

FLAMENCO MUSIC, MY PASSION, MY ROOTS AND MY ARTISTIC PASSPORT.

CULMINATING EXPERIENCE PROJECT



Sergio Martínez, Madrid, Spain.
Candidate to Masters degree in Contemporary Performance.
Class of 2014
Berklee College of Music

CONTENTS

1. INTRODUCTION, Description of the project.

2. THE QUESTIONS, searching for targets

3. THE ANSWERS, solutions and conclusions

4. THE PROCESS,

4.1 The book and it's process. Actual Status.

4.2 Creative exploration: The compositions, arrangements, exploration in improvisation and recording sessions.

*Rhythmic concepts for arranging, composition, improvisation and performing.

5. REFERENCES.

6. APPENDIXES.

1. DESCRIPTION OF THE PROJECT

This project is a unified work in which I have combined different approaches in the search of answers and conclusions.

Research and investigation, documentation, edition, publication and a musical creative exploration process.

It has been completed between September 2013 and July 2014.

The title is "*Flamenco Music, my passion, my roots and my artistic passport*" and the common denominator in it is Flamenco Music and especially it's Rhythms.

The main areas of the work are a large "*Research Process*" combining looking for publications about Flamenco Music and an analytic reading of them.

"*Creative exploration*" that includes composition, arrangement and recording of music pieces that have Flamenco Rhythms as an essential element.

Starting a long term project that consists in creating a *learning source* in the form of three books, with the title "Fundamentals of Flamenco Rhythms and Flamenco Percussion"

The compilation presented in this project includes a revised draft of Book I.
By the time of the graduation the work hasn't found a via of publication yet.

The writing of the book, has been the more extended part of the project as it involved additional research about social and historical aspects that influenced the origins and nature of the Flamenco forms presented in the compilation.

This book and eventually ebook, attempts to facilitate the reader a simplified version of the Rhythms in Flamenco, considering having done a wide research of other Flamenco Rhythms transcriptions publications available to the reader until 2014.

The collaboration and supervision of Professor Enric Alberich has been crucial for the achievement of the goals and organization of schedules and tasks to accomplish for the writing of the book so far.

2. THE QUESTIONS

This is the starting point for this learning journey through researching, exploring creatively and compiling materials to publish. The reasons why the decision of developing a work into Flamenco Rhythm was the one that stayed firm beyond other projects ideas for this year are multiple and will be presented later in this essay.

To develop this part of the work, I see necessary to present Sergio and where he comes from, so that the reader can have the necessary information about the writer of this work and what his perspective is like, from where this project has had place.

Sergio Martínez, Madrid, 1977.

Percussionist, Composer and Arranger.

Roots based in Flamenco Music developed his career accompanying some of the most relevant Flamenco artists in the international scene, touring all the continents, performing in some of the most important theatres and Festivals for more than 15 years before enrolling at Berklee College of music, where he studied undergraduate part of the Berklee Global Jazz Institute starting in 2010, Graduating in 2013. Sergio attends Berklee College in Valencia part of the class of 2014 as a candidate to Master in Music in Contemporary Performance.

Coming from Flamenco music, Sergio always found interest for other traditional types of music such as Jazz, Afrocuban, Brazilian, African and Indian to name a few. With Flamenco as the music who brought him all around the world, finding interest about this Music in musicians and artists from other cultures was always present, and it was also very common to offer clinics and master classes organized as part of some of these tours Sergio was part of. Here started an introspective search, constantly looking for tools as an educator trying to make the lectures and lessons as simple and exciting as possible. The challenge of teaching complex information about the Rhythms in Flamenco plants in Sergio the seed of the constant research and the auto questioning process in order to improve the ability of sharing his knowledge in an exciting and useful manner.

He was involved into numerous musical productions that had some sort of interaction between Flamenco and other styles of traditional music. Sergio finds himself in the middle of two different ambiances and languages, Flamenco and the rest of the existing music. Unifying information has been a crucial part of his development as a musician and this work is no other thing than an extended effort in that direction. In this unifying process, one of the main conclusions has been MUSIC IS ONE, and there is no need to feel in between two different worlds, but there is the need to make our musical language as international and global as possible, to understand others and be understood as much as possible as well.

*. *Artistic and teaching biography attached in appendix*

Some of the extended list of questions that gave shape to this project are:

What is Sergio's artistic identity?

Why Flamenco Music?

Why Jazz?

Why is Flamenco interesting to other musicians and people from different cultures and backgrounds?

Why is it that complex for most of the people to get an easy understanding of Flamenco Music?

How can this be addressed in a positive way?

Why is it important to bring Flamenco into the music schools? Is this risky at all for the preservation of this art?

How can Flamenco and its Rhythms be used as an instructional tool?

What is the creative process like? Recordings, compositions and arrangements part of the exploration “ Flamenco and other music styles interaction possibilities”.

What are the ways that this research and compilation can be divulgated?

3. THE ANSWERS

Flamenco because it is pure rhythm.

Everything in Flamenco, including the forms with no tempo or rhythm accompaniment, is immersed in Rhythm. The melodies and the accompaniment from the voice and the guitar really captured Sergio's attention defining his musical identity because of growing up in this music and developing the majority of his career into this style.

The lyric material and the popular and folkloric character of this music, definitely caught all the interest in his musical initial research at the beginning of his exploration as an amateur musician around 17 years ago. Since then, the Flamenco rhythms and the Cajón as the instrument, have accompanied Sergio's accomplishments as a performer, composer and arranger. These elements are some of the roots of Sergio's identity.

Jazz is the other main field Sergio feels like belonging to. Due to the power of improvisation, the spirit of Jazz as a traditional music, like Flamenco, the connections with Africa and the History of Slavery and the Afro-American culture, plus the openness and wide spectrum of other musical styles that Jazz embraces, make this music the main parallel focus of interest in Sergio's artistry.

Among his career he has found an endless interest for Flamenco music and rhythms from musicians in other musical traditions. Jazz is one of the fields, where the seed of Flamenco music finds a more fertile soil. The need of knowledge to increase Jazz musicians vocabulary, plus the expressivity and richness of Flamenco music, made Flamenco a target point in the learning process of many Jazz musicians. Probably a new window to explore composition and arrangement possibilities like it could have been Afro-Cuban Music in the New York of the 50's and 60's. New solid and rich music material to be absorbed by jazz musicians and musicians from all kind of styles all over the world.

However, Flamenco is a music and culture of a minority. The Gipsy community in Spain and the Flamenco artists and followers community in Spain and recently expanded to numerous countries all over the world.

This makes it a very unique and particular form of art with tons of peculiarities, really hard to appreciate without living the whole experience of visiting the places and meeting the people where Flamenco comes from.

The challenges to the new interested musicians in Flamenco music are many, and not easy to solve. Definitely, having an understanding of this music in its context is one of the hardest accomplishments to get by those who get into the path of learning Flamenco music without the experience of visiting Spain, Andalucía, and live and experience Flamenco in first person.

Other very relevant aspect of the cognitive process is the understanding of the aesthetics and particularities of Flamenco melodic and harmonic aspects. But

what embraces all, melody, harmonic rhythm and instrumental textures is the RHYTHM. It is not possible to have a complete understanding of this music without understanding clearly its rhythms and claves.

In regards to this, many publications about Flamenco Music are presented in my opinion, in a very complex way, making the first step of understanding the rhythms in Flamenco a challenge hardly overcome in many occasions.

Generating confusion in the reader and probably in many cases for the student to give up trying to understand, waiting for the chance of having some personal instruction over this topic to catch up while checking out other stuff. This is in fact very usual.

The analysis of Sergio's previous experience, the recent research into previous publications and the writing of "Fundamentals of Flamenco Rhythms" are different ways to approach the same question and problem: How to share this information about Flamenco Rhythms and percussion in a simplified, interesting and creative way.

This project has the finality to serve as help for anyone, particularly musicians, who want to take the challenge of understanding and learning Flamenco Rhythms.

As a creative tool, the information in the book tried to always be presented from an arranger and composer point of view as well as from a performer and

percussionist one. The goal is to reach a targeted audience as wide in precedence and musical background as possible. Trying to help and contribute positively in this way with all the potential readers and followers and their creative processes.

Flamenco is hardly present in international music schools, and its learning is limited nowadays to those who visit Spain and take lessons and experience the culture here for a while. This project also wants to collaborate to expand this art and make it available for as much people as possible. Acknowledging the fact that it is better to know essential aspects of Flamenco, like the rhythms and it's claves, than considering this music an impossible challenge to overcome without visiting Spain.

This project tries to help those who want to start by the fundamentals and who already have a minimum of musical education, able to read music, but not for this reason, it is presented in a complex way, since it is the goal of the project to reach beginners, medium level and high professional musicians with the same success.

Also The material compiled has the potential of serving for other instructional purposes like teaching "rhythm", arranging and composition tools for arrangers, composers, song writers and film scorers. Attempting to be material used in a creative way.

<http://www.sergiomartinez.pro/>

4 THE PROCESS.

4.1 THE BOOK “ Fundamentals of Flamenco rhythms and Percussion, Book 1”

Choosing a project

**Attaching Culminating experience project first proposal and revised proposal in Appendix*

“An event that changed the direction and form of the project “

Although the main topic of the project was clear from the beginning of the brainstorming, the form of the project changed due to different production and logistic events that determined the final nature of the work.

Initially, these Rhythms were going to be compiled and presented in a web site where subscribers would have had access to the information in the shape of learning pills or video lessons online, organized and offered among within a period of time. This was the idea for the two first semesters of the year and the

material was being thought and organized to be video filmed and stored and offered through this website with the collaboration of the Mediterranean Music Institute providing the video production logistics. The PDF parts would be a supporting material to the video, but the idea was to share the information in a very graphical way, targeted for those students who were looking for a face to face kind of learning method, with or without the need of music transcriptions.

Eventually the support from IMM happened to be cancelled during the end of the second semester. This was a crucial part of the development of the project as no funds for video filming and editing were available anymore, or any signal of support for the creation of a website for which development a domain had already been purchased. www.cajonflamencoschool.com.

This event changed the form and direction of the project, being the main focus the PDF publication of the materials, trying to get as much of this information video filmed and edited with the help of volunteer collaborators students at the school.

The video would be then additional support information to complement the transcriptions for those who wanted to have a more complete access to the rhythms. Therefore, the book would be the main focus since that moment and counting with no more support from Histeria®, that had been designed previously as the video filming company to provide 15 h of video capturing with their equipment and team.

After an extended research looking for as much publications about Flamenco music as possible and large amounts of reading during the first semester and the beginning of the second one, it started the time for transcribing and creating the material that this learning source would be consisting of. Shaping the book responding to some of the questions previously presented and others like “who is the book directed to”; “what are the goals of writing it” What topics would it cover mainly and what amount of historical and social information should it include complementing the musical information.

**Attaching tasks schedule in the writing of the book and Journal of the project.in the appendix*

“Fundamentals of Flamenco Rhythms and Flamenco Percussion” is a long term project that consists of three books.

The first one presented in this essay is a draft, under the tittle of “Book I”, still open to corrections and additions and modifications and attempts to teach and the rhythms of Flamenco music based on a clave and the development of a full rhythm section consisting of three claps and Cajón, presented as polyrhythmic counterpointed voices that work as the actual rhythm section in Flamenco Music currently.

The first section of the book presents the rhythms, while the second focus its attention in introducing the cajón as the main percussion instrument other than the clapping. Some cajón patterns for the rhythms previously presented are introduced and some additional percussion also is offered in this section of the book.

The last section is an example of what book II and III will start developing eventually: examples for combined percussion set and examples for contemporary rhythm section arrangement based on Flamenco Rhythms and examples of some musical arrangements and compositions using these Rhythms.

FUNDAMENTALS OF FLAMENCO RHYTHMS

Book I

By Sergio Martínez

PREFACE

The information in this book is shared with the reader with the intention of facilitating some guides to the new Flamenco music listener for a better understanding of this particular art.

The purpose of this compilation is to help those who are interested in discovering Flamenco, through the analysis and practice of the rhythmic patterns and claves presented in this book. However, as in any other music style with a very specific language, a big part of the success in the learning process will depend on the effort, time and attention that the student puts into it.

The examples intend to provide the student control of these materials based in a creative process divided into three steps; imitation, assimilation and innovation. The last one, suggests the reader to use this content within a creative process whether it is through composition, arranging, improvising or performing.

The book has also the intention to strengthen the sense of rhythm of the student by practicing and listening the exercises while enjoying this fascinating music and form of art.

The materials shared in this work are a personal transcription and interpretation of what I have considered to be the most common expressions of these rhythms. I personally have found them to be the essence and fundamentals of contemporary Flamenco Rhythm.

I have learned all of the examples presented here through imitation, assimilation and innovation, throughout the development of my career as a flamenco percussionist.

INTRODUCTION

The origins of Flamenco music are complex, there are many social, geographical, historical and cultural aspects and events that took part in the equation that has as its result a wonderful form of art, so rich in originality expressivity, extension and variety.

With at least two centuries of documented written proofs of existence, this folkloric expression has previous elements that are essential in the development of its identity and its existence itself.

In Andalucía, southern region of Spain, Flamenco is born from different roots. The convergence of all of them throughout the pass of the centuries makes possible for Flamenco to be what it is nowadays.

The arrival to Spain of the Gypsy population in the XV century, after a long nomad journey coming from India, incorporating folkloric and artistic elements found at the countries where they would be settled down temporarily during this journey.

The Arab musical heritage after eight centuries of living in Spain, the Jewish Sephardic traditions also present in the country and the incorporation of the Byzantine chants by the Catholic church are vital historical events and essential ingredients in the creation and evolution of what is called Flamenco.

As a matter of fact, many are the theories that have tried to justify the name that its been given. Because of a lack of historical documentation previous to when Flamenco was already an obvious evidence, the XXVIII century, there is not an agreement in many aspects related to the origins of the name or the art itself, which makes it even more mysterious and attractive.

A popular and folkloric expression, very closely related to the gypsy people in Spain finds Andalucía the place where this melting pot finds its origins, and it is also where Flamenco is more popular in the present as well.

One of the most accepted theories defends “El Cante”, the voice, to be the first discipline appeared in Triana Jerez and Cádiz, (Andalucía), being the Tonás and Arboreás the most popular forms. However, there are some literary references that describe the existence of dancers that would dance music played by voice, guitar and percussions in the XVII century. (Miguel de Cervantes in “La Gitanilla” and Bachiller Revoltoso in 1740.

The lack of written studies in historical documentation about the origins and development of this art previous to the XVIII century, make impossible to find information not exempt of doubt and criticism and keep the mystery that surrounds this wonderful art that is even recognized by Unesco with the entitlement of Heritage of the Humanity.

Flamenco music is admired worldly and serves of inspiration to many other musical styles.

The voice, the guitar and the dance are the main disciplines and they all have the rhythm as the common denominator that gives Flamenco its peculiar identity.

Flamenco has attracted composers and performers from all over the world and because of its melodic and rhythmic singularities it is often difficult to comprehend. The lack of extended work of documentation about the aesthetical aspects of this music makes it hard for the new Flamenco student and listener to find the clues that reveal the mystery of its nature and sometimes too hard to understand following some methods whose analysis are extremely complex, almost with a scientific character, getting the reader a little bit overwhelmed. I am trying to preserve the excitement and curiosity by presenting it as easy as possible, giving some short notes about the origins of the forms presented and trying to give an approach to the more complex rhythms that doesn't interfere between the cognitive process of learning and the natural joy from listening and appreciating music.

The Rhythms are an essential part of Flamenco's richness and without a clear comprehension and control over them, it would be very hard, even impossible, to appreciate this Art. This compilation of rhythms intent to contribute to the materials available for a better

understanding and appreciation of Flamenco, a wonderful music, a way of living and a true popular expression that finds itself adapting to the new times these days in a delicate process of adaptation from the oral transmission to new expansion ways through its inclusion in music schools.



El Jaleo by John Singer Sargent, 1882.

ABOUT THE BOOK

This book is part of a series of publications that has Flamenco as the main topic, in which different aspects of this form of art will be developed. This edition is focused in the rhythm and percussions in the style, and how these tools can be used for other purposes, such as a didactic methodology to teach and improve rhythm, arrangement concepts and composition. Extending into a second

section in the publication where the Cajón and other percussion instruments and patterns are the main focus.

The rhythms presented are classified by time signature and there is not a reason behind the order they are exposed. For every rhythm there is a main clave that is also valid for other forms. The forms chosen as the main representation for each clave are, in my opinion, the most used in contemporary Flamenco. They are not more important, but just more used in some cases. The examples presented as “Full Rhythm section” are polyphonic, conceived as a contemporary common rhythm section consisting of three claps and one Cajón. These examples are transcriptions that I have made extracted from contemporary Flamenco performing situations in my experience as a Flamenco percussionist among the years.

INDEX

SECTION I: FLAMENCO CLAVES AND RHYTHMS

INTRODUCTION

The notation of the rhythms; “Simplifying”.

I Forms in 3/4; Fandangos de Huelva and Sevillanas.

II Forms in 4/4; Tientos and Tangos and Rumbas.

III Forms in 6/8; Tanguillos de Cádiz

IV Forms in 6/4; Seguiriyas, Soleá, Bulerías y Abandolaos

SECTION II FLAMENCO CAJON AND PERCUSSION

I INTRODUCTION Flamenco Cajón, a short history.

II Complementary patterns to the rhythms in Section I for Cajón, Djembe, Frame drums and Udu drums.

SECTION III

Ideas for arranging and composition based in the Flamenco Rhythms; Introducing Book II.

I Examples for Contemporary western rhythm section based in Flamenco polyrhythms.

Examples for combined percussion set; Introducing book III

SECTION IV

I References

II About the author.

CHAPTER I

Notation for Flamenco Cajón

Bass Sound

Slap Sound

Ghost notes (finger movements)

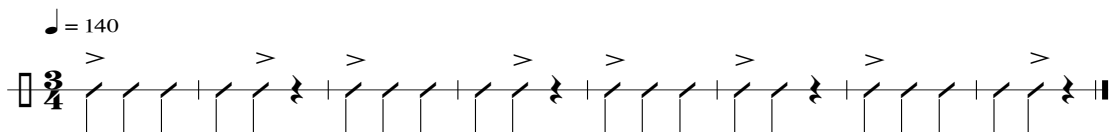
3/4

With the intention of contributing to the published written materials available to the reader, I have tried to simplify as much as possible the notation of the rhythms presented. I have found lots of confusion from beginners, amateur musicians and top professionals that felt at some point that there is a mystery surrounding the learning of Flamenco music, from finding the beginning of a cycle or to understanding the placement of harmonic rhythm in this particular music style. Other publications might have considered different ways to analyze and present the same rhythms in a different time signature and notation. I would like to clarify that this transcription work is the result of my personal conclusions so far about how western music students would be more capable to find these rhythms accessible and easy for their own benefit.

I FANDANGOS DE HUELVA

Fandango is a traditional form of Spanish Folklore, in Andalusia, a southern region of Spain this particular expression became strongly influenced by the flamenco aesthetics. In Huelva, particularly, this form was developed up to thirty two specific variations considered styles of Fandangos de Huelva. The development of these variations depends on geographical and different personal interpretations. The themes presented are diverse, going from love, life in the countryside, religion and the specific Saint related to the place where the style was created and celebrations around it, the geographical surrounding and local references to important singers in the style in Huelva.

FANDANGOS DE HUELVA BASIC CLAVE



*A cycle of Fandangos de Huelva has an inner structure of 4 measures in 3/4.

The full Flamenco percussion rhythm section:

A rhythm section in a standard contemporary Flamenco band is usually consist of at least two clappers. Most of the times the singers are also doing the function of clappers while singing. However, there are other elements that provide rhythmic counterpoint and support the rhythm section like the guitar, the footwork and other complements for the dance like castanets or crotals and/or other possible instruments like the bass or the piano when mixing Flamenco with other music styles, exploring off the boundaries of traditional Flamenco. The cajón, and other possible percussion instruments are an esencial part of the rhythmic section. The examples presented in this book are based in contemporary Flamenco common situations intending to show how the rhythm is performed and divided whitin the different voices. The rhythm section is developed in this work for three claps and one cajón, potentially complemented with other voices played by other percussion instruments in a rhythmic counterpoint presented in chapter two. The next example shows how in the style of Fandangos de Huelva the three claps and the cajón provide a rich rhythm which unity of measure is a cycle of four measures in three four time signature.

The image shows a musical score for a Flamenco percussion ensemble in 3/4 time. The tempo is marked as ♩ = 140. The score is divided into five staves: Clap 1, Clap 2, Clap 3, and two Cajón staves. The first three claps are represented by rhythmic notation with stems and flags, while the two Cajón staves use a combination of rhythmic notation and letters (R, L) to indicate specific playing techniques. The score is enclosed in a large bracket on the right side. Below the score, there is a caption and a Spotify link.

Example of contemporary Fandangos de Huelva (Percussion: Sergio Martínez)
<https://play.spotify.com/track/6S8MCXqidPaACUbKDICgdd>

Documentary about Fandangos de Huelva:
<https://www.youtube.com/watch?v=JzRNSe7vJKM>

Fandango is a huge genre itself, it became popular during the XVIII century in Andalucía, as a singed dance probably brought from those who traveled back from the Americas and probably in Cádiz, also known in those times as the “gate of the Americas”. This style was probably included in a theatrical and lyric context in those years. However, there are different types, other fandangos than the ones from Huelva have a slightly different rhythm like the Malagueña, which rhythm is called “abandolao”, presented later on in this section. Malagueña as well as other “Cantes de Levante”, a family of forms provinient from the southeast of Spain in the Mediterranean area, are considered as well as a type of Fandango, being under the harmonic spectrum of this family of forms or “Palos” Fandango Andaluz is therefore a root from where other variations grew, regional Fandangos, directly related to specific towns, creating variations with the name of the place they come from. Personal variations, born from the personal aesthetical contributions that different singers made based on other already made and established as a new variation repeated by other singers as an important reference. The fandango natural, has an inner rubatto rhythm, being very rich in lyrics and an important expression of the popular voice in Andalucía.

We focused our attention into the Fandango de Huelva because because of its rhythmic attractive and for its popularity in the contemporary Flamenco scene nowadays.

♩ = 140

Knuckles on table
One hand

5



Paco Toronjo, one of the most influential Fandango singer from Huelva.

<https://play.spotify.com/track/1nSC7CUSgtSDYqjpmXuhto>

*Palo: name given in Flamenco music to each musical form that the style consists of. The classification of this forms is very complex due to the huge extension of the main forms, families and variations that the palos are grouped in.

4/4

I Tangos

Tangos are an original palo from Andalucía, Spain. However, different theories defend different procedences. The latest ones reveal that Tangos have strong Afrocuban origins and that Cádiz was be the place where Tangos were originally from. Cádiz was a very important port at the end of the XIX century and many people traveled between the Americas and Spain, the flow of cultural identities and artistic manifestations was very intense and the influences are clearly appreciable between some cuban rhythms and tangos flamenco, being this last one less complex in its polyrhythmic aspect. There are also different oppinions wether if they have or not any relation with the Argentinian tango. From this perspective the only relation that I observe is that they both are in the same time signature, other than that, in my opinion they are two totally different types of art form.



***Juerga Flamenca:** Is a reunion of flamenco performers and listeners which main goals are social, creative and art appreciation of this Art. It is common the use of alcohol and other substances to enhance the perception and bravery of the performers. Singers, guitar players, clappers and dancers.

Example of traditional tangos de Cádiz (Pericón de Cádiz).

<http://open.spotify.com/track/2VsoxC6FWOU30Fx8Nt9c67>

Example of contemporary Tangos by Ezequiel Benitez, (Percussion Sergio Martínez).

<http://open.spotify.com/track/3CdHi3Lc6AXhinEVxLPLSI>



Tangos have a festive character and its social function is celebration.

Very commonly played in what is called in the Flamenco language *Juergas, or reunions.

Tangos are associated from its origins to a type of dance, sensual and with oriental and arab influences too.

It is very interesting to appreciate the in small amounts of geographical margins the

forms in Flamenco keep very strong stylistic differences.

There are some variations of tangos, based on geographical reasons that gave every manifestation a singular style. These are basically Tangos from Cádiz, Tangos from Triana, Tangos from Extremadura, Tangos from Granada and

Tangos from Málaga as a variation of the ones from Granada. The differences are melodic and harmonic but they all share the same rhythm exposed previously with subtle variations in the feel of the eight notes.

The next examples are representative of each mentioned variation.
Tangos de Triana by Miguel Poveda and Tangos from Granada by Marina Heredia

<https://www.youtube.com/watch?v=gjAiETDonz4>

Tangos de Cádiz by La Perla de Cádiz

<https://www.youtube.com/watch?v=itpL7iSPMHI>

Tangos de Malaga, (Tangos del Piyayo) by Camarón de la Isla

https://www.youtube.com/watch?v=bBNQ_1XVp7w

Tangos Extremeños, by Camarón de la Isla

<https://www.youtube.com/watch?v=H335n8IT4ZU>

Other forms are derived from the Tangos and Tientos, and share the same type of rhythm. The Mariana, this form is not that popular now a days but it was during the beginning of the XX century, enough to inspire very relevant classical composers like the Spanish Joaquín Turina who used part of the traditional melody of the “Mariana” in his piece Jueves Santo a Media Noche” The Mariana keeps the same rhythm and feel than the Tangos but it has an influence from the Hungarian Gypsies that lived nomad along the geography of Andalucía.

Mariana interpreted by Pastora Galván,

<https://www.youtube.com/watch?v=k2SBUcrJgeQ>



Hungarian Gypsies in Spain, beginning of the XX century.

With a very festive character, the Rumba Flamenca, with strong latin american influences, works rhytmically under the same parameters than the Tangos but with a faster tempo. Because of its origins, other percussion instruments are commonly played like bongos, congas or other afro-latin percussion instruments. Now a days, often the flamenco rumba finds her cuban twin sister in the other side of the Atlantic Ocean , the Cuban Rumba, and it is very common in contemporary Flamenco to find arrangements that consist of a whole afrocuban rhythm section with clave, cascara, tumbadora, conga and quinto, plus the spanish elements like palmas and cajón, guitar and Flamenco Voice. This aspects of the development of the Flamenco Rumba will be covered more extensively in the section II of the book.

Colombianas is another palo or form that share same rthmic patterns and has also strong latin-american influences including some more percussion instruments. It is faster than Tangos, and slightly slower than the Rumba, colombianas became very popular from the 30's till our days and find influences from other “Ida y vuelta”, “round trip” forms that traveled to the America's and came back modified like Milongas and Guajiras.



character as the Tangos Flamencos and it is probably more oriented to the dance than to the voice as it's main interpretative source. That is also the case of the Farrucas, another form with northern origins, concretely Galicia. The Farruca keeps the same clave although it's feel is a little less flexible and more stacatto in terms of articulation. Faico also was a pioneer in the interpretation of this palo and made it popular through his choreographies.

Another form that belongs to the family of the tangos is the Zambra, oiriginal from Granada and performed in the caves with important success , typically danced by a mixed couple and have some percussion instruments or complements for the dance like crotals or "chin-chines".

Form different procedence the Tarantos, being slower, also belong to this group of forms that has this rhythm in 4/4 in common.

Some examples of the forms presented in this section

Tientos by Enrique Morente

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

Tientos by José Anillo (percussions by Sergio Martínez)

<https://play.spotify.com/track/3ryQzjbICBabsJNvMFGdhd>

Garrotín by Mayte Martín

<https://www.youtube.com/watch?v=LknLr885MJc>

Dance Garrotin by Rocio Molina

<https://www.youtube.com/watch?v=DZ9HpvUf108>

Farrucas by Manolete

<https://www.youtube.com/watch?v=hAWz5H6E5x8>

Zambra by Carmen Amaya

<https://www.youtube.com/watch?v=Zn4Abfwfyps>

Tanrantos by Camarón de la Isla and Tomatito

https://www.youtube.com/watch?v=4E_k4x34cOg



Granada in the 50's

6/8

Tanguillos de Cádiz

The character of this form is originally festive. It is very used at the Carnivals in Cádiz, by the “Chirigotas”, vocal groups that every year, during Carnival use tanguillos and other forms to present their social critics in form of songs.

It is also used as another style for composition in contemporary Flamenco. In this case, very often the feel has suffered a sutil adaptation from the original one, becoming more ternary and tripletized, being very common the use of rhythms and percussions from other traditions like african or cuban. Again, the geographical and historical aspects are essential, and the mix of cultures, gets a clear representation in contemporary Tanguillos compositions.

Two of the more representative singers in this style were Pericón de Cádiz and Chano Lobato. Since the guitar became more important as a solist instrument the use of the Tanguillos has also changed, becoming popular as a part of the repertoire of the solo guitar compositions. That is the case of Tanguillos, that because of it's particular energetic rhythm offers to the writer a very useful and open compositional tool.

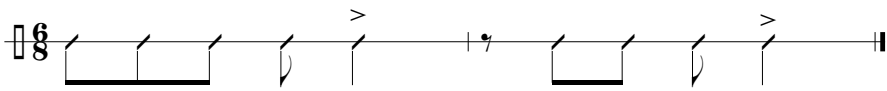
Musical Examples:

Chano Lobato Tanguillos de Cádiz

Paco de Lucía Sextet. "Peroche", Tanguillos



TANGUILLOS DE CADIZ BASIC CLAVE



The feel of this rhythm was originally derivated from the Tangos, with a very strong binary feel. The influences from the North African rhythms, due to the nearness to Cádiz, and also the influences from the afrocuban folkloric procedence made, naturally this process of adaptation in the feel. Interpreted more ternary in contemporary Flamenco and with a binary feel, almost identical to the Tangos rhythm one in the past or more traditional performed Flamenco currently interpreted.

TANGUILLOS FULL RHYTHM SECTION

Clap 1

Clap 2

Clap 3

Cajón

Hands : R L R L R L R L R L R L R L R L R L R L R L



6/4

Seguiriya

This form is definitely one of the oldest known in Flamenco music, there is documentation about its existence from the XVIII century, although these primitive Seguiriyas were different to the ones we can find today. In fact Seguiriyas, are a derivation of an ancient Flamenco vocal expression , interpreted without guitar by the Andalucian Gypsies in the XVIII century.

It is hard thought to provide specific documentation regarding the exact details of this adaptation or musical transformation. The guitar was added to the voice in this process of adaptation from the primitive Tonás to the Seguiriyas.

The region of origin is Cádiz and Sevilla and it is very related to the Gipsy population. Jérez de la Frontera, and the Triana neighbourhood in Sevilla were a key scenario for the development of these styles

The character of this palo is sad and dramatic and it is essentially a musical lament.

The rhythmic clave for the seguiriya is also shared with other variations of this form like the Serranas, Livianas and Cabales. Also some other ones are nowadays using this clave like Martinetes, that were originally used in gipsy reunions after a day of work at the blacksmith workshop, interpreted without rhythm accompaniment in the past.



Some representative names for seguiriya style are singers like Paco la Luz, Manuel Molina, Joaquin la Cherna, Manuel Torres, Juanichi el Manijero, el Tati, Tio José de Paula during the IX century, his disciple Tia Anica la Piriñaca, El Agujetas or Terremoto de Jerez in the second half of the XX century

Seguiriyas is one of the deepest forms in Flamenco, also one of the more complex in regards to the nature of the melodies and its embellesments. The relatively recent incorporation of these forms into the Flamenco dance common repertoire, made that some of the forms that were derivated from this family which didn't use a metric system, but that were interpreted as rubatto melodies with or without guitar, are now part of this family and represented and choreographed into the same rhythmic clave presented as follows.



Manuel Torre and his son Tomás Torre

Some examples of Seguiriya style and other forms derivated from this style are presented here:

https://www.youtube.com/watch?v=870qmeQ_BLQ
Rito y Geografía del Cante, documentary about Tonás

<https://www.youtube.com/watch?v=1yB1dTr3uA0>
(Rito y Geografía del Cante, documentary about Seguiriya)

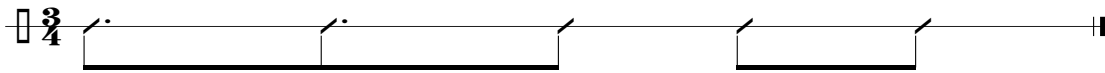
<https://www.youtube.com/watch?v=j2rJuMG3AWg>
(Manuel Torre Seguiriya)

<https://www.youtube.com/watch?v=9sqe99IvREg>
Serranas, el Chocolate

https://www.youtube.com/watch?v=LVI_-XntIIQ

Documentary about the first Flamenco manifestations, Tonas included, style from where seguiriyas comes from. Relevant information to understand the nature and precedence of this form of art and popular expression.

OLD SEGUIRIYA CLAVE
(Beginning of XX Century)



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

(Old Clave clip example and modern guitar composition in this clave by Diego del Morao and Jos Mercé)

This was the rhythm used to interpret Seguiriyas among the XIX century and at least half of the XX. The inclusion of the guitar and the development of the style slowed down the tempo and muted into the next clave presented, also commonly transcribed as a mix of different time signatures cycle with the following aspect : two bars of 2/8 or 2/4, 2 bars in 3/8 or 3/4 and a last one in 2/8 or 2/4. The most general transcription is 12 beats , represented by either eight or quartet notes grouped as follows : 2-2-3-3-2

With the intention of simplifying the learning process and in an attempt of persuading a more smooth and continuous feel in the performance of this rhythm, I preferred to stay in one only time signature, 6/4, trying to create a bigger cycle to keep openness for the expression in a total of twelve beats divided in two measures.



Juan Fernández Vargas.

the process of listening and learning about Flamenco and its rhythms the concepts of “*elastic tempo*” and/or “*rubatto-in clave*”.

When listening to Flamenco pieces, while trying to identify the type of palo form and its rhythms, the listener might struggle even trying to identify the tempo of the piece itself, and therefore, having a hard time following or trying to accompany it. It is very important to notice that, even when a Flamenco piece is on time, and corresponding to any of its claves. It is very common to notice tempo variations that might make the process of listening, identifying and following/accompanying harder.

Traditional Flamenco has its most important element in the melodies performed by the voice. It is a very characteristic element the elasticity in the tempo of the melodies and therefore, in the accompaniment to them. This establishes a very interesting expressive element that makes even richer the listening experience. The singers might make long or short a phrase within a piece, and break somehow the tempo that he/she had been using before the change.

The guitar player will follow this variations in tempo and will accommodate his playing to the necessities of the singer. It is very usual to listen to pieces that are in rhythm but that incorporate this concepts of *rubatto-in time* or *elastic-tempo*. The great thing about this is that it will be somehow in the parameters of whatever clave its being played. The clave itself becomes elastic and it will be totally dependent on the creativity and inspiration of the musicians.

When incorporating the claps and other percussions, the interaction and this effect is normally harder to make successful, since there must be some sort of consense between the clappers and the guitar player and/or the singer. However it is possible that a whole band breathes together following the melody and creating different senses of melodic and rhythmic motion.

It is very important to be aware of this phenomenon before getting frustrated trying to identify the Flamenco Claves in recordings, especially in old recordings.

The technological advances of the musical production world industry has influenced Flamenco recordings incorporating the use of “clicks” or metronomes to establish a fix tempo for the musical productions recorded now a days. This has made a change in the use of tempo, limiting the motion to a previously agreed tempo. Still in this circumstances Flamenco sometimes keeps some flexibility and the piece might keep adjusting the tempo by being played with a forward intention or a more layed back one in different moments of it.

In Flamenco when it is currently performed with an orthodox approach, the elastic tempo or rubatto in time concept is always present, especially in medium

and slow tempo pieces. This is in my opinion a very interesting particularity that can be also appreciated in other music styles like classical, but that can also be adopted by other styles like Jazz for example in a very constructive and creative manner.

The fact that most of the current Flamenco recordings use metronomes or clicks to stablish a fixed tempo is also influencing the way the new Flamenco musicians understand Flamenco tempo elasticity and flexibility concepts, as many musicians of the younger generations already have grown up listening to a Flamenco more rigid in tempo concepts. A good consequence of this is the fact that more sophisticated musical arrangements and orchestrations can be done thanks to improving the accuracy in the use of tempo.

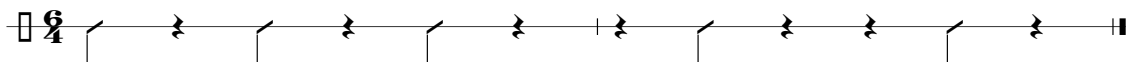
Personally I think it is important to be aware of this and to choose when playing and recording wether to use a steady tempo approach or a flexible tempo one.

Example of flexible tempo singing and guitar accompaniment in clave

Seguiriyas by Camarón de la Isla and PAco de Lucía
<https://www.youtube.com/watch?v=Br0BzpxRhks>



CONTEMPORARY SEGUIRIYA CLAVE

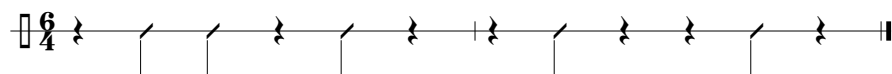


Example of Seguiriya with a steady tempo :

https://www.youtube.com/watch?v=Ls0ykeS_OA4
Paco de Lucía “Luzia”, Percussion Tino di Geraldo



RHYTHM VARIATION OF THE CLAVE COMMONLY PLAYED BY GUITAR



Flamenco standard count 1 2 3 4 5

SEGUIRIYA FULL SECTION

♩ = 110

Clap 1

Clap 2

43

The image shows musical notation for a Seguiriya full section. It features two staves, Clap 1 and Clap 2, in 6/4 time. The tempo is marked as ♩ = 110. Clap 1 has a steady eighth-note pattern with accents. Clap 2 has a more complex pattern with eighth and sixteenth notes, also with accents. A double bar line is present after the 4th measure. The page number 43 is at the bottom right.



The tempo indicated in this example is medium, but actually the performance of vocal seguiriya might be slower while in a choreography the tempo could go from very slow to very fast (40-250bpm)

<https://www.youtube.com/watch?v=IXgdnU43NZQ>
Seguiriya choreography by Eva la Yerbabuena



Eva la Yerbabuena

SOLEA

Under the rhythmic clave of this style, numerous forms are derived from a same matrix.

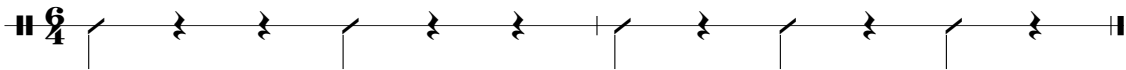
These forms are : Soleá, Caña, Polo, Bamberas, Giliana, Romances, Solea por Bulerías, Bulerías por Soleá, Arboreá, Peteneras, Guajiras.

*Guajiras is considered part of the group of “Palos de Ida y vuelta “, styles that experienced the influences of South American Folklores due to the flow of

spanish emigration to the Americas. Still shares the clave with the rest of the styles quoted previously.

All these palos share the same basic clave with different tempos and time feel.

BASIC CLAVE



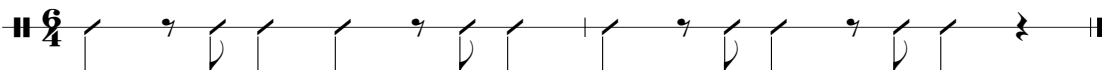
The next Clave is a variation of the previous one and it is the most commonly used for all the palos. However the more basic rhythmic cell is the one presented previously.



As previously indicated, the different palos that share the same clave have different interpretation in terms of tempos, rhythm feel and character or intention.

The next rhythm represents the basic pattern for Solea. Solea is the one of these forms that is performed in a slower tempo.

SOLEA PATTERN



Quarter Note = 50-60 bpm

A solea performed by voice and guitar, including or not claps, will use mainly this pattern, and it could also be subject to variations in the expressivity of the tempo according to the flexibility and the elastic time in clave or rubatto in clave concepts explained in the previous section.

<https://www.youtube.com/watch?v=UsuL6mNrRmc>

Camarón de la Isla and Tomatito

There are different types of soleares depending on the procedence of origin and stylistic personal development. The examples below are in “Soleá clave” belonging to different subcathegories of Soleá.

Soleá finds its origins in Cádiz and some other geographical points like Ronda, Málaga or Triana in Sevilla are key for its development. The richness of its lyrics and poetry makes also this style one of the deepest in Flamenco. With a very drammatic character its melodies and their rhythmic placement make this style and all its variations one of the most interesting to explore and to listen to. Some of its variations or palos that are into the solea group are

Polo, Caña, Soleá por Bulerías and Bulería por Soleá, Bambera, Romances, Giliana, Petenera, Jaleos, Arborea or Bulerías.

More audio examples about Solea variations:

Documentary about la Soleá (Spanish)

<https://www.youtube.com/watch?v=yAA47QPYPzM>

Bulería por Soleá, Tio Borrigo

<https://www.youtube.com/watch?v=7G0pZUe4gqI>

Bamberas, Camarón de la Isla y Paco de Lucía.

<https://www.youtube.com/watch?v=T-kp0Q7U6KE>

Peteneras, Camarón de la Isla

<https://www.youtube.com/watch?v=9t7Ca5qeHh0>

Solea Por Bulerías, Luis el Zambo y Moraito
<https://www.youtube.com/watch?v=-IDZy50ce-c>

Giliana, Familia Mairena
<https://www.youtube.com/watch?v=-IDZy50ce-c>

Polo and Caña , Pepe de la Matrona
<https://www.youtube.com/watch?v=5x0SHTK5SeU>



Tomás Pavón



Tío Gregorio el Borríco

SOLEA GROUP OF STYLES FULL SECTION

♩ = 60

Clap 1

Clap 2

Clap 3

Cajón

Hands: R L R R R L R R LRL R LRL R LPL R

In the next example the rhythm is in 12/8 trying to show an example of a different type of transcription to the previously presented in this book, considering the 8th note as the main unity of measure instead of the quarter note



Pepe Pinto y La Nina de los Reñes

Soleá is actually presented under 12/8 time signature in most of the cases, however the claves were presented here in 6/4 in a two measure cycle to have a more accurate sense of length of the notes and the tempo regularly used.

♩ = 60

Clap 1

Clap 2

Clap 3

Cajón

d i d i d i d i d i d i d i d i d i d i

Normally the Solea has voice, guitar and claps, however for the dance, extra percussion like cajón, frame drums, djembes, udu drums are also very commonly used.



Juana Amaya al Baile, Sergio Martínez cajón

It is probably the most popular form in Flamenco today. It became more and more present from the last third of the XXth Century thanks to artist like Camarón de la Isla and Pacon de Lucía. It was born apparently as a fast resolution form added to Solea.

With clear signs of origin in Jerez de la Frontera, Cádiz, it has been there where its development has been more preponderant. There are some other townns in Andalucía where Bulería finds different genuine ways to be interpreted. Lebrija, Utrera, Cádiz and Jerez are the main stylistic sources. Every region has its specific characteristics and particularities in regards of the time signature, feel and tempo they are represented.

In the past it was a style to accomany the dance. Definitely a form with a very festive character. It should be noted that Bulería is now a days probably the most popular style used in Flamenco reunions aswell as and in the social reunions or celebrations in the Gypsy community.

Bulerías de Jérez

<https://www.youtube.com/watch?v=wDPkkND9pPQ>

Bulerías de Cádiz

<https://www.youtube.com/watch?v=J2m6e-AqRBI>

Bulerías de Utrera

<https://www.youtube.com/watch?v=2R8OtaA2eqg>

Bulerías de Lebrija

https://www.youtube.com/watch?v=wMh_9Y0JdWo

Regarding the rhythmic aspects of this form, originally Bulería was played in $\frac{3}{4}$ or $\frac{3}{8}$ considering how at the beginning of the xxth century this style was played very fast.



After noticing a great confusion around the rhythmic nature of this palo for the novel international Flamenco students, and realizing that because of its popularity, it has transcended into other musical environments and many times its understanding results very difficult and limited. I have appreciated that a lot of methods present it as a mix of different types of time signatures. Most of the times associated to a popular account in the Flamenco world if the last three decades because of consense necessities in the dance arrangement of choreographies to music.

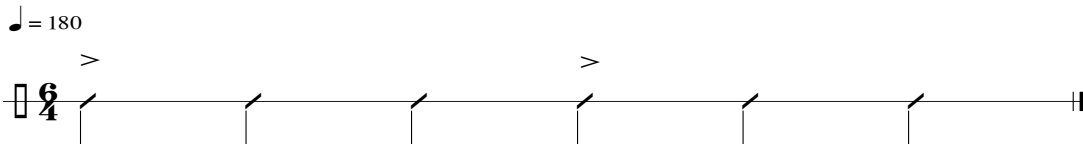
I am trying to present this style in the most wide perspective as I could get so far.

That is the reason why I want to introduce this rhythm as a rhythm in 6/4
Trying to preserve the importance of the flow and feel of its performance over the intellectual acknowledgement of it, trying to not limit the cycles into a 12/8 very specific pattern that became popular internationally and that is in my opinion just one pattern that is characteristic from Bulería , the clave of the Soleá group of styles.

It is important to know where this style is coming from, the solea, therefore, it shares its clave, but its development has gone beyond that clave and it became a wider rhythmic field.

I want to share this opinion about the topic, considering the basic unit of measure the 6/4. However we will consider different ways to group the notes: 12, 6, 3 and 2. Bulería is not only in 6/4 or 6/8, it is in 12/8, in 3/4, 3/8 and 2/4 or 2/8. The melody will determine what subdivision to use to accompany it. That is in my opinion why limiting the consideration of bulerías to only 12/8 wouldn't be very accurate when many times we accompany this style from the rhythm section perspective in 6/4, 3/4 and 2/4 regarding the grouping of the notes.

BULERIA BASIC CLAVE



This is the most basic way I found to present the clave for this rhythm.
Considering of course the harmonic rhythm and the melodic rhythms too.
When accompanying, trying to react to these elements with the suitable particular feel of this style and approaching it as any other music style. Melody leads the accompaniment.



Vicente amigo
BULERIA EXAMPLE 2 FULL SECTION

Clap 1

Clap 2

Clap 3

Cajón
Hands:

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

STANDARD 12 BEATS BULERIA CLAVE

♩ = 200

2 1 2 3 4 5 6 7 8 9 10 11

This is a very common way to found bulería presented in methods and learning resources all around. This is definitely one way to see it. Notice how the popular count names the actual one as “two”, and meaning actually beat 12 of that count. This is extremely confusing for most of the novel Flamenco students internationally.

I suggest the next options to count this rhythm, hoping that this approach can provide more freedom for the accompanist and composers too.

BULERIA NOTE GROUPING OPTIONS

♩ = 200

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

1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 1 2 3 1 2 3 1 2 3

1 2 1 2 1 2 1 2 1 2 1 2

These are, under my perspective, different ways that in actual musical situations the rhythm finds grouping of notes depending on the rhythmic development of the melodies. This might seem very obvious, but I want to really emphasize that the Bulería style is not only what is being known internationally like a pattern counted like “1 2 1 2 3 4 5 6 7 8 9 10 :]” This style is rhythmically so much open than just that. That is of course a very specific pattern for bulería and other styles, but depending on the style and procedence of the bulería, the time signature, the feel and the tempo will be totally different. Trying to understand Bulerías using just that pattern is going to make the comprehension of its rhythmic richness more difficult and limited.

Be open and be musica. Don't let the mistery around the things distract you from your own listening and musical and intelectual understanding. Just respect the tradition with humility and be open to be surprised always and to change your new intelectual conceptions.

BULERIA EXAMPLE 3 FULL SECTION

The musical score is written for four parts: Clap 1, Clap 2, Clap 3, and Cajón. The time signature is 6/4. The score is divided into two measures by a vertical bar line. Clap 1 consists of six quarter notes with accents. Clap 2 and Clap 3 consist of eighth notes with accents, some beamed together. The Cajón part is a rhythmic pattern of eighth notes with accents, alternating between right and left hands. The hands are labeled 'R' for right and 'L' for left, with 'x' marks indicating rests. The sequence of hands is: R L R L R L R L R L R L R L R L R L R L.

Examples of Bulería guitar solos

<https://www.youtube.com/watch?v=Wy3aACBMkIY>

Bulería guitar solo Paco de Lucia, percussion Rubem Dantas and Joaquin Grilo

Bulería guitar solo Diego del Morao

https://www.youtube.com/watch?v=tINl_kRRgr8

CHAPTER 2 (Introduction to Book 2)

IN PROGRESS

Additional percussion and patterns

2.1 FLAMENCO CAJON

THE CAJON, the most succesful percussion instrument adopted from other musical traditions

“A short story”

More percussion instruments other than claps and cajon are used in Flamenco music, incorporated originally from other musical traditions. The ones that come from folklores related to the specific origins of Flamenco, normally work very well in terms of timber, preserving the spirit of the aesthetics of the style adding textures and timbric color.

Different instruments will be presented in this work as complementary elements and rhythmic ideas for the Flamenco percussion section.

The next example is a patten that works as a complementary, adding a lower frequency under the cajon low sound, making a bass function.

Additional percussion fandango de Huelva

Djembe

♩ = 140

56

Other percussion instruments were also used traditionally in Fandangos de Huelva style in the past, like frame drums, some types of tambourines with jingles or even ceramic pots. In this days the use of instruments original from other cultures and folklores is very common in Flamenco, however, not all the instruments help contributing to keep an aesthetical function, and some of them really take it far from what the essences of the origin of Flamenco art are, sometimes positively, contributing to explore other musical possibilities, sometimes giving a less successful result, as the textural spectrum goes too far from colors that would be close, directly or indirectly from the essences of Flamenco. However, this topic will be addressed later on in this book.

The next pattern shows a very traditional way to accompany Fandango de Huelva singing in all type of contexts.

In Flamenco music, the voice is the main element and there are many representations of percussive elements being the only accompaniment to it. Many times using all types of things as musical instruments. A very common one is the use of the hands playing percussively on a table. This use developed a very particular technique in the use of the hands, providing the artists a great ability in the use of the knuckles.

♩ = 140

Knuckles on table
One hand

CHAPTER 3 (Introducing book 3) *IN PROGRESS*

3.1 FLAMENCO MULTI SET UP FOR DRUMMERS AND PERCUSSIONISTS

3.2 ARRANGING AND COMPOSING

ARRANGING AND COMPOSING IDEAS FOR CONTEMPORARY RHYTHM SECTION BASED IN FLAMENCO RHYTHMS

Percussion multi set up example :

♩ = 140

Hi-Hat Cymbal Hands

Snare Drum

Cajón

Bass Drum right foot

About the learning source

In this project is included a copy of the first draft of the book 1 of the series of books about Flamenco music and rhythms under the title

This series of 3 books is a long-term project of researching and developing and improving this didactic material under the title of ***Fundamentals of Flamenco***

Rhythms and percussion.

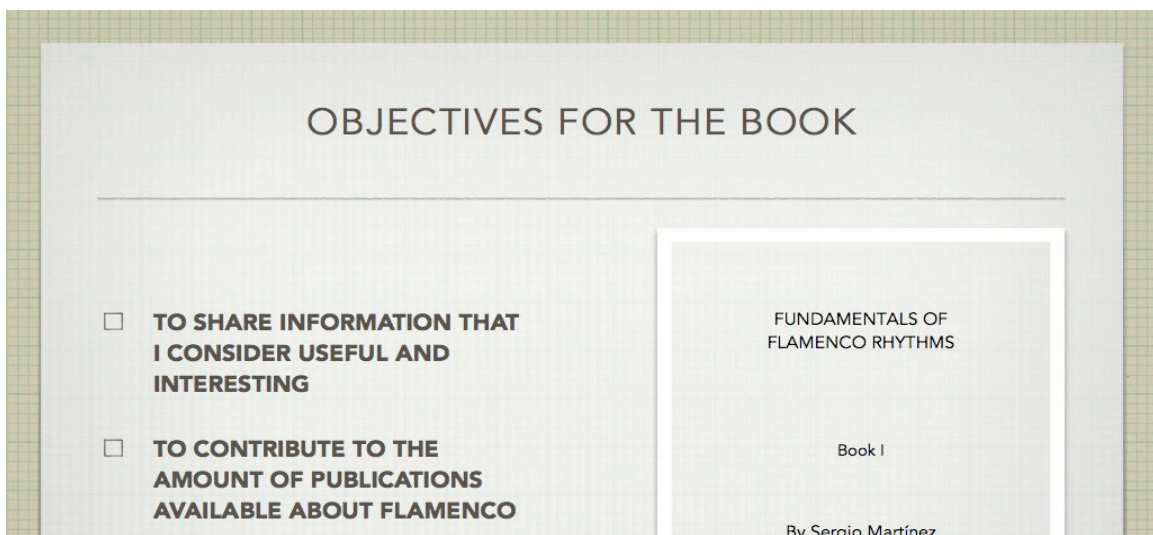
Presented in three books, the first one, a historical introduction about Flamenco Music and a compilation of the main rhythms used today.

The second part will extend information directed specifically to percussionists and drummers with especial interest in Cajón, the Flamenco percussion set up and very particular and extended information about rhythms and patterns for each one of the rhythms explained in chapter one for different percussion instruments in Flamenco style.

The third part consists of materials intended for the use of this information in other musical contexts. A part that will embrace developed examples of the rhythms into a multi percussion set with instruments from different traditions and musical styles.

Another part directed to a creative use of this information into other music styles like Jazz, classical, world music and contemporary for arranging and composition purposes.

Most of the contents in Part one of the book are included in the section and at this point , pending of edition and writing reviewing



STRUCTURE OF THE BOOK

INDEX

SECTION I: FLAMENCO CLAVES AND RHYTHMS

INTRODUCTION

The notation of the rhythms; "Simplifying".

I Forms in 3/4; Fandangos de Huelva and Sevillanas.

II Forms in 4/4; Tientos and Tangos and Rumbas.

III Forms in 6/8; Tanguillos de Cádiz

IV Forms in 6/4; Bulerías, Seguiriyas, Soleá y Abandolaos

SECTION II FLAMENCO CAJON AND PERCUSSION

I INTRODUCTION Flamenco Cajón, a short history.

II Complementary patterns to the rhythms in Section I for Cajón, Djembe, Frame drums and Udu drums.

SECTION III

Ideas for arranging and composition based in the Flamenco Rhythms; Introducing Book II.

I Examples for Contemporary western rhythm section based in the Flamenco polyrhythms.

SECTION IV

I References

II About the author.

-Researching, exploring and investigating.

-Documenting and compiling information

The extension of this work leads the project into a possible thesis in the context

of a *PHD* investigation project. Expanding the research and achievements into an ethno-musicology and creativity approach.

The research process

Although the main amount of the work done into this project has taken place from September 2013 to July 2014 in Valencia Spain, there is a previous field investigation process that started around 1998.

As a Flamenco percussionist, I have always been looking for answers to the essential questions about the origins and nature of Flamenco music.

This exploration process discovering and learning the basis of Flamenco music and culture has been the perspective through I have observed the musical area that captured my attention in the first years of my career as a musician. After appreciating how valuable this music is for any musical creator, and how this ancient information has the weight of history into its favor appreciated from some of the most relevant musicians in the world of Jazz, I decided that it would make sense to try to get this information closer to anyone with the goal of preserving, sharing and expanding the amount of publications made on this topic.

The first part of my research consisted of finding and reading/analyzing as much publications about Flamenco music as possible to have a wide perspective on

what approaches were interesting to me and which ones had more deficiencies under a personal perspective.

I focused this reading not only into finding good social and historical explanations about the origins of the forms in Flamenco music, but into analyzing pros and contras of the specific transcriptions about rhythm that I founded. Learning how these were conceived in very diverse ways depending on the author's approach and what the main approach of the book was.

My first conclusions about the readings agreed with the ones that I had from personal experiences with students that in the past had asked to me very similar questions about specific rhythms. Sighting this way what in my opinion might be the most common deficiencies in the process of educating about Flamenco Music.

After reviewed drafts, I made a compilation of the most important rhythms, using Finale as the music transcription software.

An important aspect for actually testing the efficiency of the transcriptions and concepts presented as educational tools, was an actual course that I taught during the 2014 summer semester in Berklee College of Music Valencia Campus under the title "***Flamenco Rhythms and forms applicable to other music styles***"

Really positive responses to the material taught and the clarity of the lectures and some good suggestions for modifications from my students feedback.

An improvement of my teaching skills due to the knowledge acquired during the research process and overcoming the challenge to teach students from diverse provenances and majors with a very high level profile.

THE CREATIVE INNOVATIONS

Under this statement, the process has been developed into composition and arrangement based on Flamenco Rhythms as an stylistic and language creative source.

More than 30 recording sessions between October 2013 and July 2014.

In these sessions, as a leader or as a side man for other student projects the main goal has been **exploration**. Always looking for interesting ways to use the musical language I had acquired in my past as a Flamenco percussionist, looking into how fitting that language into other music styles. The main style this exploration has had place is Jazz and improvisation when being the leader, but also into singer-songwriting, American folk, chines pop, film-scoring
To name a few.

COMPOSITION AND ARRANGEMENTS

An essential side of this project is the use of Flamenco Rhythms into composition and arranging.

Attached is a piece written for the Berklee Global Jazz Jazz nonet entitled “CJ” and which main concept is the use of rubatto melodies from 4/4 over 6/4 in Bulería style.

This composition was recorded in the Berklee Valencia Studios in march 2014 and it can be listened to in the next link www.sergiomartinez.pro

The main challenge was to write the piece for such a big ensemble and to produce and lead the recording session and rehearsals with a very limited amount of time due to the reduced time of stance of the band in the country.

The result was in my opinion very positive as the music fitted naturally into this Flamenco rhythm while keeping the spirit of both traditions, Jazz and Flamenco.

The outro section of this piece is based in the concept of the different note grouping options inside rhythms like soleá. A bass line with a cycle of two measures using note grouping concepts combined with the claps of the solea por bulerias rhythm is already a very interesting field for a collective improvisation outro section

Other explorations were made mixing a clear Jazz/blues language with Bulerias rhythm, In one arrangement of “Summertime” the concept is a polyrhythm between the 4/4 of the original tune, superposed by the 6/4 time signature of this Flamenco Rhythm. This recording took place in April at the Studios in the Berklee Valencia campus and the result was also satisfactory.

The whole process is about finding links between both Flamenco and Jazz. Finding similarities and roots that both styles have in common but whose musical coincidences are hidden like a treasure, ready to be discovered.

The third part of the creative exploration is Improvisation. Several sessions had the approach of meeting with musicians who had a high level as improvisers and try to create something interesting using these rhythms as a reference or a meeting point. Some of the results were very satisfactory, but finding a balance between the amount of preconceived concepts prior to the recording and the development of the musical ideas and the piece itself, was the highest challenge to overcome in this field. I made a series of improvisation recording sessions with three high level improvisers and pianists : Alon Yavnai, Albert Sanz and Christian Li. Both three of them, serious improvisers with different backgrounds but a common denominator: A big interest for Flamenco Music as a source of new ideas and inspiration.

Bass line in the Outro section of CJ. 12/8 Solea por Bulerías
Sergio Martínez®

Buleria-2

Bass

A^bmaj7 Gm9 Cm7 Fm7 Gm9 A^bmaj7 A 7(b9)

34 To Coda

Outro (open)

38

40

65

Bass line in the Outro section of CJ. 12/8 Solea por Bulerías
Sergio Martínez®

The mix of the different instruments from a western contemporary context with the voice of the Indian singer symbolize the union of two musical worlds. The origins of Flamenco through the influence of the Gypsy trip from Indian and Egypt until their settlement in Andalucia. The sounds of Jazz through the development of the harmony and improvisation and language find very interesting similitudes in this fragment of the piece.

Tenor sax part of the composition CJ, recorded at the Berklee Valencia Campus by the students from the Berklee Global Jazz Institute

Tenor Sax.

S. Martinez
G.Groover

Buleria ♩ = 120

4 7

A

3

Digital learning source.

The book includes audios and links clickable from a PDF version of the work, as an ebook.

A very interesting part of the documentation of this work has been compiling the materials in the book into audio and HD video.

The process of documenting this information involved as well video recording and editing video lessons that still will need to find a way to be published.

Many of the materials are rough video files still pending of edition.

The video sessions were made at the Berklee Valencia recoding studios, using HD cameras with one operator plus one assistant and an audio engineer working on getting the best sound as possible using high quality microphones too.

In order to publish this video-lessons work, there has been also a research into what are the resources online that could be interested in promoting and sharing this information. As a conclusion about this, the video material needs to be totally finished about edition in order to be properly offered to any course online commercial platform.

I reserve the option to publish it through my youtube channel as a last option to reach a targeted audience and to share this video/pdf documentation.

However, as a part of my project, I created a website to promote my presence online as an artist and educator online.

<http://www.sergiomartinez.pro>

CONCLUSIONS

LEARNING

Making this project has been a very important source of learning supervised by

my teachers at Berklee, making of this experience the best one I could have.

Some are concrete aspects that I consider have been benefited from this process

A notably improvement of my knowledge about Flamenco music and tradition, under an ethno-musicologist perspective due to the extended amount of reading and web searching during the researching process.

Improvement of my transcription skills and control of “Finale”.

Improving of my organization skills. Planning schedules and tasks, reviewing deadlines and acknowledging limitations and challenges to overcome.

From the musical creative exploration the process has facilitated me new ideas for arranging and composing and to getting positive proofs that some of my visions in thoughts ore creative intuitions first, and in the music paper later, had an interesting result from a contemporary composer and performer point of view.

Improvement in my skills as a studio recording session leader, due to the numerous sessions that in the search of musical results based I organized since October 2013 until July 2014.

Improvement in my experience as an improviser and the achievement of interesting ideas to use in this field as a result of the constant use in improvisation recording sessions of these Flamenco Rhythms in many different ways.

Noticing how the information that had formed my musical language for years, the rhythms in Flamenco music, can be an interesting source of fresh creative ideas for musicians and artist from other styles, or even other forms of art.

Being aware of having a very important tool as an educator and appreciating how these materials can have many different uses into the educational field.

From arranging and composing to a strong class of rhythm development. Stylistic specific composition for film scorers and tools for improvisation.

How to design an extended plan of studies and following it. I taught a course specifically about the topic of Flamenco rhythms during the semester with the goal of testing the materials developed so far and make improvements in the aspects that were more deficient.

Improvement in my presentation skills due to the public presentation of the project in Campus.

REFERENCES

Bibliography

Magna Antología del cante Flamenco Jose Blas Vega, Ed. Hispavox

El Flamenco, Alicia Mederos. Ed Acento Editorial

Teoría musical de la guitarra Flamenca, Manuel Granados. Edit. Casa Beethoven.

Todo Flamenco, Faustino Nuñez. Edit Club Internacional del libro

Historia de la Música Andaluza. Antonio Martín Moreno. Biblioteca de Cultura Andaluza.

El Flamenco en las aulas de música. Lola Fernández. Lacallemayor.net

Videography

Enciclopedia Rito y Geografía del Cante Flamenco. (RTVE)

Discography

Magna Antología del Cante Flamenco, Jose Blas Vega, Editorial Hispavox

Web references

Junta de Andalucía , Centro Andaluz de Flamenco
<http://www.juntadeandalucia.es/culturaydeporte/centroandaluzflamenco>

<http://www.andalucia.org/es/flamenco/historia-y-origenes-del-flamenco/>

Radiolé

http://www.radiole.com/especiales/enciclopedia_flamenco/fandangos.html

http://www.flamenco-world.com/magazine/about/baile_breve/ebail19112007-1.htm



APPENDIX

Fragment of a document where I organized my tasks and deadlines

PREFACE

INTRODUCTION SECTION

Pending Tasks:

- Writing the introduction about the Style maximum two pages. (Based on research *Already made* **Deadline June 8th**

CHAPTER I

- Writing short paragraphs describing every style, social function, main geographical development and tempo ranges **Deadline June 8th**
- Finale*, figure out how to type just one line for rhythm claves

CHAPTER II Cajón patterns and other percussion instruments

- Write a chapter about Flamenco percussion evolution: "FROM THE CLAPS TO THE FULL PERCUSSION SECTION" **Deadline June 11th**
- TRANSCRIBE CAJON VARIATIONS FOR THE RHYTHMS IN CHAPTER I **Deadline June 11th**

CHAPTER III (INTRO TO VOL II AND III)

- TRANSCRIBE SOME EXAMPLES/IDEAS FOR FLAMENCO PERCUSSION MULTI SETUP **Deadline June 11th**
- TRANSCRIBE a few IDEAS FOR CONTEMPORARY RHYTHM SECTION BASED ON THE RHYTHMS PREVIOUSLY PRESENTED mainly for (JAZZ,songwriters, neo-soul) Bass, Keyboards/guitar/perc/drums **Deadline June 11th**

