

Flamenco workshop

Ian Davies



THE FANDANGOS PART I

Under this general heading, I will treat not only the styles of fandangos, but also the regional derivatives which have their own particular names. The full range will be: fandangos, verdiales, jabras, rondeñas, (not to be confused with the solo guitar composition of Ramón Montoya) malagueñas, granaínas, (including Media Granaína) tarantas, (including taranto) cartageneras, murcianas and mineras. They all have virtually the same chord sequence although the keys vary and some have discarded the original rhythmic structure totally to create what is known as cantes (or toques) "libres", that is, in free time to give them a much more serious character with room for more emotional expression. An important fact about this large family of cantes which spans Southern Spain from Huelva in the west, right over to Murcia in the east, is that it is of folkloric origin, and not gypsy: it is "Spanish" music that the gypsy community has heard and then adapted to their own style of singing. One must remember that for eight hundred years (and that's a long time however you look at it) all Spain except for the very north was ruled by the Arabs with their stronghold down in Andalucía, so it is not surprising that folklore from that area should often use the Phrygian mode. This folklore is known as flamenco although opinion is divided as to where to draw a line between 'true flamenco' and 'folklore Andalúz'. The gypsies and many serious professional performers do not see songs and dances such as Fandangos de Huelva, verdiales, sevillanas, Tanguillos de Cádiz as being flamenco and that's without mentioning the Latin-American influenced guajiras or colombianas which they totally disregard. They prefer to accept only the music of gypsy roots or at least the folklore adapted into a gypsy style. Payos (non gypsies) often get rather upset when they hear gypsies talking of flamenco as "their own music" but I won't get myself into that argument right now. What we do know is that we don't know. Before the Re-conquest of Spain in 1492 by the "Catholic Kings" many different races lived together in the country, including the gypsies, but how long they had been there, nobody knows for sure, possibly from as early as the eighth century. What sort of music they brought in with them and to what extent it was used in the development of flamenco

is anyone's guess. In Andalucía they would be living amongst Arabs and Sephardi Jews, both with very developed musical traditions, and if it is true to suppose that gypsies had entered Spain from north Africa after travelling from North India via Arabia, they would have found much in common with their own music. Could it be that Flamenco started to develop as early as that? Some historians believe that they didn't arrive until the fifteenth century only to be exiled along with the Arabs and Jews in 1492. Those that did not leave were converted to Christianity, pretended to be, or went into hiding. Some say that flamenco is a very modern art form from the third quarter of the eighteenth century. From the middle of the nineteenth, we have had it on a stage for all to see the striking resemblance to the music of the Indians, Arabs, and Jews. Anyway, back to the fandangos.

Fandangos de Huelva (also Fandanguillos)

These light-hearted Fandangos are still a very living part of Spanish folklore, performed by the 'folk', that is, those who are from the province and are by no means professional artistes. The regional costumes are worn, and dance is accompanied by all sorts of primitive instruments such as the caña, (a stick of cane partially split down the middle, held at the end by one hand, and played between the thumb and forefinger of the other, producing a castanet effect), the anis bottle which has a very uneven glass surface, rubbed with a stick for a washboard sound, (there is one particular make of anis with the only bottle suitable for this), homemade cane flutes, deep drums, castanets, tamborines, guitars and more. We find nowadays in a more 'flamenco' atmosphere (here we have the division between flamenco and Spanish folklore) the Fandangos de Huelva are only danced in a commercial situation and accompanied by guitar and singer. Very few bailaoras (as opposed to bailarinas) can play castanets as they should be, because pure flamenco, regarded to be that of a more gypsy character or origin, has never used them. The cantaores nevertheless often sing some of these fandangos. The time signature is $\frac{3}{8}$ and the key is normally Phrygian mode based on E (A minor) although it can also be played por medio (Phrygian mode on A) if the singer has that vocal range. The characteristic chord sequence that accompanies the verses is as follows (fig. 1).

R. Hand
Repeat for every group of 4 bars

Fig. 1. (Phrygian on E)

The musical notation consists of three staves. The top staff shows rhythmic patterns with 'i' (up) and 'd' (down) strokes, and notes. The middle and bottom staves show chord diagrams for G7, Cmaj7, and Fmaj7. Annotations include 'Golpe' (a sharp sign), 'Ras' (a star sign), and 'Ras' with an asterisk. The piece is divided into four groups of four bars each.

* These *faseados* can be played many ways. 3 examples would be:

We find that technically speaking, the key modulates to the relative C major reverting (back) to A minor in the last two bars. The sequence as can be seen is 24 bars long but beware of the version that omits the first two bars. (This is possibly the

result of a bad habit caused by a very short first line, but it is very common). Another style of verse for fandangos de Huelva (always 24 bars) alternates between the major and minor of A. Its melody is roughly as follows (fig. 3). It is interesting to note

FIG 2. For intro and bridge between verses.

R. Hand
as
Fig. 1.

* This chord ought to be G7 but is more authentic and 'Flamenco' as written

It is interesting to note how the melody fits into $\frac{3}{8}$ time. The 24 bar sequence of fig. 1 must be adhered to for the dances, but otherwise the singer is allowed to stretch out the verses to any length. The chord sequence remains the same but the guitarist must listen closely for each change. Within the province of Huelva there are many styles of fandango, each being named after either the village from which they come or the particular singer that developed his own melodic variant, for instance: Valverde, Alosno, Santa Barbara, Almonaster, Bartólo, Rajer, Rebollo, etc. With the advent of more complicated melodies the tempo has also reduced and a good example of this is the fandango of Pepe Perez de Guzman (it can be as long as 40

bars). Although the right hand technique remains the same, the rhythm is given a slightly different feel with the chord changes this time on the first beat of the bar rather than the third as in fig. 1. In fig. 4 I have shown the different intro/bridge that fits this version. The actual position of the chord changes during the verses is, of course, dictated by the singer and in practice quite obvious.

Moving away from the province of Huelva into that of Cordoba, we find the Fandangos de Lucena which follow the pattern of fig. 4. From Jerez we have the Fandangos de 'El Gloria' which however have the character of fig. 1.

Fig. 3 R. Hand accomp. as Fig. 1.

Handwritten musical score for guitar. The top four staves show a melodic line with chords: E7, Amin, E7, Amin, Fmaj7, E7. The bottom staff shows a rhythmic pattern with 'Golpe' (percussion) and 'Ras' (rasgueado) markings, and a 'Fig. 4.' section.

Fandangos Libres

The fandangos Libres as its name suggests are in free time. They are in fact constructed exactly in the same way as the fandangos de Huelva from the same chord sequence but have been slowed down to discard completely a time signature. As a result, they are of a much more 'flamenco' nature with total freedom for the singer to stretch out each phrase with all the adornments and inspirations that occur. The accompanying guitarist limits himself to virtually only supplying the corresponding chords of the sequence during the pauses at the

end of each line of the verse. Attention must be paid by the guitarist to sense the singer's needs, to give him enough time to breathe between lines but not to keep him waiting, then at the end of each verse to help to create a climax with rasgueado. This cante is a perfect example (as are all the cantes libres) of the singer being totally pampered, backed up by the barest essential guitar chords; any more is an annoyance. The fandangos libres are one of the most popular forms of flamenco song.

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THE FANDANGOS PART 2

Verdiales

The Verdiales are Málaga's equivalent to the Fandangos de Huelva and are also still alive within the folklore of the region. Regarded by the 'Flamenco' specialists of today as being regional folklore, they feel little affinity towards these dances and songs, so will only very rarely perform them. Light-hearted in mood, they follow the same construction and chord sequence as all the Fandangos, and the rhythm adopts the character described last month for the styles from Lucena (Córdoba) and Pepe Pérez de Guzmán, with accents and chord changes on the first beat of the bars. As these 'Fandangos Verdiales' run at a slower pace than those from Huelva, we find that the time signature is really $\frac{3}{4}$ rather than $\frac{3}{8}$. There is a typical little melody that is very often used for both introduction and bridge between verses. I have shown it, followed by a simple 'standard' melody for the verse from which variations can be derived. Fig. 1. In common with the other danced Fandangos, the verses should be kept to 24 bars in length, but when only sung, there is a tremendous amount of variation, so once again the guitarist must listen carefully and only change chords after the singer has done so. Use Fig. 1. and the chord sequence shown to harmonize and make one's own arrangement. The name 'Verdial' is that of a certain type of olive, longer than the usual and which retains its green colour after ripening. The song one presumes, originated in the fields of the region of Málaga where these plantations are found.

Rondeñas

These are songs which have the same rhythm and chord sequence as the Verdiales so for the guitarist are identical. Also a cante of Málaga, some think that the name comes from the mountainous area of Ronda, but another theory is that it derives from the verb 'Rondar' which was the custom of groups of young men singing and playing during the evenings from street to street to serenade their loved-ones from beneath their windows. It is thought that in Andalucía this would have been done individually rather than in groups. Definitely there are some verses which refer to this, such as the following:

G7	C Maj	
<i>Toda una noche de jarana</i>		A whole night carousing
	F Maj	
<i>Después de haberme llevado</i>		After having spent
G7	C Maj	
<i>Toda una noche de jarana</i>		A whole night carousing
	G7	
<i>Me vengo a purificar</i>		I come to purify myself
	C Maj	
<i>Debajo de tu ventana</i>		Below your window
	F Maj-E7	
<i>Como si fuera un altar</i>		As if it were an altar

Due to the fact that this custom does no longer exist and that the song has no gypsy connections, it is now forgotten by all except the very few singers who have taken a studious approach to Andalusian folklore. This Rondeña does not resemble the famous 'Rondeña' of Ramón Montoya which was a creation for solo guitar.

Jaberas

The Jaberas are another style of Fandango from Málaga of non-gypsy origin which at one time became almost completely forgotten. They are renowned as being very difficult to sing both for the vocal range and control needed to interpret the highly adorned drawn-out phrases. Because of this, the tempo is slower than either the Verdiales or Rondeñas ($\frac{3}{4}$ 112 approx) and it may also be the reason for some singers to have inadvertently saved it from extinction. There is even a well known verse which tells of the faculties one must have to sing the Jaberas. For the guitarist, the accompaniment is virtually the same as for the Verdiales and Rondeñas except for a transposition into the key of E minor — Phrygian mode based on B. Therefore the usual chords in the sequence G7, C Maj, F Maj and root E7 now become D7, G Maj, C Maj and root B7. We also find that the F Maj chord, found at the end of the second line of all the other Fandango verses is not used in the Jaberas, so all we are left with, is an alternating D7 — G Maj (now transposed) right up until the end of the very last line when the C Maj appears, to lead us back into the new root of B7.

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VERDIALES

Ian Davies

$\text{♩} = \text{c. } 144$

E7 A min G7

F maj E7 E7 A min

G7 F maj Golpe Ras P P

P P P P P P

P P P P P G7

G7 C maj

C7 G7

G7 C maj

C maj G7

G7 C maj

C7 F maj E7

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THE FANDANGOS

Part 3 (Malagueñas-Granainas)

Malagueñas

It is hardly necessary for me to say that the Malagueñas are from the province of Málaga. They are the equivalent "Fandangos Libres" from that region and therefore in the same way lack any 'compás' or fixed time signature. For this reason they cannot be danced and the guitarist's accompaniment is basically limited to the closing of each line of the song's verse with the appropriate chord. Even the chord sequence is identical to that of the other members of the Fandango family (a slight modification is made in the Malagueña de "El Mellizo" as explained below) and the key used is Phrygian mode around E. The difference becomes evident in the melodic character of the singing, where each line is drawn out and embellished to an extreme, demanding great skill and control from the cantaor; definitely a song to be listened to attentively as its style is not that of the often less refined, rhythmically-based Flamenco more associated with the gypsies. We have here, I think, a perfect example of Cante Andalúz which nobody can deny is "Flamenco" originating from folklore in Phrygian mode, a legacy from the Arab domination of Spain, so again we must question to what extent have the gypsies played a part in the development of Flamenco.

Two of the most outstanding singers of this style were Juan Brea and Antonio Chacón, both Payos (non-gypsies) but another, the gypsy Enrique "El Mellizo" created his own personal version, to become immensely popular, somewhat more emotional than the elegant lyrical style of Chacón. Both versions have withstood the test of time (from the second half of the nineteenth century) and are the ones most often heard today. The Malagueña de "El Mellizo" has a slight variant in the chord sequence, utilizing an A minor, so I will quote one of the most popular verses showing its position.

Malagueña de "El Mellizo"

Dónde vá a llegar — Cmaj	Where will it end
Este querer tuyo y mío-Amin (sometimes Cmaj)	This love of yours and mine
Dime dónde vá a llegar — Cmaj	Tell me where will it end
Tu tratas de aborrecerme — Cmaj	You try to hate me
Ay, Ay — G7	Ay, Ay
Yo cada vez te quiero más — Cmaj	I love you more each time
Que Dios me mande a mi la meurte — Amin	I wish God would send me to my death
Ay — (G7 passing) — Fmaj — E7	Ay

The chords shown are only the most predominant ones that serve as land marks; there are G7ths used in passing but their position becomes quite obvious in practice, a literal case of "play it by ear". Unlike other forms of vocal accompaniment, in Flamenco as I have said in an earlier article, the chords are given *after* the singer has changed, so there is time to listen first and *then* act.

Probably the best known verse for the "Malagueña de Chacón" is the following:

Corte — Cmaj	The Court
Viva Madrid que es la Corte — (C7 passing) — Fmaj	Long Live Madrid The Court
Y viva Málaga la bella — Cmaj	And long live Málaga the beautiful
Y para puertos bonitos — G7	And for pretty ports
Barcelona y Cartagena — Cmaj	Barcelona Y Cartagena
Viva Madrid que es la Corte — Fmaj — E7	Long live Madrid The Court

There is an interesting occurrence at the end of both the

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second and sixth lines where the word "Corte" ends on the note B flat. Although this is correctly harmonized by the chord of C7 it must immediately be resolved into the F major by the guitarist. The usual Fandango sequence of chords can be seen to fall at the end of each line when the singer takes his main breath, it is important to let him finish the whole last word each time before providing the chord which needs to be adorned to a certain extent to draw it out. I can only suggest reference to recordings for the general acceptable method of this as improvisation takes over completely here. The same applies for the passing chords (mainly G7) which appear during the line.

Granaina and Media Granaina

The name 'Granaina' is simply the Andalucian pronunciation of Granadina which means something from Granada. The song is extremely similar to the Malagueña from the neighbouring province and is accompanied by the guitarist in exactly the same way. The main difference is the key in which it is played, being E minor (Phrygian mode around B). With a chord sequence exactly the same as all of the other Fandangos, one wonders why it should have adopted this particular key. I think that a very possible answer would be that using the root of B on the guitar, it is easier to produce a more 'Arabic' sound and considering the city of Granada was the very centre of the Arabic kingdom in Spain, this could have well been the desired effect. If so, there would be reason

to accept the theory that Flamenco dates back at least to the fifteenth century and is not just two hundred years old as some believe. There could also be a link with the tuning of traditional Arabic instruments, resulting in the fact that the Granaina is the toque which most resembles the folklore still to be heard today in Middle eastern countries. Many falsetas for Granainas terminate in a slide on the sixth string from F sharp to B, a traditional characteristic also found in their music.

For the guitarist there is no difference between the Granaina and Media Granaina except that he may find the former stretched out more by the singer, especially in the last line where there can be a chord of E minor used in the same way as the equivalent A minor in the Malagueña de "El Mellizo". The chord sequence therefore would be as follows:

(D7 passing) G major, C major, (D7 passing) G major, D7, G major, E minor, (D passing) C major — B.

Unlike the other Fandango-based cantes dealt with so far, the final resolution back to the tonic chord this time is not accompanied by rasgueado, but instead comes to a more tranquil end, commonly using the slide up the sixth string as mentioned above.

I will now put down a very pretty tremolo passage for Granainas which is also very useful for practise as it is made most effective when played slowly. It is much more difficult to produce a smooth tremolo at this speed.

Granaina

by Ian Davies

♩ = 112

First musical staff with treble clef and key signature of one sharp (F#). It features a series of sixteenth-note chords. Above the staff, circled numbers 4, 3, 2, 4, 3 indicate fingerings for the chords. Below the staff, circled numbers 4, 3, 2, 4, 3 indicate fingerings for the bass notes.

Second musical staff, continuing the sixteenth-note chord pattern. Circled numbers 3 and 2 are placed below the staff to indicate bass note fingerings.

Third musical staff, continuing the sixteenth-note chord pattern. Circled numbers 4 and 3 are placed below the staff to indicate bass note fingerings.

Fourth musical staff, continuing the sixteenth-note chord pattern. A dashed line above the staff is labeled "CII". Circled numbers 4, 3, 3, 2, 4 are placed below the staff to indicate bass note fingerings.

Fifth musical staff, continuing the sixteenth-note chord pattern. Circled numbers 4, 3, 3 are placed above the staff to indicate chord fingerings, and circled numbers 2, 3 are placed below the staff to indicate bass note fingerings.

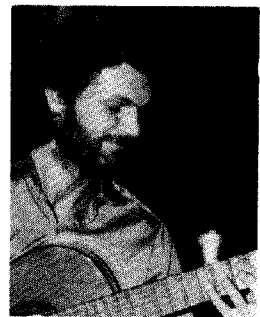
Sixth musical staff, continuing the sixteenth-note chord pattern. A dashed line above the staff is labeled "CIII". Circled numbers 3 and 4 are placed below the staff to indicate bass note fingerings.

Seventh musical staff, continuing the sixteenth-note chord pattern. A dashed line above the staff is labeled "CII". Circled numbers 3, 4, 3, 4, 2, 3 are placed below the staff to indicate bass note fingerings.

Eighth musical staff, starting with the instruction "(Freer) Ligado". It features a long, sustained note with a circled number 6 below it. A circled number 3 is placed above the staff, and a circled number 4 is placed below the staff. Below the staff, a sequence of notes is shown with fingerings 1, 2, 4, 5 and a "gliss" (glissando) marking.

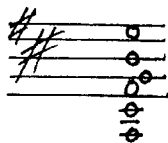
Flamenco workshop

Ian Davies



THE FANDANGOS Part 4 (Tarantas-Taranto-Cartegeneras-Murcianas-Mineras)

For this, my fourth and final article on the fandango based forms, I will cover the songs known as *Cantes de Levante*; Levante which simply means 'from the east'. This refers not only to the Murcianas and Cartegeneras from the province of Murcia (Cartagena is a town and port on the coast of Murcia) but also to the tarantas and taranto which are believed to have originated in the neighbouring province of Almería. They are songs mainly created by the mine workers (possibly to a lesser extent in the case of cartageneras and murcianas) and their verses speak of the work and its danger. Again, as with the other fandangos, they are part of the local folklore which then has been adopted, and adapted by gypsies: (even stretching the imagination it is hard to envisage the gypsies themselves ever having entered a mine). Musically, the factor which characterises this group so much, is the key in which they are played, it is the phrygian mode based on F sharp, leaving the G, B and E treble strings open to produce a discordant tonic:



a very 'flamenco' sound in its own right, and similar to the arabic flavour of the granaína key based on B.

Tarantas

This is the equivalent of the fandango *libre* so has no time signature and therefore the guitarist again simply provides the correct chords at the fall of each line of the verse along with the occasional passing chord in-between. The fandango chord sequence transposed into the new key of B minor (phrygian around F sharp) becomes: (A7 passing) D maj, G maj, (A7 passing), D maj, A7, D maj, G maj - F sharp maj. In the *Cantes de Levante* however, the sequence is not adhered to quite as strictly, so occasions arise when, according to the singer and the exact verse involved, we can find some passing chords omitted totally in places and then popping up somewhere else. This doesn't create a problem as the main structure of the sequence remains intact and we're only playing with a total of four chords anyway. If you actually listen to the singer, the appropriate chords become obvious, but I mean *listen*, that is, to follow the melical line of the song note by note. This is surprisingly more difficult than one would think as our ears are not accustomed to the way flamenco singers use their voices. Many a time I have heard people refer to it as wailing. This is definitely a mis-judgement as every note it is in fact controlled and not sung in a haphazard fashion. I can make a comparison with traditional Indian song (probably the origin of the Spanish gypsy style) where the vocalist accompanies himself with the keyboard instrument, similar to an accordion working on air provided by bellows pumped by the left hand whilst the right plays the exact notes being sung. Back in the tarantas, we find that an interesting feature is that the D maj concert to D7 to harmonize the note of C given by the singer. The chord is inverted to have the C on top:



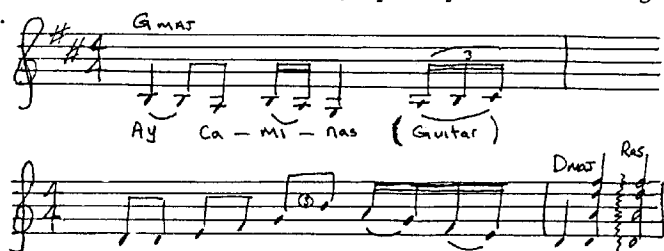
Taranto

The taranto is really only a version of the tarantas that has been given a set rhythm, possibly to accommodate a dancer. The time signature is 4/4. The best thing is probably for me to quote a verse of the song and show the chord sequence as I have done in past articles. This will also serve as guidance for the tarantas.

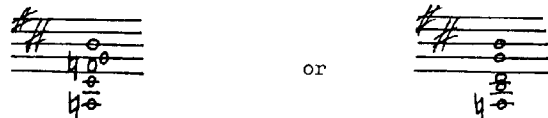
G D maj
Ay, caminas
D7 G A7
Ay dime que llevas en el carro
G D maj
Que tan despacio tú caminas
A7
Llevo el pobre de mi hermano
G D7
Que es un barrena en las minas, Ay
G
Y le han cortado las dós manor, Ay → F sharp maj

Ay, you walk
Ay, tell me what you are carrying in the cart
That you walk so slowly
I'm carrying my poor brother
Who is a worker in the mines, Ay
And he's lost both his hands, Ay

It can be seen that the chord positions vary slightly from the straightforward sequence as found for instance in the fandangos de Huelva, but it is easy to hear them change when listening to the singer. There is an interesting occurrence on lines one and three that needs to be mentioned. The word *caminas* (or its equivalent in other verses) is sung to the notes of a G chord but nevertheless the guitar must then give a D major. This is very unusual in flamenco accompaniment. There is a little melical line that is commonly played to make the transition from G to D, especially in the dance. Fig 1.



On the last line which resolves back to the tonic, the singer often drops down as far as F natural and then back up to F sharp. The F natural is harmonized by a sort of G7th normally played



Cartageneras

The cartageneras, like the tarantas have no set rhythms and are really very similar, at least as far as the guitarist is concerned. The melodic line of the song is different but again quite easy to follow. I personally like very much the first line which goes straight into the D major (without passing through G) and the note D dropping to C to form the inverted D7 chord I mentioned earlier.

Murcianas

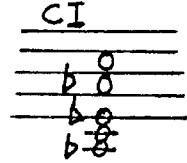
This one has me a bit stuck. In my years of involvement with flamenco I have never even heard them spoken of. The best I have been able to do, is to find an example sung on an old Hispavox anthology by Paco Muriana, but this has only confused me more as the same song (although with different lyrics) I have on a Gabriel Moreno L.P. under the category of malagueñas. I think it would be fair to say that the *Cante de Murcianas* has been lost forever. There is a possibility that they would have been simply a variant of what we know today as cartageneras (also from the province of Murcia). The theory I will support is that they were not so closely related to the songs of the mines but more to the rich agriculture of the province and not accompanied in the characteristic key of the tarantas but in a more normal phrygian mode around E. This would explain their likeness to the malagueñas. It is true that the cartageneras do not always have the mines as their theme either, but they are always played in Taranta key.

Mineras

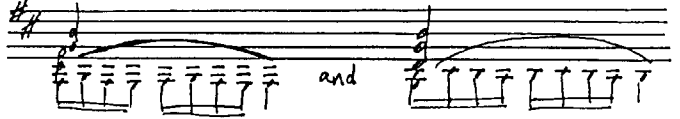
It is very unusual to hear anyone these days use the term mineras. The song is so similar, if not identical to the tarantas that it seems that it is just a name for any of the songs about the mines. There is something nevertheless that makes the mineras stand out on their own, and that is the strange key which they have adopted. It is the phrygian mode based on A flat! This definitely is a 'modern' transposition, as far as I know, Sabicas was the one to come up with the idea. The fandango chord sequence therefore now becomes: (B7

passing), E maj, A maj, (B7 passing), E maj, B7, E maj, A maj-A flat maj.

Although the A flat is an awkward chord to hold and use as base



it's well worth the effort for when you get into the E which sounds very effective dropped to E7 as I explained under the heading of tarantas and which applies to all the *Cantes de Levante*. Unfortunately with the tonic of A flat there is no possibility of playing any of the ligados so typical of the *Cantes de Levante* based on F sharp.



I remember back in my article on cantinas, having made reference to the 'warm up' or *Entrada* of the singer before he actually gets into a proper verse; this is done in all of the Flamenco songs including of course the fandangos, so it must be expected and followed by ear not to be confused with the *letra* (verse) and its chord sequence.

I have been speaking recently about the way some people differentiate between 'true flamenco' and *folklore Andalúz* although the term 'flamenco' is generally used for it all. I've devised a rule-of-thumb to make myself a little clearer. The folklore such as sevillanas, fandangos de Huelva etc, you would probably sing fairly successfully if you tried but the flamenco (soleá, seguriya etc) you'll find you can't. This applies to the average Spaniard as well as anyone else (unless they have made an effort to *listen* to the singing in the way I have described earlier). It is the particular way the voice is used that allows *fandangos libres* malagueñas, tarantas etc. to be regarded as flamenco by everyone even though they have developed from regional folklore and not gypsy song.

Next month I will write out some useful falsetas for taranto in both musical notation and cifra (tablature).

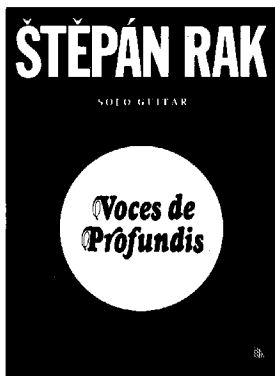
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