recording 03: (Cántico III - *Caña*) [URL: <http://tinyurl.com/y3ts3oj7>]
- 43 Reference Recording 03: (Cántico III - *Fandango Natural*) [URL: <http://tinyurl.com/y2jlbvys>]
- 44 Reference Recording 03: (Cántico III - *Fandango de Santa Bárbara*) [URL: <http://tinyurl.com/y4vgqnfu>]
- 45 Audio Example 40: (Paquera de Jerez's *Saeta*) [URL: <http://tinyurl.com/yycguyqr>]
- 46 Audio Example 41: (Paquera de Jerez's *Saeta* Variation 1) [URL: <https://tinyurl.com/y28m46lz>]
- 47 Audio Example 42: (Paquera de Jerez's *Saeta* Variation 2) [URL: <https://tinyurl.com/y48lt2po>]
- 48 Audio Example 43: (Granular synthesis example) [URL: <https://tinyurl.com/y5dtoehb>]
- 49 Reference Recording 04: (*Cántico IV: Saeta por seguiriya*) [URL: <http://tinyurl.com/yy65c6h2>]

## Appendix 2: Critical media review

Before addressing a critical examination of the bibliography related to this research, I consider important to mention that the big majority of the publications mentioned in this dissertation have been written in the last twenty years. This underlines the lack of critical thinking (from an academic point of view) of flamenco music during its more than one-hundred years of existence. Due to this, the amount of reliable information available about the topic is very small and it should be treated with caution.

For a better understanding, it would be useful to categorize the information according to their content:

On a first level, we have the group of thesis and publications that directly revolve around the vocal techniques in flamenco music or around the behaviour of flamenco voice melodically speaking. In this group, the thesis by Dr. Miguel Gil '*Ornamentación y microtonalidad en la debbla: análisis y procedimientos semiográficos*' stands out above the rest. It might be argued that the whole method of transcription developed in this research has been based on the processes of Dr. Gil. Although the main preoccupation of that investigation is the study of *deblas*<sup>58</sup>, his formulations concerning the ornamentation and the microtonalism in flamenco singing have been definitive to implementing them into other *palos* like *fandangos* or *cañas*. In addition to this, the bibliography used by Dr. Gil in his publication was enormously helpful for the collecting information process. Also belong to this group the dissertations about the vocal technique in flamenco '*La técnica vocal en el flamenco: fisionomía y tipologías*' by Rocío Márquez, and '*La técnica vocal en el cante flamenco*' by Alba Guerrero. The work by Márquez focuses on flamenco vocal technique from a phoniatic point of view and, therefore, it lacks of relevant information about musical aspects. However, it was helpful to understand the different typologies of the voice in order to relate them to the timbre. On the other hand, the publication by Guerrero is poor in its proposals. Firstly, because the argumentations are not sustained on any scientific basis and some of her statements can be called into question<sup>59</sup>. Even so, the categorization of the vocal resources in flamenco singing was useful as a departing point to categorize my own ones during the research process.

On a second level, there is the group of bibliography related with flamenco music in a more generic way. Probably the most significant one is '*Teoría musical del flamenco*' by Lola Fernández. The greatest achievement of Fernández's publication is the fact of mentioning certain idiosyncratic aspects of flamenco voice such as microtonality, putting on the table the possibility of introducing different kinds of notation for its transcription:

(...) 'Las transcripciones melódicas flamencas realizadas con notación tradicional semitonal no resultarán siempre del todo exactas. Existe la posibilidad de aplicar el sistema de alteraciones de otras músicas microtonales como la de la música turca o árabe, o cualquiera de los recursos utilizados en la escritura de de músicas contemporáneas o para la transcripción de músicas tradicionales que, como el flamenco, utilizan este tipo de afinación. En cualquier caso, todo recurso utilizado para representar la ambigüedad de afinación de estos sonidos puede ser válido, siempre que facilite la comprensión de la transcripción' (Fernández, 2004: 73)<sup>60</sup>

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<sup>58</sup> To see 'Appendix 5: Glossary of flamenco terms and musicians'.

<sup>59</sup> The considerations related with her assessments about *quiebros* can be read in '4.1.4.1 Desk Research'.

<sup>60</sup> (...) 'The flamenco melodic transcriptions made using traditional notation will not be always exact. There is the possibility to apply the alteration systems from other microtonal kinds of music, such as Turkish or Arabic music. It would also be possible to make use of any of the notation resources used in

Other publications like '*Diccionario enciclopédico ilustrado del flamenco*' by José Blas Vega had been used as a source of information to create the 'Glossary of terms and musicians' of this research. But, as the rest of the flamenco publications of its time, sometimes it bases its arguments on historicist theories or poetic perspectives.

Finally, on a third level we have the books that relate with flamenco from a non-musical outlook (perspective). To this same group belong two books that are completely antagonic to each other. The first one is '*Donde no se hiela el tiempo: escritos sobre música*', a compendium of three essays made by the Spanish poet Federico García Lorca. These texts are '*Arquitectura del cante jondo*', '*Theory and play of cante jondo*' and '*Spanish lullabies*', all of them written between 1922 and 1933. With these writings, Lorca tried to unmask the deep root of flamenco music through its mythification. He made a distinction between *cante flamenco* and *cante jondo*. To him, *cante jondo* is the biggest manifestation of the quasi millenary gypsy tradition in the South of Spain, which was cultivated through the years in the deeper statements of the families. Despite the romantic character of his claims is definitely questionable, it was this element what made this book attractive in order to possibly get suitable information for developing the non-musical elements concept in flamenco music. On the contrary, '*Sobre flamenco y flamencología*' by Gerhard Steingress, is a text that debunks all the theories that Federico García Lorca (among many others) proclaimed over many years. What Steingress actually does in his book is to demystify the concept of gypsiness in flamenco music (at least during the creation of the genre) announcing that flamenco music was in reality an european romantic manifestation. These statements were really useful to look at flamenco music from another perspective.

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contemporary music or for the transcription of traditional musics that share with flamenco the same kind of tuning. In any case, any tool used for the representation of the tuning's ambiguity of these sounds would be accepted, as long as it makes easier the comprehension of the transcription.' (Author's translation)

## Appendix 3: Full feedback on reference recordings

### **Cántico II: A la memoria de Antonio Mairena (2018)**

*Dr. Miguel Gil*

*About Cántico II: 'I must say that I find this piece a valuable search, but with not yet profitable results. I think it is a very good starting point for the process, though. Your work guidelines are very clear but the concepts sometimes are missed. To my taste, the first section of your piece is disconnected with the following entrance of the cantaor and its development. I have serious doubts about if the middle instrumental part reflects the score, since it falls short of 'jondo' feeling. Here is precisely where the genuineness distinguishes from a collection of naive pitches.*

*I barely perceive the mysticism in their instrumental execution and I can't link the viscosity of the piece with the toná's rawness. In flamenco is enormously difficult to separate its 'cosmetic' part from its essence. Neither Falla nor Albeniz (despite the amazing music they wrote) could achieve it. Only recently Mauricio Sotelo is doing it, but we're not here to be a copy of him. If you are interested in the timbral researching (I'm saying this because of the 'Scelsian' beginning of the piece), I recommend you to work on spectralism, because it can give you some keys in order to get closer to the idiosyncratic essence of cante jondo, any further from the superficial scalistic approximation. Having said that, though, permit me to say that I notice the gradual integration of flamenco elements, all of which points to a personal musical language achievement. All of this struggling with the limitations of the score. Your latent mediterranean expressivity is taking shape in your works, while it is true that you need an ongoing work with a group of performers to whom transmit ideas, emotions and different languages, since your codes come from a cultural island that receive many tourists but not so many residents.*

*I think that you already shown enough compositional skills and a huge quantity of information, now comes the hardest part: to define.'*

*Dr. Gerhard Steingress*

*About Cántico II: 'My personal impression is that this piece consists of at least four different elements: the images of the fire; the music accompanying the image variations; Antonio Mairena's natural voice; and Mairena's distorted voice. I think that, considering your piece as a unity, it failed to have the desired impact. But if we consider them separately they do have a great impact. To me, the problem lies in the macro-structure: it looks like a conglomerate of things without logic or internal structure. For instance, if you are looking for a toná reinterpretation, you must start the piece with the martinete pattern and, little by little, mix it with the melodic lines and make a gradual transformation of the fire starting from the back to the front of the screen. As an examples of that, I suggest you to listen Enrique Morente's Omega or El Pequeño Reloj, as well as my articles about these pieces and my epilogue in the book Songs of the minotaur.'*

*Professor Álvaro Rodríguez F. J*

*About «Cántico II»: 'If you ask me for my personal opinion, I easily recognize the flamenco material in the piece. In fact, I think is easily recognizable for both flamenco trained listeners and for people that don't know that much about flamenco music, because it has a strong cante jondo taste. But, because of the timbre and the different sound material combinations you can notice that this is not a typical flamenco piece, which is the interesting thing about it! I find the combination between voice and the trombones enormously interesting. With regard the purists, they never will accept it, because they are conservative people. The thing is that music needs to evolve and you are taking a step forward with your proposals. I guess your music is going to be closer to avant-garde music rather than flamenco, so don't be afraid of flamenco purists, because your music is a mix of your music influences (for example the case of your «Ommagio a Luciano Berio»), flamenco music and your own personality. My advice to you is to don't worry so much about external opinions, because you are going to hear a lot of different points of view. The most important thing is to be honest with yourself.'*

## Appendix 4: Transcription of interviews

### *Interview with Álvaro Tato (Madrid, October 2017)*

A.C: The first question is vital to continue this interview: can the popular tradition and the cult live together?

Á.T: If you will permit me, I would like to change the question: Is there any difference between the popular and the cult? If you think about it, both are the same. People tend to think that classical literature or classical music are only for experts or snobs, but they are absolutely mistaken. For example in the XVII century, Cervantes was a novel writer, what was considered poor literature, pretty similar to comics nowadays. Surely Alan Moore will be the new Cervantes within two hundred years. I like to think that the word 'cult' come from 'cultivated', something that comes from the ground and profoundly human; and the popular tradition it's all that belongs to us as human beings, and that's why I think they are mostly the same and they need each other.

A.C: So, flamenco tradition and classical music could live together, isn't it?

Á.T: Yes, they need live together, but not as a fusion. Enrique Morente said, on being asked about the fusion in his album *Omega* with rock band *Lagartija Nick*, that this album was not a fusion at all, but was a 'train crash'. I think that to reach that 'train crash' they need to retain their identity and independence. There is the case of Mauricio Sotelo: he was the only one facing up flamenco. I think works best on instrumental music, but if you hear his compositions with *cantaor*, he appears straitjacketed, as a foreign element of the piece. Purity is a thing we should not lose, otherwise will be a juxtaposition of pointless elements. Of course, that doesn't mean that is not necessary to go a step further. I always said the same thing: we have to respect the tradition, but not reverence it.

A.C: When you have to adapt a traditional work, which elements do you think are vital?

Á.T: I think that the most important thing is that they always talk about universal feelings and concerns. All that worries us appears there. For example in the adaptation of Cervantes' *La gitanilla*, the most important is not the humorous component or the affair with the noble: is the social background. A gypsy woman in the XVII century who self-define herself and claim her freedom. In a novel with popular character, we find an element from humanism in a brutal way. With Flamenco occurs the same: although it's a traditional music with a popular background, come from the suffer and the attempt of people to prosper in our society. Perhaps the fundamental thing is not try to find the characteristic points of both worlds separately, but focus in which elements have in common.



A.C: What do you feel essential in *cante jondo*?

Á.T: Lorca gives you the answer: '*La oscura raíz del grito*' ('*The dark root of cry*'). The cry of be born and the cry of death. What is important is to see beyond the *cante*, to take it out the cover. Otherwise you fall once more in the topic, the *cliché*. During XIX century artists used flamenco only as a nationalist element, but with Federico García Lorca or Manuel de Falla artists started to see flamenco in a different perspective. They start to treat it with love. I know it's abstract, but I think it has to be. If you try to unravel the flamenco idiosyncrasy in a pragmatic and totally scientific way, you will never understand it. The essence resides in the visceral of flamenco, in its mayhem, in its rite.

A.C: Finally, what extra-musical component do you think are essential in flamenco?

Á.T: Probably its poetics. The flamenco lyricism is pretty important to understand it. Came from the ancient *jarchas*, *romances*, *villancicos*... a few elements makes its poetry absolutely amazing. The other element could be the mixture, since flamenco was born as a blend of different cultures. Flamenco is constantly on the move, but without lost its essence.

*Interview with Gerhard Steingress (Rotterdam, January 2018)*

A.C: Good evening Mr. Steingress and thank you for assisting me. The first question is essential: ¿Can popular tradición and cult tradition live together?

G.S: I think is evident that the answer is yes. Culture is a process that never ends —except in rare cases, like a state of repression that forbid it—, because it's directly related with the ethnicity. In general lines, it's obvious that popular culture is a contradictory and multifaceted set.

A.C: ¿What is your definition of popular music?

G.S: Popular music nowadays is the music that is listened and performed all over the world. In the past, in traditional society, popular music had a local function which was limited and organized. For example, a funeral dirge was never performed on stages, but in houses or grief meetings. Nowadays is possible to listen it in any concert hall or song. I mean, these traditional music functionality has been lost because the context has changed. In my works I've tried to differentiate between traditional popular music —related with agricultural pre-capitalistic society—, and mass popular music. If you think about it, Mozart has become in mass music too, or at least certain compositions that are already part of the collective worldview. Is it popular or classical? What is correct would be saying that although its origin was academic, it already belongs to popular music.

A.C: You talk about flamenco as a cross-cultural hybridization phenomenon in contemporary popular music but, based upon the foregoing, can flamenco and classical contemporary music be blend?

G.S: Flamenco emerged depart from reinvention of certain rooted traditions, which in a different social and cultural environment from the original society, were being adapted to new necessities. Flamenco is

something urban —or sub-urban—, although in Andalusia the term urban is diffuse, because it was also developed in villages such as Jerez. Those settings assembled a lot of popular and regional traditions. It is product of the hybridization, of the synthesis, even though the origin of those currents have been lost. The coexistence of flamenco with modern musics is evident, and if you listen contemporary music you can notice a lot of references of popular music. You've got the Leonard Cohen example, who uses the waltz with modern lyrics and accompaniments in order to build a popular music. You've also got a clear example of the coexistence between popular music and classical music in Mozart's uses of *fandango*. Mozart's *fandango* is not the *fandango flamenco* of course, it's a courtly music that in hands of certain composers was transformed and popularized. In other words, the difference between the called serious music of a composer, and popular music is becoming more vague, but it must be emphasized in the difference of production. These days a lot of people can understand and enjoy classical music, where popular music become in a key element of this compositions.

Flamenco is listened by a minority group. About of the 50% of the Andalusians identify flamenco with Andalusia. That does not mean that these percentage of the population know flamenco. For example, the *sevillanas* are consider a *palo flamenco* even they weren't in their origin. But they have been accepted because one model is imposed over another. That is what characterizes popular music: it's free, it's a spontaneous demonstration.

A.C: As I was telling you earlier my investigation revolves around *tonás*. ¿Are they still being developed nowadays?

G.S: *Tonás* aren't being developed since they're forgotten music. *Toná* comes from *tonada* («tune» in spanish), which is a very broad term. The *toná* has as a origin the liturgic Byzantine music that shares certain aspects with it, as can be the monotonous feeling and its microtonalism. Another of its origins was working music —not necessarily of the forge as many people say, even though it could be—. There are *tonadas* even on the north of Spain! (*laughs*). In Asturias you've got the chants of the *vaqueiros*, or the *trillas* in Castilla. Monotonous chants that were sung not for musicians or professional singers, but for simple and worker people that used singing as an expression way. I would say this is the origin of *tonás*.

A.C: So, we have to differentiate between *tonada* and *toná*, right?

G.S: *Toná* is the term that was established in the nineteenth-century in flamenco world, but behind that term is the *tonada*.

A.C: Are you referring to the *tonada* that Turina knew, for example?

G.S: Yes, exactly! One of the most typical chants within those *tonás* was the *saeta*, but the primitive one, not the *semanasantera* (Easter one). This ancient *saetas* are still be performed in Seville, Córdoba, Puente Genil, Marchena... which are the *saetas* of the seventeenth and eighteenth centuries. There's even nowadays a school in Marchena where this *saetas* are taught. It's very interesting in order to know and understand the *toná*, since liturgic music in an ancient traditional society, generally illiterate without musical knowledge, influenced a lot in the mentality of the simple people. Those melodies were sang in order to perform their own songs. This phenomenon is essential for the *toná flamenca*, and then came the differentiation of *tonás* in *martinetes*, *carceleras*... until the *seguiriya*. As both Turina and Falla wrote about it, but in a superficial way.

A.C: According that you said, is the ancient *seguiriya* a *toná*?

G.S: The ancient *seguiriya* is nothing more than a more elaborated *carcelera*. While the *cartelera* is a *cante a palo seco*, the *seguiriya* has guitar accompaniment and a defined rhythm. It's more disciplined, while the *carcelera* is a *canto libre*.

A.C: As the *fandango* is?

G.S: Sure. In the past the *fandango* was performed as a way of communication between two people. While one of them sang the other one answered him. It was a kind of operistic duo. What happened was that in order to match each other, they needed to share a defined metric structure. But going back to *tonás*, I'd say that the third influence apart from the liturgy and the worker chants were the *romances*. The *romances* are recited poems with a certain melodic intonation but monotonous. The *romances* of Negro del Puerto for example, are highly important because he was witness of nineteenth-century *romances* offered in exhibitions and streets. A lot of those *tonás* and *jondo* chants have verses or *coplas* of this *romances*. Of course new ones have been invented, others have been lost, and others have been transformed

A.C.: However, although the *toná* was disappear during a huge period of time, it was recovered during the fifties. For example we have the famous *debla* recorded by Tomás Pavón, from which we not even know if it's the real one that performed El Fillo or El Planeta.

G.S: Well, it's so difficult to know it. There were no evidence of singed *deblas* until a short while ago. Antonio Mairena was the one who leads them out from nothing referring to them as primitive chant, although in the documentation I reviewed of the nineteenth century the *debla* doesn't appear with the exception of a bolero dance which was called for this name. No one knows if it's the same *debla* that Antonio Mairena refers since in the nineteenth century a lot of chants were reinvented for theatre and dances. In addition, in that period each *cantaor* invented new ways of perform them for competence and professionalism reasons, and they become as a model over the years. It's impossible to know if the original *martinetes* they were sung like today, or in the way El Agujetas o José Menese do. Being a popular music, it's always submitted to a constant reprocessing. Notice that if you hear a piece of Mozart the notes are always the same, but if you think about it the instrument is not the same as two hundred years ago, not even the player, or the acoustic, or the perception... Music is something alive.

A.C: So, it has sense to recover the *toná* nowadays as a model?

G.S: That depends on what are you looking for. For example, Bela Bartók recovered a series of gypsy musics coming from nineteenth-century Hungary, but if you listen his music you must possess relevant musical knowledge in order to recognize those elements in the popular music of his period. You can call *toná* to anything you want. What I recommend you is make a comparative audition of this *tonás* to find a common denominator of this *cantes*. If you do it, you will notice that there are mutual influences and it's impossible to know which comes first, the chicken or the egg (*laughs*). The clearest difference is in the primitive *saeta* because it has been maintained its original structure and it has not been subjected to modification. I think is the purest musical tradition that flamenco has. I also recommend you listen the mediterranean *tonás*, which are traditional musics from Sardinia, Sicily, West-Turkey and Greece.

A.C: Do you call them *tonás* because they share certain relation with the *toná flamenca*?

G.S: Well, I've analyzed them in relation to the *tonás* that we know. There's an article that I wrote in *Trans* magazine about that. There's this singer called Rita Abatzi, who sings a funeral dirge which says «Oneself must bear in mind that the time of his death is close when he's relegated to the black earth and his name disappears». It's an unaccompanied chant perfectly comparable to a Manolo Caracol's song: «When I will die I beg you a duty: tie my hands with your black haired braids». Flamenco can't be explained only departing from Spain and Andalusia, but we have to look at the mediterranean culture.

A.C: Which elements do you consider essential in flamenco? Do you think they're universally accessible?

G.S: I would say they're neither universal nor accessible (*laughs*). They have a strong regional character and they're culturally peculiar. But every person in every part of the world who heard a *saeta* or a *martinete* can notice that it's a sad song, that's all.

A.C: So all those extramusical elements that are usually linked to flamenco such as the anguish or the pain, can't be shared generally?

G.S: I'm not sure that they're understandable. If I listen an Indian funeral dirge I know that is not a festive or disco music, but something tragic. They are broad categories related with the psychology of music. The musical and extramusical parameters of *cante jondo* can't be defined since they're changing constantly. They're in culture, in the psychology of the people.

A.C: So are the elements that prevailed during the appearance of *cante jondo* a kind of museum piece relegated to the past?

G.S: Not necessarily. Music is alive and if you compose nowadays you can use the musical traditions and give them a new direction. In some way you have to do recognizable the root: you can't perform a waltz in 2/8 or 2/4, it has to be a 3/4.

A.C: When we talk about fusion or developing in flamenco, we have to accept that there's an overcoming or negation of flamenco tradition?

G.S: Look, this is a very interesting question, and I can't give you a clear answer because I think I haven't one (*laughs*). Nowadays we have a museum-flamenco, a classic flamenco. At this time we can see people who uses it to create from it, or who focus their music to flamenco creation. This is something fascinating because flamenco emerged in nineteenth century and has its golden age in middle twentieth century, and then all change. I'm not puristic at all, but I like a pure flamenco. You know that as a composer is risky to imitate because people are always going to say «that is like...». When it happens, the creator is lost. It's not possible to create something from nothing but create departing from something and in pursuit of something else. This approach is the most important, to search new things.

A.C: Finally, is the developing of flamenco one of the concerns of actual flamencology?

G.S: Well, flamencology has dead and I was one of its gravediggers! (*laughs*). In the nineties traditional flamencology was over. These kind of investigation that we had to accept during all those years is not

valid anymore because nowadays there are so much people like you, professionals and academic musicians who have contributed a lot of data in order to reinterpret all again. This is something that we did 25 years ago and now is about to go ahead. Flamenco is a decomposition art which is constantly in reconstruction. This is postmodernism, destroy to rebuild.

*Interview with Faustino Núñez (Rotterdam, February 2018)*

A.C: Good evening Mr. Núñez, thank you very much for assisting me. To start the interview I'd like to ask you for the pairing Flamenco - Contemporary music. Would you say that they feedback each other?

F.N: Well, actually Mauricio Sotelo has been the person responsible of go deep in this topic. I remember that many years ago Luigi Nono (before he passed) insisted to Mauricio in the richness of traditional spanish music (and particularly in the richness of flamenco). That's why he uses flamenco as a source of inspiration for his works. My first memory of one work composed in this way took place in the *Semana de Música Religiosa de Cuenca* (Religious Music of Cuenca Week) with Enrique Morente and Pepe Habichuela. I was in all the rehearsals and the way to resolve the lack of musical language knowledge by the *cantaor* was compose the piece from him. I mean: the *cantaor* sings a *cante* and then the composer writes music as a cushion. Based on that, what flamenco gives to contemporary music? A lot. It gives it timbres, new sonorities... in the other way round, I think contemporary music doesn't contribute in nothing to flamenco, except for the experiences of personalities such as Jesús Méndez or Arcángel, who only perform this kind of music with Mauricio or in a contemporary music environment. I don't think that flamenco people make contemporary music by themselves, except maybe El Niño de Elche or Rocío Márquez in *cante*, or Israel Galván or Rocío Molina in *baile*, for example.

A.C: Thus, the flamenco approach that we know by contemporary music is building from it, which is what Mauricio Sotelo does.

F.N: Sure. For example, Mauricio has included *bulería* rhythms in a try to create flamenco to be played by contemporary music musicians, but this is a matter of taste. I've been living for a lot of time in Vienna and I know the contemporary music world very well. If I have to be honest with you I don't know how long this current is going to exist. I think nowadays is about come back to neoclassicism and come back to the audience in general. As they say in Cuba, «this is music for white people» (*laughs*). So, the blending between flamenco and contemporary music is given by the use that some composers (particularly Sotelo) make of it as a source of inspiration for their works. Actually it has given him very good results, because people accept it very well. To see a *cantaor* in a concert hall with other twenty-five musicians playing music with a complex contemporary music language is a relief for the viewer because it gives him a new point of interest. I wouldn't say to you what flamenco means in an aesthetical level. Other composers such as Luciano Berio have made some digressions with traditional music, as Bartók or Stravinsky did in the past. Nowadays occurs the same, but the language has changed a lot. Dodecaphonism was imposed over tonal music and because of that we are in a dangerous intellectual field.

A.C: Does that use of flamenco in an elitistic environment means its denial?

F.N: I would say no. The flamenco artists want to work, like all professionals. If someone calls you to work in an opera in Teatro Real (Spanish Royal Theatre) usually you would say yes, like Jesús Méndez or Arcángel did in the last Mauricio Sotelo's opera. If you ask them what they think about it, they'll say that they're delighted.

A.C: Of course they are, but I was referring to the vision of the flamenco community, not the particular vision of the artist.

F.N: For the flamenco fan, any changes of the tradition are not well received. However, flamenco artists (the ones who really make flamenco after all) are delighted. Flamenco fans are quite conservative, but the audience that wants new flamenco ways is becoming ever wider, and they accept it so well. I know that Mauricio Sotelo has reputation within flamenco intellectuals, let's say. Furthermore, if you go to a *peña flamenca* in Jerez de la Frontera not only do not know him, but they condemn him. Flamenco is a classical music created between 1870 and 1920 that nowadays is being reinterpreted, and when its taken out of context in this way, flamenco fan not welcome it. But as I said, there are always a more intellectual sector open to it, and the more ways to interpret it the better.

A.C: I know the next question is very broad but, can you define which are the main extra musical elements that define flamenco?

F.N: What do you mean with extra musical? Flamenco is music and all that is not music is not flamenco anymore.

A.C: Understanding the musical elements first, like the rhythmic patterns or microtonalism, usually people linked flamenco to the gypsy aura, to tragedy or pain. Can those elements be incorporated in a new aesthetic?

F.N: Well, flamenco is not only sad or painful. Flamenco covers from joy to sorrow, from *alegrías* to *soleás*. To say that flamenco is a dramatically sorrowful music is a topic vision of it. Flamenco goes from the most graceful *bulería* until the cheerful *tanguillos*, passing through the most tragic *seguiriya*. The grandeur of flamenco consist in its humanity. Flamenco treats all the human being feelings such as love, dislike, the mother, the man, the woman... Is a romantic music, and as such, is grounded on romantic aesthetic formulas. Far from Brahms or Schumann but closer from them than other types of music. Flamenco is a romantic bet and that was expressed, and its aesthetic is an artistic reinterpretation of tradition. Is an error to think that flamenco is traditional music, because is the artistic reinterpretation of that tradition. Flamenco is make by artists, not by the people. If it was folklore, we all would sing a *soleá*, but only *cantaors* can sing a *soleá* or a *malagueña*, even if a lot of people dares to sing it. Occurs the same with someone who loves piano and tries to play Bach: one thing is read Bach and other thing is interpretate Bach. Flamenco is more *kunstmusik* than traditional and the aesthetic turns that operate it were established from the late nineteenth century until the first twentieth century. This characteristics are still being cultivated like in any classical music. When a *cantaor* sings a *soleá*, is singing a *cante* of El Mellizo, who dies more than hundred years ago.

A.C: Do you think that an important theatrical component exist on flamenco? I'm referring in the act of watch a *cantaor* or a *bailaor*?

F.N: With no doubt. Flamenco is a stage music and it needs to be watched and listened. Be aware that flamenco borned when *cante* was separated from dance and it was moved to the forefront. Flamenco is absolutely a theatrical music to the point being listened in a quiet hall with the audience seated in their seats, in the same way you listen chamber music. Flamenco is in reality chamber music which was developed in some environments such as *café cantantes* that weren't suitable because of cigarette smokes, people chats... Little by little it has been disappearing and nowadays when you go to a flamenco



concert all the people remain silent and listen the music in the same way you listen Pollini playing Beethoven's sonatas.

A.C: Is the *toná* a forgotten music?

F.N: Not at all! What occurs with *tonás* is that the majority of the thirty *tonás* that supposedly existed were dissolved into *seguiriyas* or other *cantes*. The *toná* never was a commercial genre and until the Concurso de Granada (*Cante Jondo* Contest of Granada) in 1922 we have no references of *martinetes* or *deblas*, for example. Antonio Chacón and the coetaneous *cantaors* were the ones that put on its feet a semi-forgotten repertoire. Later, Antonio Mairena contributed a lot in the creation of new *tonás* inspired in those unaccompanied melodies. Today you can listen *cantes de trilla*, *martinetes*, the Tomás Pavón's *debla*, the *tonás* of Chacón, or the *romances*, because after the inquiries of Suárez Dávila in Puerto de Santa María we know around sixty different *romances*... The *toná* is reserved for the beginning of the recitals and after the Antonio Ruiz's *martinete* choreography, it was included also in *baile*. I think *toná* is so alive! But as I said to you in the beginning, a huge part of *tonás* were dissolved in *tercios* or melodic motives that were incorporated into other *cantes*, and that's why they're not *tonás* anymore. It's very difficult to try to recover them because we don't have recordings. Since flamenco started to be recorded in the late nineteenth century, none *toná* was recorded until 1920 approximately. Later, Mairena impulsed them and nowadays they're listened in a lot of recitals where the *cantaor* open his show with a *toná*.

A.C: So, if we accept that *tonás* are still valid and other personalities such as Tomás Pavón or Antonio Mairena reinvented them, is possible to continue developing the *tonás* nowadays or create a new ones?

F.N: As I said to you flamenco is a classical music, and because of that to create new styles is anachronistic. I can compose in the style of Schumann but it'll never be Schumann, because he lived in a different period with a determined social circumstances. If I wanted create the same music I could only imitate it. The same occurs with flamenco, If we want, we can compose improvising an unaccompanied melody and give it to a *cantaor*, and then call it *toná*. This is what Antonio Mairena did, who invented two or three new *tonás* even though he tried to justify its precedence. He said «I pulled a thread and I obtained a cloth». He developed some melodies in order to put new lyrics on them, and thanks to that nowadays we have that wonders. It's true that have been attempts of creating new *palos* such as Paco de Lucia and Camaron's *canastera*, or the last *toná* created which we have on record sung by El Lebrijano, which are the *galeras* of its album «*Persecución*». The new creation is always possible but taking into account the anachronistic of current flamenco creation. That doesn't occur with the *toque*. *Cante* is the cornerstone of the flamenco tradition and is hard to create new styles or forms with the exception of *fandango*, because the *cantaors* are still creating *fandangos personales*. The only way of creating new styles would be running away of flamenco aesthetic itself. The point is that in order to establish this new style as repertoire it needs to be sung by a lot of people until it could be a new style. If you are the only one that sings it, it would be forgotten (*risas*).

A.C: Does nowadays exist a place where an ethnographic study of *tonás* could be made? For example we have the *saetas primitivas* school of Marchena. Are *tonás* still being cultivated?

F.N: The *saetas* of Marchena are *cuarteleras* but no flamencas. The *saeta* that is still being cultivated in Puente Genil, in El Arahal or Marchena are the *saetas cuarteleras*, of the barracks, and no the flamenco ones. That is because the *saetas flamencas* are not a style. *Saeta flamenca* is sung in *martinetes*, *seguiriyas* or *carceleras*. You can sing *seguiriyas* with lyrics of The Passion, for example. What is true is that the *saeta* of Marchena is «*aflamencada*» because all the styles in Andalusia wants to be flamenco. Flamenco is the absolute winner of Andalusian music and it has been very bad for Andalusian folklore

because flamenco has done with it. Any folk expression, even the biggest ones, now are «*aflamencadas*». If you want to find a place nowadays where the *toná* is still existing, it will be complicated. Flamenco is a professional music performed by artists, and even if you see a man tilling a crop and singing a *trilla*, that would never be flamenco. Flamenco was for example when Juan Valderrama took those *cantes* and he sung it in an artistic way. The same would happen if you go to Puente de Santa María and you find some old gypsy man that knows how to perform an old *romance*: the most probably would be that he asks you for money (*laughs*). This is because flamenco has been commercialized and nowadays is reaching an enormous dimension. However, is easier to go to a small village in Guadalajara and to interview an old woman that can sing you some *canciones de cuna* (lullabies), because that is folklore and still exists. Flamenco has become professionalised since the last century and is so difficult to find a *preflamenca* or folkloric expression of that music.

A.C: I know you know Gerhard Steingress. Few days ago I spoke with him and when I asked him for the current flamencology, he said to me that flamencology had died, and that he was one of its gravediggers. Now I want to ask you: Does flamencology still exist or is it in an impasse?

F.N: (*Laughs*). Flamencology is an invent of the argentinian Anselmo González Climent, who wrote a book in 1956 or 1957 called *Flamencología*. If you take a look in my WhatsApp status you'll read «*You sure are the flamencologist*» (*laughs*). I'm musicologist, and flamencology is an invent. I haven't heard about *jazzology* for example, because the people that study jazz are musicologists. Do we want to call flamencology to the flamenco musicology? Well, *llámalo X* («you can call it as you want») as we say in Galicia. Is it dead? I'm not agree with my friend Gerhard because nowadays the flamenco history is still being rebuilt, and everyday we discover something new. I have no doubt that Mr. Steingress contributed a lot to clarify us a huge amount of aspects through sociology. As you know, comparative musicology doesn't understand music only through sociology, but also through anthropology, ethnology, economy...

A.C: I think that what Mr. Steingress wanted to refer is to the end of traditional flamencology as we know long time ago, with a romantic character, and now we are in a completely different status.

F.N: Oh, yes! Of course. Flamenco research until twenty or twenty-five years ago with the apparition of Blas Vega or Steingress was in hands of poets and well-intended people that didn't have a method nor historic nor comparative. Because of that, a lot of things have been said —that, from a scientific point of view, are nonsenses. Then, yes, flamencology is dead. But sure we have a new study discipline much more serious, which is alive and is increasing with each day. For example, I manage a flamenco master study in ESMUC (The Superior School of Music of Catalunya) and a new one is going to star in the University of Cadiz. Flamenco research is up and every year we have two or three new thesis about it, like the research of Guillermo Castro, for example. I'd say that we still have a long way to go through. Is that flamencology? Well, I prefer to call it musicology.

A.C: So, are we living the golden age of flamenco research?

F.N: Yes, over the last couple of decades. The works of Blas Vega, Ortiz Nuevo or Gerhard Steingress have contributed a lot in order to give a seriousness turn to flamenco research, because in the past flamenco research wasn't scientific or rigorous. Antonio Mairena was one of them. He wrote with Ricardo Molina «*Mundo y formas del cante flamenco*» («World and forms of *cante flamenco*»), a book that nowadays is still being a Bible for a lot of people. Well, today we've been overcome almost all of their thoughts but there are people that prefer that kind of flamenco novel story. For example, you can say to them that *peteneras* comes from Mexico instead from Jewish, but they prefer to say that *peteneras* comes



from Jewish because is what they always know, even if we have discovered that they come from Mexico few years ago. This occurs many times. The first *soleá* date from 1853, but people say that in the twelfth century *soleás* existed even if the guitar didn't exist (*laughs*). Flamenco is full of myths, like the one who says that the romans dancers on the roman forum danced flamenco, things completely impossibles.

A.C: Then, is the flamenco fusion or blending with other types of music (such as contemporary classical music) a concern for flamenco research?

F.N: Yes, there are few works about it. For example, Pedro G. Romero has investigated a lot about fusion with rock, pop, jazz, afro-cuban music, brazilian music, and also contemporary music. Fusion is a redundancy because music is fusion itself. Beethoven has never existed without Bach. Fusion is a registered trademark invented by Mario Pacheco with Nuevos Medios. The same happens with Celtic music, for example: Celtic music doesn't exist. Is Galician music, or Breton music or Irish music, but Celtic music exists as a registered trademark. To think that Celts made that music is a complete lunacy. What is never going to die is classical repertoire, like The Beatles, Puccini or Antonio Mairena. The contemporary flamenco repertoire can die someday, but is soon to know it. What we have to accept is its contribution to the flamenco expansion. A lot of people become to listen flamenco thanks to Camarón with his album «*La leyenda del tiempo*», in which he blends flamenco with rock and world music instruments. Imagine a person in Vienna that goes to the premiere of a Mauricio Sotelo's work. When he or she comes back to his home and put on YouTube a different video of the same *cantaor* of the piece of Mauricio, he would discover a completely different type of flamenco, and that is great.

*Interview with Arcángel (Rotterdam, March 2018)*

AC: Based on your experience working in contemporary music, would you say that both contemporary music and flamenco have points in common?

AR: I think they're different worlds, but they can live together. As a general principle, music genres are pretty different from each others, which doesn't mean that they can't converse, and I'm not only referring to the genres, but also to the musicians; the genres are born taking into account a community that accepts several values that confirm a concrete genre. That is to say, those who need to have enough talent to blend both worlds are the musicians themselves. In my opinion, contemporary music as we know it nowadays and the power of the *toná* are not the easiest things to blend at first sight, but I guess that the public must have thought that when the harmony of a guitar accompaniment was added to flamenco. What you will do with contemporary music is giving elements which are unrelated to *cante* in order to enrich it.

AC: Sotelo's *String Quartet Nº 2 «Audeéis»* is coming to my mind, where until the *cantaor* entrance the flamenco influence is hardly recognizable. Even so, when the voice of the *cantaor* is overlapped seems that all the previous things take sense.

AR: You know, with both contemporary and classical music exists the problem of the written language. More malleable types of music exist, where if you change one or two notes to the main melody, it doesn't suffer. Since all is written I have the feeling that it's impossible to ignore one single note.

AC: Are you trying to say that there's no space for improvisation?

AR: No, I don't give any value to the improvisation. It's because many times I've had the feeling that even when there are unnatural things written, you have to play them because is what is written on a piece of paper. If a B flat is written, even if it's unsightly and I can't sing it properly, it doesn't matter because it's on the score and you have to obey it. In this sense flamenco is totally in opposition with classical composition world. You already saw how I explained the *cantes* during the course: I can reduce a twenty-five notes *tiento* melody in fifteen notes in order to simplify and teach it, and the melody is still sounding like a *tiento*. In a written language type of music that it's difficult to extrapolate because it doesn't obey to memory.

AC: Then, how can you face a contemporary music composition? What is the working method?

AR: In general the composers always propose me a concrete *cante* for singing, but without a score because I can't read music. I always suggest changes in their propositions. I remember when I was working with Mauricio in the *toná* of *Audeéis* and, at some point, I had to suggest him certain changes. He based the *cante* in a slowdown, or better said, a deconstruction of the *cante* itself. What is happening is that at some point it wouldn't be *cante jondo* anymore, but just long notes. If you want *cante* to be understood you mustn't change the rhythm of the spoken word. That is essential to understand *cante*, it has to be natural and to be an extension of the spoken word.

AC: Certain aspects have to be always unchangeables in order to recognize the *cante*.

AR: Well, or not. But then it wouldn't be flamenco, it would be a different thing. I don't care about deconstruction of flamenco, but then you have to call it different.

AC: Do you think there's something in the rite of sorrow, in flamenco spiritual tradition that is essential to understand it? Although in the last 15 years we are thankfully moving beyond that general thought, that idea still remains in many circles. Maybe it's something that we can take advantage of.

AR: I think that is a cliché. I don't have any sorrows! I have the same pains that you or anyone else in the world can have. In flamenco *cantaors* talk about a physical sorrow, about famine, about real sadness. Some people say that because of it you can sing differently, but I don't know nothing about it because I've never felt it. What I try is to singing the best I can, even if it's more beautiful or not. To admit the foregoing would be to admit that the other musics haven't got soul, which I think is an aberration. Flamenco world is trapping itself into its transmission power many times, transmission that indeed it has, but in the same way that other types of music does. I'm not espiritual at all, I like the order and the rational, banality. Both spiritual and feelings can't be hide behind them. People do that many times because it's so easy to say «you have to play with soul, with *duende*». Yes, with *duende*, but play the correct notes! (*laughs*).

AC: Is *toná* forgotten? It is possible to rethink them or give them a turn of the screw?

AR: Be aware that they are very difficult *cantes*, heavy *cantes*, not commercials at all, and beyond some space in a concert, it's difficult to find them. You can take a *bulería*, a *fandango* and some *alegrías* and you already have three different concerts. *Tonás* are something very strong and they don't have accompaniment. I'm thinking that maybe the development of this *cantes* can come from giving them some kind of harmony that works as a background for it.

AC: But it wouldn't be a *cante a palo seco*.

AR: Obviously, its nature would change.

AC: Is it conserved nowadays the purity of old flamenco and its cult in some geographic point? It would be possible nowadays to make an ethnographic study of it?

AR: That is impossible and I'm glad that this is the case. Purity is something to conserve, but it wouldn't be an axe that you through to evolution. Essence is important in order to create the genres and music styles, but is also important for flamenco to follow the same path. Be aware that flamenco is composed of folk melodies that someone could listened in a village and then he couldn't listen to it again after five months because people was moving by walking or donkey. People had to sharpen memory and complete the missing information using the imagination. I believe that that's what keeps flamenco alive, and is important to keep it in that way. To maintain the purity of something is impossible and I'm happy for that. What is the purpose of singing the same that *cantaors* sung one hundred years ago?

AC: I just commented to you that because nowadays there are some places like Marchena where *saeta* is still being cultivated and taught.

AR: Well, *saeta* is not a *toná*, is a *cante*. The *tonás* are what was known as *cantes de fragua*, and they're the *toná* itself, the *martinete*, the *carcelera* and the *debla*. Before *tonás* were the *romances* and *corridos*. The *saeta* doesn't belong to *tonás*, they are a religious *cante* that represents a *cante* by itself. If you want to sing a *toná grande* what you're going to do is to sing a *debla* first and then a *martinete*. What *saeta* has are different styles: you can sing a *saeta por seguiriya*, or *saeta por martinete*... but that is different, because is related with the way to finish or *rematar* the *saeta*.

AC: So, even though it's a *cante a palo seco*, it's not a *toná*.

AR: Any *cante* can be sung *a palo seco*: a *fandango*, a *malagueña*, a *bulería*... whatever you want.

AC: But in those *cantes* you have to maintain the rhythm.

AR: Of course, the rhythm is something that has to be invariable.

AC: I'm saying this because if you listen the same *toná* performed by Tomás Pavón, or Rafael Romero or Fosforito, they all take advantage of its condition of *cante libre* in order to shaping the *cante* rhythm as they wish, don't you think so?

AR: Look, if you listen to all of those *cantaors* that you've mentioned, you'll notice that they all have a common denominator: to respect the rhythm of the spoken word. Tomás Pavón would never does (*The interviewee sings exaggeratedly slow*) «ay yo soy aquel que dormía». Never, neither Gallina, nor Mairena nor Morente... no one. They all tried to sing it as similar as possible as the natural way speaking. After that, in the next generation, *cantaors* have been slowing down the *cantes* but I'm not agree with that.

*Interview with Niño de Elche (Rotterdam, September 2018)*

A.C: I'm currently researching about the elements that can be gleaned from *flamenco* music in order to insert them into my own music. For instance, in my piece «*Cántico II*», the idea of using the trombones as a flamenco code was very tempting to me (not just for the microtonal content of flamenco melodies, which is very obvious). I sensed something primitive with this instrument and a certain decontrol of it, which I instantly associated with the *cantaor* figure because they are always touching their own limits.

N.E: The comparison that you are making between the trombones and the *cantaor* is completely subjective, which I respect. Naturally, flamenco singers never reach the vocal control of an opera singer, but unfortunately nowadays they are so close to get it. One of my main condemnns is that *cantaores* of my generation are coming back to the use of the technique (in a pejorative way) as the center of their action. They are not just perfectionists, but they are also academics. If you put them singing in the middle of Iraq, they will continue staying in tune. To me this is one of the main problems, because many *cantaores* of my generation have tried to take out all the flamenco impurities. Consequently, I would say that nowadays flamenco is closer to academicism than its own nature. It will be a different debate whether *cante* is marked by the spontaneity and decontrol, which I think isn't true. Just a few *cantaores* can be pointed as such, maybe Enrique Morente, Manuel Agujetas or Antonio Mairena. Having said that, I like a lot you're searching for *cantaor*'s decontrol. That is something that really interests me because I think it is one of the most important parameters to work with.

A.C: So, do you agree with my conception of viscosity or chaos as one of the main elements of flamenco music?

N.E: I agree with the chaos, but I wouldn't use the word 'viscerality'

A.C: Can you please exemplify your answer?

N.E: Viscerality involves a physical conscience. Chaos is an organizational matter; for example, in composition. Besides that, the word 'viscerality' is an abstraction, since we don't know how viscera work.

A.C: Then, going back to the chaotic topic, in what elements do you sense this chaos?

N.E: In organization, in the anarchic chaos of a collective. That's the reason why *flamenco* is so interesting, because it has never been that narrative or literal to communicate. It has had more experimental codes than it does nowadays, which are actually closer to the classic jazz ones. In the past, *flamenco* didn't work like that. One example of this is the concept of the accompanying guitar, which is a very modern idea of flamenco guitar. Back in the 30's, that was something chaotic because they couldn't match with the singers, who couldn't understand what was happening harmonically speaking. Because of that, everytime one of this type of guitar player accompanies me, people complain that the player doesn't know how to play or can't understand the rhythmic conception. All of them are very strict and conservative ideas, though. All that mess creates a more intuitive way to perform. Nowadays, flamenco voice is always governed by a very fixed *compás*, when in the past it wasn't. To me, the interesting thing is going there, within that chaos.

A.C: So in your case, we could say that this chaos takes part in your performance.

N.E: In my case it appears as a more successful communicative formula. It removes hierarchies and brings tensions that would never happen in any other way. In the very first *flamenco* recordings, the guitar player and the *cantaor* played completely different melodies! People think that this is a modernity of the avant-garde, but it was always there. In that period everything was uncoded and, therefore, it was richer –in a sense of friction and tension between elements.

A.C: Now speaking about theatrical elements, which ones do you think are the most important ones?

N.E: Well, I'm guided always by what I want to tell.

A.C: So it's not linked to *flamenco* theatricality, but it's the other way around: you first raise theatricality and then you work with it through *flamenco*.

N.E: What sometimes happens is that music has a very concrete codes by itself. If a flamenco guitar player starts to play a *false*, we already are in front of a theatrical element. The question, then, is building and working departing from that. The same occurs with a *cantaor*, because it has enough power by itself. You could take the voice out and it will continue being a *cantaor*. This corporal theatricality is great in order to generate different things. That is something that I love to work with, besides of theatricality understood as a staging, set of lights, layout of the space... But this is something that has always been linked to what I want to tell in every moment.

A.C: Throughout the creative process of the research, the issue of using the flamenco rhythmic patterns as a cohesive unit came to the fore . Are you agree with this?

N.E: I completely disagree. That is the biggest issue most of nowadays flamenco proposals, because they have been unable to understand where *flamenco* can reside from a radical point of view. People talk about rhythmic structures but these structures are very variable. A *caña* can be just its characteristic lament, it's not necessary to use its rhythmic pattern. That is something that we have to forget, because it makes us slaves of trying to justify our own proposals and art is something that doesn't need to be justified. If you say that something comes from a *caña*, then it comes from a *caña*. They need to understand that *flamenco* not only resides in music (as you already told me), but in many other things. The majority of them, only take the most romantic and *cliché* elements, which denotes that they haven't listened *flamenco* with enough attention. Placing a *cantaor* in a different context but singing exactly the same with the same rhythms is using flamenco as an excuse. To me, nowadays, that is not interesting at all. My advice to you is to take care with following the rules, because that is a very conservative position. This is an example of what social democracy is; music that looks modern but it's not. It seems progressive but it's conservative. This happens when people take the patterns of today not understanding that classic *flamenco* is the most experimental thing, because it hadn't been codified. That is one of the biggest paradoxes that they have not yet managed to understand, and it's something that I always condemned.

A.C: I would love to know your opinion on my piece «*Cántico II*»

N.E: I must say that, as you already know, contemporary music is almost unmanageable. I can say you something about the use of the voice. If your proposal was the use of the voice as another instrument, then I find it quite interesting, but depending on your use of the voice it might end up not being another instrument anymore. If you take 20 instruments and you play all of them together at the same time with the same volume, there's always some lines that are going to stand out from others. Then, you can't pretend to use the voice as another instrument if you put it in a prime level. It has to be treated in a different way. If the discourse of the piece is that the voice is being accompanied by the trombones, with all my respects, I find it a very classical way to look at it. With old recorded voices the only thing we can do is to treat them with the classic avant-garde processes of dadaism, futurism, phonetic poetry... To me, that is the only interesting approach to them in order to get a displacement of the action. Flamenco voice is not a structure; if you just take a microsecond of Antonio Mairena's voice, that is more than enough to feel the *flamenco* elements in there. Is not necessary to use a whole *cante*, or making use of its *narrative*... We need to find different hierarchies and to betray those formulas. Otherwise it will be just a contemporary artist arranging flamenco, which is nonsense. If you worked with live *cantaors*, I would suggest you to work with the body, with impurities of the voice, with its spectrum, its silence, its breath... All of them are concepts that *flamenco* has by itself. And afterwards, try to skip from the compositional logics that we have inherited from the twentieth century.

A.C: Can you put an example?

N.E: I've been working a lot with phonetic poetry, it has been a world that it served to me for building new discourses or for trying to see, in a microscopic way, which elements are happening in *flamenco* music, to take them and translate them into bigger forms. But to achieve that, it's necessary a very deep and microscopic listening of it and not listening to it in a wider way. Forget about it, that doesn't exist! The good thing about *flamenco* is that you can compose a cubist piece because that chaos works perfectly in this context. Classic *flamenco* has never worked as a whole piece, and if we can obviate what has been done in the last thirty years, we will find more freedom in order to create new things, because all those elements are disordered. We look at them as a set of things that we can use at our whim.

*Interview with Rocío Márquez (Rotterdam, February 2019)*

A.C: Thanks for your availability and for helping me with my project. I've been reading your thesis about the evolution of the flamenco vocal technique through the years and I was surprised of not reading anything related with the microtonal issue. As a *cantaora*, where do you stand on this?

R.M: I think that I, like the vast majority of *cantaors*, learn through imitation so that there's certain techniques that we have internalised in our way to sing. Yesterday I sang with an Indian singer and I realized the facility that she had for playing the microtones in a conscious way, which under my point of view, doesn't happen in flamenco.

A.C: Exactly. Through the transcriptions that I've done I have noticed the microtone evolution in flamenco singing. In the flamenco early recordings, that microtonality appeared clearly in the vibrato, while in contemporary *cantaors* case, the tuning is much more precise. Under my point of view, this implies that rather than being an exotic element, microtonalism appeared due to vocal inaccuracies.

R.M: I rather sympathise with your statement. I think that it also could be due to the genre professionalization, since on the very beginning there was much more freedom when singing. When people talk today about improvisation in *cante*, a more accurate definition of improvisation would be needed, because it's not improvised anymore. I remember when I was preparing myself for the La Unión contest in 2008, and I realized that there was no room for improvising in certain academic circles. That's why I think you're right when mentioning the fact that the way of singing has changed, not only for tuning inaccuracies, but because there was much more freedom. I'd say that it's a generational matter.

A.C: As I told you, I've tried to simplify the basic melodic structure of five different types of *fandango* in order to get conclusions when comparing to each other. I'd like to contrast my results with you.

*(The results are being contrasted with the interviewee, indicating the examples and debating about them)*

R.M: (...) Having said that, to try to get conclusions through just five *fandangos* is kind of pointless... There's a couple of studies that you might be interested in: the group COFLA (Computational Analysis of Flamenco Music) is a team led by José Miguel Díaz Báñez. They have created a software that generates a computational picture of the melodic line and that regroups the *cantes* automatically. Allow me to play the role of devil's advocate (*laughs*). I'm not saying that what you're doing is valueless, but there's people that already go far in the field of computational processes. For example, I'd find really nice if you share your musical transcriptions results with them in order to get stronger results and opening a new collaboration.

A.C: I understand what you're saying and I'm completely agree with you. But, the purpose of this study is not to get musicological conclusions about the *cantes*, but get information that could be relevant to me for creating new compositions.

R.M: Then, my advice to you would be to go deeper in one single *fandango* style instead of making the comparative work. In that way, you would be able to get more solid conclusions about that particular style of *fandango*, since if you want to obtain results through comparing different *fandangos* you would have to compare all of them, and they're more than forty!

A.C: Changing the subject, how many different kinds of *caña* would you say that exist?

R.M: One. There's only one *caña* musically speaking. Then you have all the modifications that have been done from it, like Enrique Morente's *policaña*, which is a mix between *caña* and *polo*; or finishing the *caña* with a *soleá*, etc. But *caña* as a *cante*, is the one with its six *ayeos*... and that's all.

A.C: Through the research process, the inclusion of the flamenco rhythm pattern issue has come to light. In the case of *caña*, if the use of the *ayeos* has been already made, would you say that is necessary to make also use of the rhythmic patterns in order to understand the *cante*? Wouldn't it be redundant?



R.M: Well, that already happens in flamenco. Sometimes the rhythm of the *cantes* are changed, but they're still recognizable due to other factors, like the melody.

A.C: I was referring when taking it out of its context. For example, in one of my pieces the *caña's ayeo* appears decontextualized, without its harmony or its rhythm. Is in that moment when the matter of the rhythm comes to light.

R.M: That depends on how particular is that melody. If it's really characteristic you don't need to add anything else. But, as I said, that also occurs in flamenco. For instance, Arcángel and Juan Carlos Romero recorded a *serrana* with *tangos* rhythm! So, in 4/4. But still you quickly recognize the *serrana* because of the melody (*the interviewee starts to sing*). Even so, this is a personal perception about the topic, and every single *cantaor* would tell you a different thing.

A.C: Even yourself, in one of your *caña* recordings, make a modification of the *ayeos*, singing the third intervals instead of the melody itself.

R.M: Yes, sometimes I like to change roles with the guitar, making the thirds myself while the guitar plays the roots. What happens with *caña* is that due to its repetitive character, sometimes it's a bit heavy to listen to it. For that reason I like to make variations around it, the same as with *serrana* or *macho de Molina*. Otherwise I get bored.

A.C: It's funny, because *caña* fascinates me so much, but *cantaores* usually find it tedious. There's a Pepe Marchena's quote that says: '*caña* is unbearable'. (*Laughs*)

R.M: The thing is that I'm really *marchenera* (*laughs*). I mean, I love *cañas*, and *serranas*... the problems is that they're quite repetitive and I like to try to find a way to make them more interesting.

A.C: I'd like to talk now about the possible flamenco theatricality, and more specifically in the case of *cantaores*. Under your point of view, would it be possible to codify *cantaor's* figure or conceptualize him through another elements apart from the pure musical ones?

R.M: That is a tricky topic, since one single aesthetic doesn't exist. For instance, when Niño de Elche pull down his pants in Israel Galvan's show, would you say that is a *cantaor* flamenco?

A.C: Well, I'd say that they're playing with a series of topics because, if you put attention, he's not only with his pants down but also sitting on an *enea's* chair.

R.M: Hmm... I don't know... because for example there was a time in where *cantaores* sung standing up, like Marchena, Farina, Valderrama, La Paquera, Bernarda... They are aesthetic trends that nowadays have been fixed and become into symbols, but that doesn't mean that flamenco resides on that. Since



they're not exclusive but changeables, I don't think they can be taken as identity elements. I think that would be a *kitsch* vision of flamenco. It occurred to me Rosalía's case, who she gets into the stage wearing tracksuits and false nails.

A.C: I perfectly understand you, but I'm referring to a more conceptual point of view. Taking Rosalía's example. In her first album she's accompanied on the guitar by Raúl Refree, who would never win a flamenco guitar contest. However, they succeed in creating a quite punk attitude, which I think perfectly relates with *cantaor* identity. The quest for freedom and chaos. To me that, as a creator, give me clues about the possible conceptual relation with flamenco.

R.M: Yes, totally... I totally agree with you. Having said that, if you try to convince of that to flamenco world, they are not going to accept it. That makes me think that finding a common denominator is really hard. In one hand you have the conceptual point of view about flamenco (which I completely support), and in the other one you have the world of flamenco *peñas*, where they look at it as a drama and where their interpretative level is way better than the other. In the end, everyone defends his position.

## Appendix 5: Glossary of flamenco terms and musicians<sup>61</sup>

### **Alegrías:**

*Palo flamenco* that belongs to *cantiñas* genre, which comes from the coastal region of Cadiz. The *alegrías* as we know them today is due to the *cantaors* Enrique el Mellizo and Ignacio Ezpeleta. They emerged as a *cante* to dance and celebrate. The *alegrías* from Cadiz are sung in major tonalities, which is common in all *cantiñas*.

Example: [https://www.youtube.com/watch?v=TzImR4e\\_XHo](https://www.youtube.com/watch?v=TzImR4e_XHo) (*Alegrías* performed by Camarón de la Isla and Paco Cepero)

### **Antonio Mairena (1909 - 1983)**

Antonio Mairena was one of the most outstanding figures of flamenco history. Apart from being *cantaor*, his work as a researcher was incredibly important in order to rescue a lot of forgotten *cantes* during the 50's such as the *tonás*, for example. His way of singing established a school called *mairenismo* and lot of people consider it the purest way to perform flamenco.

Example: <https://www.youtube.com/watch?v=reKYUMC4rMg> (*Soleá* performed by Antonio Mairena)

### **Ayes:**

The *ayes* or *ayeos* constitute the most common lament interjection in *cante flamenco*, which is constructed through melodies based on that. It's present in all *cantes*, both tragic or joyful.

### **Bulería:**

*Palo flamenco* with an accelerated nature predominant during the last twentieth-century third thanks to the efforts of leading personalities such as Camarón de la Isla, Enrique Morente or Paco de Lucía. It started in Jerez (Cádiz) as a rushed ending of the *soleá*, and nowadays is established as an independent *palo*. The *bulerías* from Jerez are in phrygian mode while the *bulerías* from Cadiz usually are in major tonality. There are some of them in minor tonality known as *cuplés por bulerías*.

Examples: <https://www.youtube.com/watch?v=TPt-nRG74Hw> (*Bulería* from Jerez performed by Camarón de la Isla and Paco de Lucía); <https://www.youtube.com/watch?v=2Am8sdiUoYg> (*Cuplé por bulería* performed by Alicia Gil); <https://www.youtube.com/watch?v=wE1U2YhyTc> (*Bulería* from Cádiz performed by Miguel Poveda)

### **Bulería al golpe:**

The *bulerías al golpe* or *bulerías por soleá*, are *bulerías* played in a slower tempo than the common ones with a *soleá* pattern. Tonally speaking, are based on andalusian mode or major phrygian.

Example: <https://www.youtube.com/watch?v=jWXrbhInUGQ> (*Bulería al golpe* performed by Arcángel)

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<sup>61</sup> This glossary was created based on the information collected from the website [www.flamencopolis.com](http://www.flamencopolis.com), the book «Diccionario enciclopédico ilustrado del flamenco», and by my own research experience.

### **Cadencia andaluza (Andalusian *cadenza*):**

Peculiar chord progression of flamenco that defines it harmonically speaking. It's a descending progression in phrygian mode, where the progression of the grades IV-III-II and I take place. In flamenco music is common to put the major third in the last chord instead of the minor one.

### **Camarón de la Isla (1950 - 1992):**

Camarón was probably the most famous *cantaor* ever and with Paco de Lucía and Enrique Morente the cornerstone of the flamenco revival during the 70's. Its figure as a «God of the gypsies» and his premature death, turned him into a flamenco legend. His albums «*La leyenda del tiempo*» (1979) or «*Soy gitano*» (1989) are very important to understand the flamenco fusion of that period.

Example: <https://www.youtube.com/watch?v=MrUWtOtfwDw> (*Bamberas* performed by Camarón de la Isla)

### **Cantaor:**

It's the way to call the flamenco singers.

### **Cante:**

One of the three flamenco modalities with *toque* and *baile*. It's the most important element of flamenco and it's based on the act of sing. The word *cante* can also refer to the different types of *palos*.

### **Caña:**

The *caña* is –with *polos*— one of the first flamenco manifestations with guitar accompaniment. It was a very popular genre in Andalusia during the beginning of the XIX century, and its melody became the prototype of andalusian chant. All the *soleás* derive from *cañas*, and they have in common the melancholic and liturgic character of that kind of *cante*. Nowadays it's almost a forgotten *palo* for its slowness and complexity.

Example: <https://www.youtube.com/watch?v=lgRj98vVWUM> (*Caña* performed by Rafael Romero)

### **Carcelera:**

*Cante* that belongs to *tonás* or *cantes a palo seco*. Its origin is old and they emerged probably in Puerto de Santa María (Cádiz). They are *tonás* with a prison ambience in which the sorrow and the suffer of being in prison is transmitted.

### **Debla:**

It's a *cante a palo seco*. The word *debla* comes from *caló* language (spanish gypsy language) and means Goddess. According with José Blas Vega, its name is thanks to Blas Barea, one of the most ancient *cantaors* that we have on record with El Fillo and El Planeta. Its character is deeply tragic and it always has the same melodic construction: first around the minor mode and finally moving to phrygian in its typical phrase «...y *deblica barea*».

Example: <https://www.youtube.com/watch?v=ShKVokXpJ78> (*Debla* performed by Rafael Romero)

### **Enrique Morente (1942 - 2010)**

Enrique Morente was one of the main figures of flamenco revival during the 70's and probably the most controversial *cantaor* ever for his particular vision of flamenco. He experimented with different sonorities such as heavy metal, latin music or classical music. His album «*Omega*» (1996) with the rock band *Lagartija Nick* is considered a breaking point in flamenco history.

Example: <https://www.youtube.com/watch?v=l-rWCgj5BZg> (First track of *Omega* performed by Enrique Morente)

### **Falseta:**

The term *falseta* refers to the guitar melodic phrases between sung verses or *tercios*.

### **Fandango:**

It's one of the essentials *palos flamencos*. Although there are some variants, the most important one is the *fandango* from Huelva. This *cante* was cultivated in small towns such as Alosno or Valverde del Camino (both in Huelva). It is performed in ¾ and comes from the eighteenth-century folkloric dance with the same name. Within the *fandangos* from Huelva there are two different types: the *fandango valiente* from Alosno (which is sung by one single *cantaor*), and the *fandango cané* (which is usually sung by a group of people).

Examples: <https://www.youtube.com/watch?v=qY4TTvG9LRQ> (*Fandango valiente* performed by Paco Toronjo); <https://www.youtube.com/watch?v=Ntzi83pKQ9M&t=550s> min 7:40 (*Fandango cané* performed in Alosno).

### **Glosolalias:**

Vocal plays realized on different syllables with a concrete meaning or not. An example of them are the «*tirititrán trán trán*» of the *alegrías* or the «*leren lereres*» of the *soleás*.

### **Jondo:**

Although its meaning is still confusing, *jondo* or *cante jondo* refers to the deepest and the most painful way of flamenco. It is usually associated to the oldest *cantes* such as *martinetes*, *deblas*, *seguiriyas* or *soleás*. The word comes from *hondo* («deep», in spanish).

### **Malagueñas:**

*Palo flamenco* coming from Malaga borned as a derivation of *fandangos malagueños* (from Malaga). Even it is a guitar accompanied *cante* its rhythm is completely *ad libitum*, thus facilitating the recreation of the *cantaor*.

Example: <https://www.youtube.com/watch?v=N25uKf-cCDA> (*Malagueñas* performed by Antonio Mairena)

### **Martinete:**

One of the oldest *cantes a palo seco* originated in Jerez (Cádiz) and Triana (Seville). Some people say that they emerged on the mines, where the workers sung with the percussive accompaniment of the anvil,

but this is only an conjecture. They are in mayor tonality and it's a challenge for *cantaores* because of its great vocal projection demand.

Example: [https://www.youtube.com/watch?v=YO79ln6MC\\_4](https://www.youtube.com/watch?v=YO79ln6MC_4) (*Martinete* performed by José Mercé)

### **Polo:**

With *cañas*, they are the first manifestation of accompanied *cante jondo*. Musically speaking they're exactly the same *cante* as the *cañas*: they have and identical harmonic progression, melodic line and rhythmic pattern. The only difference between *polos* and *cañas* is that in *polos* the characteristic initial *ayeos* of the *caña* are not sung, and that they have different lyrics.

Example: <https://www.youtube.com/watch?v=8Nw0m7Uqhik> (*Polo* performed by Jacinto Almadén)

### **Quejío:**

It's the set of *ayes* that appear for example at the beginning of a *cante* or at the end of the phrases, intended to express the complaint or sorrow that they suffer. The word comes from *quejido* («groan», in spanish).

### **Quiebro:**

Melodic ornament that takes place on one single note. The *quiebro* can cover a huge interval range between one note and another.

### **Romances:**

The *romances* are probably one of the most important influences for the early flamenco (the *tonás* for example) and a huge source of inspiration for flamenco lyrics. They're a kind of musical poems with recited and sung parts. The history of the *romances* date back to the fifteenth century. Some prominent people like El Negro del Puerto or Alonso del Cepillo learned first-hand the *romances* of the late nineteenth century and they influence the flamenco of that period.

Example: [https://www.youtube.com/watch?v=LVt\\_-XntIIQ&t=225s](https://www.youtube.com/watch?v=LVt_-XntIIQ&t=225s) min 7:35 (*Romance* performed by Ramón Medrano)

### **Saeta:**

It's a *cante a palo seco* traditionally sung in easter church services where the Jesus Christ's or the Virgin's figure are honored. Its recognition as a *toná* it's a discussion topic because there are different opinions about that. Some flamencologists opine that its unaccompanied character is not enough for its inclusion.

Example: [https://www.youtube.com/watch?v=3\\_X6Gm2dgus](https://www.youtube.com/watch?v=3_X6Gm2dgus) (*Saeta* performed by Arcángel)

### **Seguiriya:**

It is a *palo flamenco* that conforms the basis of *cante jondo*. It's a slow and tragic *cante* created between Jerez (Cádiz) and Triana (Seville). Harmonically speaking, it's based almost exclusively in andalusian *cadenza*, even though there are some *seguiriyas* in major tonality called *cabales*.

Examples: <https://www.youtube.com/watch?v=-v4lp7UGjPo> (*Seguiriya* performed by Camarón de la Isla); <https://www.youtube.com/watch?v=WHJ7Dk5Ronc> min 2:50 (*Cabales* performed by El Lebrijano).

### **Soleá:**

It's a *palo flamenco* that (with the *seguiriya*) conforms the *cante jondo* basis. As same as the *seguiriya*, its harmonic content is based on andalusian *cadenza* and also has a heavy tragic character, but in a less deep way than the *seguiriya*. Furthermore, its rhythmic pattern is a little bit faster.

Example: [https://www.youtube.com/watch?v=tGXL\\_FLA-Uk](https://www.youtube.com/watch?v=tGXL_FLA-Uk) (*Soleá* performed by Enrique Morente)

### **Tomás Pavón (1893-1952):**

He's one of the greatest *cantaors* of the 40's and some flamenco experts consider him one of the best of all times. His success is due in part for his reinterpretation of the *debla*, and nowadays all the *deblas* are performed in the way that Tomás Pavón did.

Example: [https://www.youtube.com/watch?v=R5oli5\\_Fgjc](https://www.youtube.com/watch?v=R5oli5_Fgjc) (*Debla* performed by Tomás Pavón)

### **Tonás:**

Group of *cantes a palo seco* originated after the *romances gitanos* of the nineteenth century. The *tonás* contains the *tonás (palo)*, *carceleras*, *martinetes*, *deblas*, the very first *seguiriyas* and for some flamencologists the primitive *saetas*.

### **Tonás (Palo):**

When we talk about *tonás*, we can refer to both *tonás* as a group of unaccompanied *cantes* or as a *palo*. The *palo* is a *cante libre* (free chant) also without accompaniment and usually works as a prelude to the *martinete*. In contrast to *martinetes* and *deblas* which have a defined melodic line, *tonás* doesn't have it. For that reason is complex to know when we are listening a *toná*, so for some researchers *tonás* as a *palo* refers to all that unaccompanied *cantes* that are not *martinetes*, *deblas*, *saetas* or *carceleras*.

Example: <https://www.youtube.com/watch?v=4DnC2EzxtQs&t=112s> (*Toná grande* performed by Antonio Mairena)

### **Tangos:**

*Palo flamenco* developed during the late nineteenth century in Cádiz with latino american roots. In the past the *tangos* were used as a lively and festive *cante*. There are both in major and minor tonalities. The *tientos* are another *cante* that belongs to *tangos* for its structure, but they have a more tragic character.

Examples: <https://www.youtube.com/watch?v=2g2ui1E8dhU> (*Tientos* performed by Antonio Mairena); <https://www.youtube.com/watch?v=M7WFwh2FPT8> (*Tangos* performed by Miguel Poveda).

### **Toque:**

One of the three flamenco modalities with *cante* and *baile*. It's usually use almost exclusively to refer to the act of flamenco guitar playing, but it can be apply to the use of other instruments such as the *cajón*.

Example: <https://www.youtube.com/watch?v=5Lxe7ZJKiJQ> (*Soleá* performed by Vicente Amigo)

**Trilla:**

Chant of popular tradition associated with rural working. Is a very old chant and its origin is from Castilla. Its flamenco form was probably given during the twentieth century, but in many circles this chant is not consider as a *palo flamenco*.

Example: <https://www.youtube.com/watch?v=dTAAhxyY-k> (*Trilla* performed by Bernardo el de los Lobitos)

**Villancico:**

*Villancicos* is the spanish translation of Christmas carols, and although it is not strictly a *palo flamenco*, the flamenco version of them has a great rooting in Andalusia in places like Arcos de la Frontera or Sacromonte. The most important and ceremonial *villancico* is the one called «*Los campanilleros*», which has been performed by *cantaors* like Manuel Torre, La Niña de la Puebla, El Cabero, José Mercé or Arcángel.

Example: <https://www.youtube.com/watch?v=SjbkJFpiayM> (*Villancico* performed by José Mercé)