

ENTRE DOS ALMAS

(Between Two Souls)

ARTISTIC RESEARCH
Irene Gabarrón del Toro
Master of Music - Classical Flute
CODARTS - University for the Arts
Rotterdam 2011

Acknowledgements

I would like to thanks to several people who helped me a lot in the development of this Research.

Thanks to:

Ruben, who made me fall in love with Camaron contributing to the birth of this idea.

Henri Bok, my supervisor, for being “my mirror”, for his useful advises and his “Sunday’s time”. Gregoria, my mother, for her ideas and for her role as “second supervisor” of this work. Cristobal Halffter, for welcoming me at his home and for transmitting me the essence of his amazing piece. Ricardo, Alex and Irene, for taking me in their class and teaching me with so much enthusiasm. Gustavo Trujillo, for helping me with the analysis of the Halffter’s work. Carlos Ema, for his help and for giving me the great opportunity to play with him. Daniel, for his time and for offering me his knowledge of flamenco in such a humbly way. Florian Magnus, for being the person who better showed me the differences between Classic and Flamenco, doing much easier my flamenco understanding. And my flamenco mates, specially Javi, Cesar, Mathew and Ruven, for their support and their “alegria”.

¡Muchas gracias a todos!

Introduction	(page 4)
1. My experience in the development of the research	(page 6)
1.1 Data Collection	
1.2 Lessons	
1.3 Masterclasses	
1.4 Playing	
1.5 Cristobal Halffter Interview.	
2. Flamenco History	(page 14)
2.1 Origins	
2.2 The Rise of Flamenco	
2.3 The Golden Age	
2.4 The "Theatrical" period	
2.5 Flamenco Renaissance	
3. Taranta analysis	(page 17)
3.1 "Se me partió la barrena". Camaron and Paco de Lucía.	
3.2. "Se me partió la barrena". Jorge Pardo Version.	
3.3 Transcription of the song.	
3.4 Analysis and conclusions: Characteristics of the flute imitating the voice in the flamenco style.	
3.5 Creating an own version	
4. "Debla" by Cristobal Halffter	(page 25)
4.1 About the origin of Debla	
4.2 About Cristobal Halffter's piece "Debla"	
4.3 Formal and Harmonic Analysis of Halffter's Debla	
4.4 About the interpretation of the piece.	
4.4.1. General remarks	
4.4.2. Application of the characteristics of the flute imitating the voice in the flamenco style to the interpretation of Halffter's Debla	
4.4.3. Specific parts linked with the score.	
4.4.4. Breathings.	
4.4.5. Fingerings.	

Appendix

Appendix A: Transcriptions (page 40)

- Appendix A1 Transcription Camarón Taranta
- Appendix A2 Transcription Jorge Pardo Rio Ancho
- Appendix A3 Transcription Jorge Pardo Cancion de Amor

Appendix C: Debla - Score with the links of 4.4.3, 4.4.4 and 4.4.5 (page 44)

Appendix D: Debla - Dynamics diagram (page 48)

Sources (page 51)

Introduction

Learning about Flamenco has been for me the most successful way to “become a musician”.

In order to interpret a piece well, it is necessary to understand it as much as possible: to know its background, to get the character of the music, the intention of the composer... in short, to internalize it in a way that you could almost feel it as yours. Of course this is much easier if you play music that comes from your own cultural heritage.

Thinking of that matter, I realised that a good way for me to feel as a “real musician” would be, in the first place, to play music of my background: Spanish Music and, further than that, Flamenco.

I am from the South of Spain and that is why I had heard flamenco before, but it was not until I left my own country to live in Rotterdam, where I met some people who transmitted me their passion for this style, that I got fascinated by it. I began, then, to know the flamenco in a deeper way and it was surprising to discover how close I feel this style and how much I would like to understand it and be part of it as well. Playing flamenco I feel a kind of freedom and spontaneity as I had never felt before, this fact gives me the sensation that I can finally contribute to the world of music.

With a classical formation, once I had decided that I wanted to experiment with flamenco for my research, I needed something to connect both styles and to apply there my experience.

I knew about a piece that was based in flamenco: *Debla* [Solo VI], by Cristobal Halffter, for Flute alone (1980). *Debla* is the name of one of the *palos*¹ of the flamenco. It is a very expressive song for solo voice that is sometimes accompanied with a stick or with the hand in the thigh. It is supposed that this *palo* inspired Halffter to compose this piece and you can perceive its influence on it.

Taking into account that the piece is based on a solo voice song I realised that I had to learn much more about Flamenco in general but I had to focus on one of its parts: the flute playing imitating the voice in the *cante*². There is almost nothing written

¹ Name traditionally given in the flamenco environment for the different musical forms

² Flamenco singing.

about this specific topic so, to get the proper material, I used a Jorge Pardo's song in which he imitates the singing of Camaron: *Se me partio la barrena*³. I think this song, which includes the most important flamenco singer nowadays and the flamenco flute was perfect for this purpose.

I have done the transcription and the analysis of the piece in order to discover the tools and the effects that Jorge Pardo uses to imitate the voice and then I intend to use these characteristics in my playing of the Halffter's piece to create a closer flamenco interpretation of it. I have also analysed and played the Halffter's Debla trying to put into practice everything I have learnt from my study of flamenco, my conclusions of Jorge Pardo's song analysis and the advice that I luckily received from the composer himself in an interview I got from him.

In the next pages I will tell my personal experiences in my study of Flamenco and I will also speak briefly about the flamenco history and the introduction of the flute in this style. In addition, everything about the analysis of the pieces of both styles as well as my final conclusions about their interpretation are included.

Exploring my roots has changed my concept of the music helping me enormously to understand other styles too, improving my interpretation, and I have also increased my professional options, so I assume I have achieved the aims that I wanted to reach with my research.

³ I broke the drill

1. MY EXPERIENCE IN THE DEVELOPMENT OF THE RESEARCH

1.1 DATA COLLECTION

In order to get a larger and more objective knowledge of Flamenco I have been reading books dealing with the history and the theory of this style, I have been listening to a big variety of flamenco music and, for the last two years I have attended a lot of concerts and shows of different flamenco artists as India Martínez, Patricia Guerrero, Adela Campallo, Diego Amador with Fuensanta La Moneta, David Peña Dorantes, Diego “El Morao”, the Carrasco Family and Paco Peña, among others.

In my search of information about flamenco flute I have transcribed Jorge Pardo’s songs in which he plays the flute of his album “10 de Paco”. While carrying out this task I discovered some new effects and I got a better idea about the use of the flute in this style. I will state a detailed explanation about the results of this work in the Chapter three.

1.2 LESSONS

Individual flamenco lessons.



Ricardo Mendeville

Ricardo Mendeville is the assistant professor of Flamenco Guitar. I had some theory lessons with him last course where he taught me the main information of the style (rhythms and *palos...*) and gave me some advice about the direction of my research.

During this course, the lessons were focused mostly on preparing together the pieces that I played later in the Dance Practical lessons. He and his colleague Alexander Gavilan helped me with the transcription and its appropriate interpretation.

Dance Practical lessons.

This group lesson brings together all the flamenco guitar students. At least one or even more different *palos* are played every week. There is a dancer and the guitarists have to follow her steps.

Last course my collaboration in these lessons was performing the clapping but, from October I already knew the basic elements and I decided to transcribe the singer part of the most common songs of flamenco in order to play them in the lessons, in the role of the singer and accompanying the guitar in some parts as well.

It turned out to be a closer experience to a real performance than in an individual lesson and it has helped me to go deeply into the songs and to understand how a flamenco musician has to follow the dancer.

“Flamenco meets Latin” Ensemble Lessons

I have also been to the lessons of a new combo that has been created this course 2010/2011 called “Flamenco meets Latin”. We have played flamenco and latin songs and we tried to mix both styles. As far as I am concerned, it meant another opportunity to play in this kind of ensemble and achieve more experience.

Debla Flute and Analysis Lessons

In November and December 2010 I had three lessons about the Halffter’s piece “Debla” with one of my flute teachers, Juliette Hurel. She showed me how to solve the technical issues and we also discussed the interpretation and style of the piece. After these lessons I played it in a Flute Class Concert in December and I reached a successful result.

For the formal and harmonic analysis, I made some appointments with Gustavo Trujillo, Spanish composer and teacher in the conservatories of Rotterdam and Amsterdam, and Florian Magnus, composer and old flamenco guitar student. Both of them could advise me about what to analyse in the piece and how to look for the relation it shares with flamenco.

1.3 MASTERCLASSES

Diego Amador Masterclasses

These lessons took place in November 2010 in the Conservatory. This experience was a great opportunity for me to observe how a flamenco performer works and develops his ideas.

He told us his experience with music and we could state that he knows how to play almost every instrument that is related with flamenco, but mainly he tried to transmit to us the feeling of every *palo*.

My activity in the masterclasses was to transcribe and play the *letra*⁴ of a *Soleá*⁵ that he sang. It exactly fitted with the idea I was developing in that moment for the research.

The best thing for me was his invitations all the time to enjoy playing, to be open and to dare to be wrong. "It is the only way to evolve".



Flamenco biennale

This is a Flamenco Festival that is held every two years in the Netherlands. It offers shows, concerts, workshops and masterclasses in Amsterdam, Rotterdam and Utrecht.



Its last edition was in January 2011 and it gave me the opportunity of attending the Flamenco Workshop Course with the flamenco musicologist Faustino Núñez, enjoying some masterclasses and seeing concerts of very important flamenco artists such as David Peña Dorantes, Diego "El Morao" and Diego Carrasco.

1.4 PLAYING

⁴ Lyrics

⁵ Andalusian Folk Song and Dance

SalDulce (Fran Capiscol Group)

My first professional experience with Flamenco was playing in the flamenco group SalDulce. It was a group created by a flamenco guitar student in Rotterdam, Fran Capiscol.

At the end of my last Bachelor course they were missing a violin player for some concerts and they asked me to play with them. I collaborated with them at the end of August 2010 in two concerts in the “Vuelta Ciclista a España” that started in Drenthe (the Netherlands) and I played with them again in November in a recording for a Spanish program “Andaluces por el mundo” (Andalusian people in the world).

It was a really pleasant experience thanks to which I could check how close I feel Flamenco and how natural I feel myself playing in this style. This feeling became the main reason to take the decision of considering flamenco the main subject of my research.

Carlos Ema Flamenco Group



Carlos Ema Flamenco Group - Full Moon Concert November 2010

After doing the transcriptions of Jorge Pardo’s “10 de Paco” album I thought it would be enriching to play them with accompaniment. The pianist Chano Dominguez is the second main musician in this album so I asked the pianist Carlos Ema to play with me.

Carlos finished his studies of Piano Jazz in Den Haag but he has played also flamenco for two years. We met several times in September and he came to Diego Amador Masterclasses. He had already played some songs from Diego and he thought of playing them in the next Full Moon Concert. I collaborated there with him and we played with a guitar and a bass players, a percussionist and a singer. It meant a beautiful experience for me that made me realise how my mind and my playing had evolved and improved from my very first experience with SalDulce.

After that we met again to continue working and, among some other things, we created a personal version from the *taranta*⁶ that I deal with in the chapter three “Se me partió la barrena”. Its recording can be found in the soundcloud link: <https://soundcloud.com/igabarron/taranta-irene-gabarron/s-BI9Yr>

Meetings with Daniel Gonzalez

Flamenco guitar Daniel and me are from the same city, Mula, in Murcia. I met him in the music school when I was a child, he was already playing for many years but he wanted to learn music theory and improve the guitar technique. His grandfather was a flamenco singer and now he teaches his students as his father did with him, with no score, just listening and repeating. That summer I told him I was studying flamenco and he suggested me playing with him. We met in August and December and I think I learnt about the style and the original way to transmit this kind of music, so different to what I was used to.

Gatherings with flamenco students

With all the activities that were carried out this year (Diego Amador Masterclasses, Masterclasses, Workshops and Concerts of the Flamenco Biennale, the rehearsals for the Open Day...), the environment in the flamenco department has developed in a very positive way. We sometimes meet apart from the lessons just to play together in a more relaxed way.

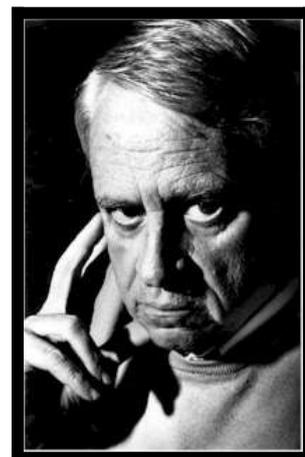
In these meetings I learn from my colleges, their experiences, their advice... and for me it is a very good training to play being guided more from my intuition than from a score, as I am so used to.

⁶ Mining song from the south of Spain

1.5 CRISTOBAL HALFFTER INTERVIEW

On 4th January 2011, I had the great opportunity to meet the composer Cristobal Halffter. I went to his home in Villafranca del Bierzo, León (Spain) where I could interview him for about two hours.

I had some questions for him but most of them were unnecessary. In the moment we sat together in his living room, in front of the fireplace, he began to tell me a lot of things about his music, his life and his relationship with flamenco.



Cristobal Halffter

First, he referred to the origins and some of the theory of flamenco and we were talking about matters concerning the improvisation and the fusion of the styles flamenco-jazz. He does not believe in a real improvisation, “everyone always improvises inside a culture” and he thinks that in this fusion, jazz is the winner

He told me how he knew and got interested in flamenco:

“Because of my familiar situation, I lived for a long time with my maternal grandfather, the doctor Jimenez Encina. He was born in Monda, Málaga (Andalucía). He played the flamenco guitar and he was very linked to the flamenco world. He had an important office as otorhinolaryngologist. When someone of the flamencos, who went to play to Madrid, felt sick they asked him for a consultation. When this flamenco musician was a very good one the doctor used to give him the last appointment of the day so, he treated him and, after that, a flamenco session, which I was really lucky to enjoy, was organised. I was 11, 12, 13 years old so, in some occasions I had to go to bed because the next day I had to go to school. I remember a lot of those days that I was leaving for school around 7’15 in the morning and they were still playing. I was so jealous!... These experiences really impressed me and let me know flamenco.”

He also said to me that *“There is a lot written about flamenco, but more about its history and background than about a clear structure of the style.”*

He mentioned the piece “Momente” by Stockhausen, who wrote a clapping part for the choir. Stockhausen told him that he had taken the inspiration from a visit to a “tablao” in Madrid in the sixties, where he spent many hours even taking notes about the rhythms that were unknown and mysterious for him.

Cristobal was concerned about the possible risk that the media posed for the interpretation of flamenco, which could lose its purity and spontaneity. Nowadays the radio and TV only show what is commercial but forget about the rest that also belongs to the style. This situation sometimes causes the loss of the natural intuition of both musicians and listeners. *“There is a lot of reason, a lot of mathematics in music, but it is not the only thing. Intuition and sensitivity are also needed.”*

About the piece Debla he told me:

“In those gatherings that happened in my grandfather’s house you could listen to a lot of Tientos, Debla, Tonas, Solea, Seguiriya from the gipsies, Verdiales⁷ and other more folkloric styles... But such a deep thing as Tona and some of the Cantes de las minas (Songs from the miners) which are wonderful.

So this is what I have tried to translate to the flute, not imitating the sonority but the essence.

In a Debla the singer (cantaor) spends a lot of time, at the beginning, just to warm up. After that, he does one or two crescendos near the end when the ecstasy arrives accompanied by beatings of the hands on the leg to come back to a quieter part in order to finish. This is what I have tried to put into my piece but not everything. For example, the melody of a real debla has nothing to do with my piece.”

You can see the part of the interview in this link: <https://tinyurl.com/y3gjz8w5>

With this explanation I showed him the analysis and the conclusions that I reached about his piece. It was very comforting for both of us to check that my ideas were in fact very close to what he wanted to transmit.

I also played Debla to him and he gave me some remarks and advice about how to play it and where to take the inspiration from.

The final conclusions about the piece and its interpretation after this meeting are developed in detail in the next chapter.

He told me some anecdotes from his student life and we also spoke about his

⁷ They are all different flamenco ‘palos’

personal vision of the characteristics of the Spanish music and its contemporary development.

I asked him for some advice for people who, as me, are beginning now their professional life. He did the recommendation to be very conscious about the privilege of being able to live being a musician nowadays. He spoke about to defend always all that we believe in paying no attention to the success, the acceptance of the public neither the money, because if we really feel we are doing our best, the time will proof that we are right.

His words and his respect encouraged me and made me feel very happy with this interview.

2. FLAMENCO HISTORY

2.1 ORIGINS

The Flamenco started to be documented only two hundred years ago and anything that could have happened previously is mainly speculation therefore, in the absence of reliable information, the origins of flamenco are still a mystery and always a subject of controversy. It seems that the cultural mixture that occurred in Andalucia from the eighth to the fifteenth century has something to do with the development of this style.

Spain was under Arab domination and, through this time, their music and musical instruments were modified and adapted by Christians, Jews, and later by gipsies (in fact some musicologists as Faustino Núñez think gipsies were the Moorish that did not want to leave Spain and changed their name in order to avoid being thrown away), as a result a hybrid music appeared which gave rise to Flamenco. The three centuries (four in Cuba) of Spanish colonialism in the Americas brought musical and dancing styles to the south of Spain that also influenced on this style.

2.2 THE RISE OF FLAMENCO

Between 1765 and 1860, the first Flamenco schools were created in Cadiz, Jerez de la Frontera and Triana (Seville) and the Flamenco dance started to be well-known in the ballrooms.

Early flamencologists assure that flamenco was originally unaccompanied singing (cante). Later, the songs were accompanied by flamenco guitar (toque), rhythmic hand clapping (palmas), rhythmic feet stomping (zapateado) and dance (baile). Other scholars say that some cante forms were unaccompanied (a palo seco) but the others were always accompanied if there were available instruments.

2.3 THE GOLDEN AGE

Flamenco had its Golden Age between the years 1869 and 1910. It was due to the creation of the “*cafés cantante*”, an entertainment place where, besides drinks, performances of flamenco *cante*⁸, *toque*⁹, and *baile*¹⁰ were offered to the customers.

⁸ Flamenco singing

⁹ Flamenco guitar playing

¹⁰ Dance

The flamenco could have its development in these *cafes* helping to define the styles to its definite form, as well as motivating the professionalization and extending itself for almost all Spain, even out of the limits of Andalusia. The major attraction for the public was the Flamenco dance, which arrived in this period to its climax, and, as a consequence, the prestige of guitar players accompanying the dancers also increased.

But these cafes, looking for the success in the public, gave rise mostly to the most spectacular styles, making falling into disuse the most non-commercial styles of flamenco. Facing this situation, intellectuals such as Federico García Lorca (one of Spain's greatest writers) and Manuel de Falla (renowned composer) organised in 1922 the "*Concurso ¹¹de Cante Jondo¹²*", a festival dedicated to *cante jondo* which was created with the aim of stimulating the interest in these styles of flamenco and to avoid their loss. It was a great initiative.

2.4 THE "THEATRICAL" PERIOD

After this "*Concurso*" the "*Etapa teatral*" (Theatrical period) arrived. It was also called "*Ópera flamenca*", name that an impresario called Vedrines gave to his flamenco shows to take advantage of lower taxes offered to opera performances.

In these new shows, flamenco was mixed with other genres and theatre interludes representing picturesque scenes by Gitanos and Andalusians. The audience grew every time bigger, and to be able to hold this new public, the "*cafés cantante*" were gradually replaced by larger places like theatres or bullrings. Flamenco became immensely popular but, in the view of purists, hopelessly over-commercialised. As D.E. Pohrem explains:

"The *cafés cantantes* have been a double-edged blade in the modern history of flamenco. (...) Never had there been so many outstanding flamenco performers or so many knowledgeable "*aficionados*¹³". (...) In time, the fanfare became so great that many non-*aficionados* began coming in to see what it was all about, most of whom were interested only in the colour of flamenco, not its art. From that time on, the popularity of flamenco grew as its art declined. It spread to the general public in all parts of Spain, and around the turn of the century it was finally ripe for theatrical production, where it became badly disfigured. Many adaptations had to be made, each

¹¹ Competition

¹² Deep singing. Flamenco mode characterized by the many inflections of voice and with plaintive tone and deep feeling.

¹³ Flamenco lovers

diluting further the purity of the flamenco presented. The cafes cantantes lost their public and ceased to exist and in the theatres only the commercial flamenco remained.

Within a period of two generations the public considered the theatrical flamenco as the true flamenco, and by midcentury (1950) pure flamenco had nearly died out, as well as many of the pure artists and aficionados.”¹⁴

2.5 FLAMENCO RENAISSANCE

In 1955 a sort of “Flamenco Renaissance” started. Outstanding dancers and soloists soon made their way out of the small “tablaos” (successors of the early “cafés cantantes”) to the great theatres and concert houses. Great virtuosos like Paco de Lucia made that the Flamenco guitar which formerly was just featuring the dancers, turned out to be a soloist art form. It was then when guitar players lived a great role, and their playing has arrived to maturity.

Mass media have taken Flamenco to the world stage, but deeply it has always been and will remain an intimate kind of music.

¹⁴ The Art of Flamenco (D.E.Pohren)

3. TARANTA ANALYSIS

3.1 “SE ME PARTIÓ LA BARRENA”. Camaron and Paco de Lucía

As I explained in the introduction I am going to use this *taranta* and the comparison with its Jorge Pardo version to analyse the resources of the flamenco flute in the imitation of the voice in order to use them in my interpretation of the Halffter's piece. Both versions can be found in the spotify list: Entre Dos Almas. [<https://tinyurl.com/y5qqsa5y>]



Camarón Album "Potro de rabia y miel" - Cover

This is the third song in the last album of Camarón "Potro de rabia y miel" (Colt of anger and honey). In this work, with the cover designed by Barceló, the singer is accompanied by Paco de Lucía as artistic director, Pepe de Lucía and Tomatito, among others. Tangos, bulerías, sevillanas (those composed by Isidro Sanlúcar whom Carlos Saura includes in the film 'Sevillanas'), but also profound styles such as this song that evokes Chacón and El Cojo de Málaga.

Taranta is a mining song from the south of Spain. It belongs to the fandango family of *cantes* and it usually contains the characteristic verse of 5 octosyllabic lines, with the repetition of the first or second lines to total 6 lines of singing.

Being a mining song, many verses mention the mines explicitly. Apart from the mining themes, most verses deal with the usual flamenco themes of love, death and philosophical musings.

The melody of *taranta* is essentially a fandango, however its harmonic peculiarities make it different to anything in the fandango family. Its musical mode is not well-fixed and this oscillating tonality produces the dissonant beauty which is *taranta* and the related mining *cantes*.

“Se me partió la barrena” (I broke the drill) (Taranta) - Lyrics

Ay, el corazón se me parte
Cuando pienso en tu partida
Cuando te tengo delante
Que “tó” lo malo se me olvida
Ay, y tengo que perdonarte

*Ay, my heart breaks
when I think of your departure
when you are in front of me
I forget all the bad things
and I have to forgive you*

Se me partió la barrena
Emboquillando un barreno
Ay, se me partió la barrena
Yo le dije al compañero:
Ya se sienten las cadenas,
Ay ay ay, creo que viene el relevo.

*I broke the drill
filling a shot hole
Ay, I broke the drill
I said to my college
I can already feel the chains
Ay ay ay, I think the relay is coming.*

The artists: Camaron de la Isla and Paco de Lucía

"The voice of Camarón and the guitar of Paco de Lucía injected inside of me the Music's poison" (Alejandro Sanz)



Camaron and Paco de Lucía

They formed one of the most brilliant artistic couples in flamenco ever. The information we find about these artists mainly in Wikipedia and other webpages is the following:

Camarón (José Monje Cruz) [San Fernando (Cádiz), 1950 - Badalona (Barcelona), 1992]. A truly emblematic figure in the flamenco art of our time, a living legend of *cante*. His uncle José nicknamed him *Camarón* (Spanish for "Shrimp") because he was blonde and fair skinned.

At the age of eight he began to sing at inns and bus stops to earn money. At sixteen, he won the first prize at the "*Festival del Cante Jondo*¹⁵" in Mairena de Alcor. After that Camarón went to Madrid with Miguel de los Reyes and in 1968 became a resident artist at the *Tablao Torres Bermejas* where he remained for twelve years.

There, it was where he met Paco de Lucía (Francisco Sánchez Gómez). [Algeciras (Cádiz), 1947]. Spanish composer and guitarist. Recognized as a virtuoso flamenco guitarist all over the world, perhaps the most universal of flamenco performers. He is the winner of the 2004 Prince of Asturias Awards in Arts and 2010 was awarded an honorary doctorate by Berkley College of Music in Boston.

Paco remembers that stage as the most beautiful in his life. They frequently toured together "played and sang round the clock, whole nights inventing things". They made records which are now listened to more than ever.

They recorded 10 albums between 1968 and 1977. We can often see Ramón de Algeciras, Paco's brother, as second guitar player. There, Camarón began singing the most classical *cantes*, but he would be gradually developing his own style: very personal, emotive and with a great capability of communication with the intention of being closer to any kind of public. Flamenco, after the death of Mairena and Caracol, was in that moment through a no-owner stage and it lived a lot of changes. After these flamenco was never going to be the same again.

The two artists toured extensively together during this period. As Paco de Lucía became more occupied with solo concert commitments, Camarón worked with one of Paco's students, Tomatito.

Paco de Lucía always looked up to "*El de la Isla*" perhaps more than anyone else, because he represented the ideal of what he would have liked to be. "I never wished to be a concert guitarist, because what I had liked since my childhood was to sing. But I was very shy, very fat; I felt very ridiculous and I hid behind the guitar. I am a frustrated singer". He tells that when he was playing with Camarón he had to be really

¹⁵ Deep singing

focus because José was a permanent flow of inspiration. Their concerts were really amazing and they constituted unique moments.

3.2 “SE ME PARTIÓ LA BARRENA”. Jorge Pardo Version

"Flamenco is so rich, there's so much wealth there to be discovered, that every detail recreates a whole universe if you stop to listen"¹⁶



Jorge Pardo

The flute, in flamenco, is a quite new concept and Jorge Pardo is an essential piece of it. Madrilenian flutist and saxophonist he began playing jazz and later he discovered flamenco, being and playing with “Paco de Lucía Sextet”, he was the first one who used the flute in flamenco as another main instrument, sharing its importance with the guitar or the singer and creating from then a new style that is still growing.

After that, he has recorded some CDs as soloist himself and he continues his career with a lot of different projects in which we can find most of the times a crossover of the two styles with which he feels more comfortable: flamenco and jazz.

Jorge Pardo had a very special relation with the artists that we mentioned before: Camarón and Paco de Lucía. They really admired each other and the coincidence with their common big curiosity frequently joined them. He did some collaborations with Camarón and he played in a lot of projects with Paco being also part, as I said, of his “Sextet”.

¹⁶ Extract from his own webpage: http://www.flamenco-world.com/nueva_web_jorge_pardo.htm

Jorge Pardo is not able “to put in only a word what Paco means, that is too much limited” “It is a so much intense relation, with so much reciprocity in the affection, in the admiration, there are so many feelings, that it is difficult to summarize it in only one sentence”

This enthusiasm about Paco de Lucia made him record with Chano Dominguez, Javier Colina and Tino Di Geraldo, the disc “10 de Paco”, in which they play versions of ten songs from Paco.

I have done the transcription of the songs where Jorge plays the flute (there is one of piano solo and in the rest of songs he plays the saxophone):

01 Solo Quiero Caminar (Tangos)

03 Rio Ancho (Rumba)

06 Se Me Partió la Barrena (Taranta)

07 Almoraima (Bulerías)

10 Cancion de Amor

There is almost nothing written about flamenco flute and the transcription and the analysis of his work has been for me a very important source of information. Playing the songs has helped me to try out in this style, discovering and developing new rhythms, sounds, forms... Some of the transcriptions can be found in the Appendix.

One of the versions is about the *taranta* “Se Me Partió la Barrena”¹⁷ that Paco de Lucía played with Camaron. You can find this tune in the spotify list: Entre Dos Almas. [<https://tinyurl.com/y5qqsa5y>]

In this piece Jorge Pardo imitates Camaron’s voice by means of the flute so I think it is the perfect example to discover which resources he uses to do it. I have done a detailed transcription of it that is in the next chapter and I have reached some conclusions that are explained after the transcription.

Now, the flute is an important instrument inside this style. The flute's tone can easily adapt to the guitar sound and it can also create a big contrast with it creating a really similar imitation of the human voice. The clear articulation of the flute is perfect to follow the melodic lines of the guitar. The flute can also play a very attractive role as an accompaniment instrument in a typical flamenco group.

¹⁷ I Broke the Drill

3.3 TRANSCRIPTION OF THE SONG

This score is a transcription of the flute part from the *taranta* “Se Me Partio la Barrena” in the version of Jorge Pardo.

The *taranta* is a *cante* with an apparently free rhythm. It has been hard for me to put in paper the melodic line of the flute but finally I did it fitting it in a quaternary measure adding grace notes and details. It is a personal transcription that helped me in this research and it is not supposed to do an accurate reflection of what the flute plays.

Se me partió la barrena

Camaron de la Isla

Voice

The musical score consists of eight staves of music. The first staff is labeled 'Voice'. The music is written in a quaternary measure (4/4) and features a complex melodic line with many grace notes and triplets. The key signature has one sharp (F#) and the time signature is 4/4. The score ends with a double bar line.

3.4 ANALYSIS AND CONCLUSIONS: CHARACTERISTICS OF THE FLUTE IMITATING THE VOICE IN THE FLAMENCO STYLE.

Analysing the transcription of the *taranta* in Jorge Pardo's version I found some general characteristics in his playing to imitate Camaron's voice. I will use them later in my interpretation of the Halffter's piece. These are:

1. The **MELODY** is usually in seconds with some third, even fourth, jumps if it comes from the tonic. This is already a general characteristic from the flamenco melody.
2. **TONE**
It is a kind of sound with not too much centre, with a little of air in the fast passages and at the end. It sounds a bit forced in those parts where the tuning inflections are played.
3. The **PRECISION** in the change of the notes is not very clear, above all in the fastest passages.
4. There are a lot of **GRACE NOTES** before the main notes usually in a semitone. I think he uses them to get the energy of the voice in the attack of some notes.
5. **VIBRATO** - 3 types:
 - a. Small vibrato and very fast.
 - b. Imitation of a more expressive vibrato in the voice doing trills or flutters between two notes with a close distance between them.
 - c. Keep the sound with almost no vibrato but with small inflections in the tuning creating more tension and its consequent need to solve it.
6. **ARTICULATION:**
 - a. Very soft, closer to a spoken 'd'
 - b. Absent, doing the attack of the note with a soft blow.
 - c. Some exceptional notes with some accents stressing the separation between the notes.

3.5 CREATING A VERSION OF MY OWN

While doing the transcription of the *taranta* I realised that it would be also interesting to transcribe the melody directly from Camaron's voice. In this way I would be able to make a more detailed comparison also in the notes.

It was much more difficult for me because of the freedom in the embellishment of the voice, that moves the melody in a fast and, most of the times, not so clearly-defined way. Regarding the rhythm, this time it was too hard to fit it in any measure so I just wrote the notes marking in quarters the important-longer ones and doing as shorter or grace notes the rest of them. You can find the score of the transcription as **Appendix A1**.

Once I had both transcriptions I decided to try my own version, combining them and taking the parts that fit more with my playing. I recorded it with Carlos Ema. A part of it appears in the soundcloud link: <https://soundcloud.com/igabarron/taranta-irene-gabarron/s-BI9Yr>

4. “DEBLA” by Cristobal Halffter

4.1 ABOUT THE ORIGIN OF DEBLA

About the Debla as flamenco *palo* we know that it has a mysterious origin. There are a lot of hypothesis about it but nobody knows for sure where the style and the name come from.

According to Hipólito Rossy¹⁸ "In all the styles of the *Cante Jondo*, there is no style as desolated and anguished as the Debla. It is the sing of a man who has suffered all the abandonments, all the humiliations and the bitterness of life, who lives with no hope of redemption. (...) The person who made this song may have been a high educated person who knew really well all the greek modes and scales, and he did not do it spontaneously or naturally but in a very cerebral way, knowing that it was going along the edge of the close tonalities but with no modulation, enjoying the insinuation of them to get beautiful contrasts.

It belongs to the *Tonás* group and its singer needs to have outstanding faculties. It had almost dissapeared in the mid 19th century until Tomás Pavón recorded and made it popular again around 1940. Nowadays, the singers take his version as reference, but it is not certain the relation between the original debla and this version. The CD enclosed also includes Tomas Pavon's recording.

The *copla*¹⁹ has four octosyllable or polimetric (of different amount of syllables) verses. It is sung “*a palo seco*”, without guitar. These are the lyrics:

DEBLA

En el barrio de Triana
ya no hay pluma ni tintero
para escribirle a mi madre
que hace tres años que no la veo
Deblica barea.

*In the neighborhood of Triana
There is no quill neither inkwell
To write to my mother
Who I haven't seen in three years
Deblica Barea.*

¹⁸ Rossy, H; 1966; Teoría del Cante Jondo; Alianza.

¹⁹ Verse

4.2 ABOUT CRISTOBAL HALFFTER'S PIECE "DEBLA"

As I pointed out above, the composer could enjoy, when he was a child, some flamenco reunions. About the piece Debla he told me:

"In those gatherings that happened in my grandfather's house you could listen to a lot of Tientos, Debla, Tonas, Solea, Seguiriya from the gipsies, Verdiales²⁰ and other more folkloric styles... But such a deep thing as Tona and some of the Cantes de las minas (Songs from the miners) which are wonderful.

So this is what I have tried to translate to the flute, not imitating the sonority but the essence.

In a Debla the singer (cantaor) spends a lot of time at the beginning just warming up. After that, he does one or two crescendos that go to the end when it reaches the ecstasy accompanied by beatings of the hand on the leg to return to a quieter part to finish. This is what I have tried to put into my piece but not everything. For example, the melody of a real debla has nothing to do with my piece."

Furthermore, in the Preface of the Universal Edition publication of the piece there is written that:

"Debla" denotes one of the forms of the so-called "Canto Grande". This last is in itself the purest manifestation of the Andalusian folk melody, a complex form of song which is closest to the mysterious origins of the folklore of Southern Spain.

Its outstanding characteristics are:

- a) it is sung completely unaccompanied;
- b) it consists of extremely slow, static sections followed by highly rhythmic and intense sections;
- c) at the "climax", the singer beats out the rhythm by clapping, this serves as a contrast to the vocal line;
- d) the music makes use of quarter tone intervals.

I have included all these features in the present work, although it was not my intention to imitate or reproduce the "Debla". Nevertheless, I have based my composition on certain aspects and characteristics of this form of Andalusian folksong while creating a work which exists in its own right and is conceived exclusively for the flute.

²⁰ They are all different flamenco 'palos'

- (A₁) Tempo I
- a- (motive 1) long main note (D#4) and silences with cadenzas, both with a longer duration every time they appear. Long sounds in Halffter's compositions have been frequently interpreted as the image of the solitude of the man on his own in front of the immensity of the human being.
 - b- explosion of notes in fff from D#4 till C7. p and crescendo till fff in A.
 - c- motive 1 in A5 crescendo and accelerando
- (A₁') Tempo I
- a'- motive 2 that goes to the motive 1 again, long main note (D#4) every time shorter and silences with cadenzas every time longer.
 - b'- Now the explosion of notes is longer beginning with the motive of -a- and letting hear some of the grace notes that we hear developing later, beginning in pp. We find the silence with cadenzas again and the development of -b- crescendo till fff in D7.
 - c'- Crescendo and accelerando follows with the motive 1 in D7.
- (A₁'') Tempo I
- a''- it goes down through long notes till the main note (D#4)

- Part B -

(B₁) Preparation Part (*Cante de preparación*)

As its name indicates this is the first part with an interpretation not too virtuous but with a big expressivity.

Characteristics:

- Development of -a-
- Quarter tone intervals (basic element to imitate the voice in this style)
- It begins in pp crescendo till ff at the end.
- Constant rhythm (quarter note = 56) and accelerando till the end
- The presence of the grace notes is very poor at the beginning and it appears more often in the development of this part.

(B₂) Brave Part (*Cante valiente*)

In this part the singer usually deals with a much more elaborated melody of a great virtuosity. It is normally in the high register and with a few breathings to join the verses. In this part is where the singer can easily show his/her level and personal colour.

Characteristics:

- Development of -b-
- Jumps of intervals are every time bigger.
- It is between ff and ffff
- Constant rhythm (quarter note = 100), as fast as possible, (*tan deprisa como posible*) and ritardando at the end.
- It finishes with a little transition that adapts to the character of the next section.

(B₁') Culmination (*Remate*)

It is usually the last part of a flamenco song and it is based on doing an accelerando and changing to a major mode.

Characteristics:

- It begins with the same character as B₁.
- It goes crescendo and accelerando to arrive to a part of ff and quarter note=112 that is going to have:
 - Chromatic grace notes in octave interval.
 - A more rhythmical part (similar to Stravinsky style)
 - The motive 2 appearing constantly in different rhythms.
- Accelerando at the end to finish the section.

- Part C -

Ostinato part.

This part tries to recreate the constant rhythm of the beating of a stick, the hand in the thigh or the clapping at the same time that the voice grows.

We are going to find a constant motive (motive 3) in an ostinato way that is developed going longer and with intervallic jumps bigger every time.

Motive 3



Following a natural development, the next motive would be 3'', but with the "histerico" character he does not write it and goes directly to the next step (3''').



3''' is based on chromatisms with octave jumps finishing in D7. The repetition in ff in ostinato way of this note (the highest in the register of the piece and in a semitone distance of the main note) creates the tensest part of the piece.

In contrast with this constant motive and placed among it there is another motive with the character of -b- that imitates the voice singing with the base of the beating.

This second motive is going to appear more frequently in the development of this part and does longer and more virtuous interventions every time.

After the "climax" moment there is a bridge that begins with the motive 2 to go back to the long notes that finish in p.

- CODA -

A rubato over a melody that comes from B₁.

It plays with the dynamics:

- Crescendo and diminuendo first.
- Long ppp D#4
- The last contrast of the piece with a little longer fff and crescendo motive 1 in D#4
- Even longer D#4 in pp and ritardando till the end
- After three and a half silence beats the last D#4 in p and diminuendo till it disappears.

4. 4 ABOUT THE INTERPRETATION OF THE PIECE

“In a piece you have everything written in the score except the essential thing. You add the essential thing to the piece when you play it”

Cristobal Halffter, 04/01/2011

In the interview with Cristobal Halffter I played Debla for him and he was very satisfied with my interpretation. In this chapter I am going to give some directions about how to play this piece. Some of them come directly from the composer, most of the fingerings are from my lessons with Juliette Hurel, and the rest of them are from my own way to understand the piece and my experiences playing it.

4.4.1. General remarks:

In this piece the flute is imitating a flamenco singer so, first of all, I think it can be very interesting to listen to some flamenco pieces, especially those in which the singer sings alone (*a palo seco*) or only with guitar, to get inspiration from them. The composer based his writing on a singer who is very serious, cultured, who is really concerned with keeping the essence of the music inside of very intimate limits and not going to the vulgar part outside of it.

The approximate length of the piece is 8 to 10 minutes.

Cristobal considers himself to be an extremist. He writes from very slow movements to *‘tan deprisa como posible’* (as fast as possible). In dynamics, he uses very few mf between a lot of pp, fff or even ffff and he uses very extreme dynamics in every part doing contrasts. You can easily check this characteristic in the appendix.

4.4.2. Application of the characteristics of the flute imitating the voice in the flamenco style to the interpretation of Halffter’s Debla.

In the application of the characteristics of the flute imitating the voice in the flamenco style, that I already mentioned in the previous point, to the interpretation of the Halffter’s Debla we reach some conclusions. Please, see them below in Italic style following every characteristic.

1. The **MELODY** is usually in seconds with some third, even fourth, jumps if it comes from the tonic. This is already a general characteristic of the flamenco melody.

The Debla follows this characteristic but doing the seconds and chromatisms in the melody sometimes in octave jumps.

2. **TONE**

- a. It is a kind of sound with no too much centre, with a bit of air in the fast passages and at the end.
- b. It sounds a little forced in those parts where the tuning inflections are played.

We will use the first one in general except when we find the notes raised by $\frac{1}{4}$ and $\frac{3}{4}$ tone that we will use the second one. We will look for a more centred sound in the D# of the ostinato, since the flute is not imitating the voice in these notes but to a beat of the hand in the thigh.

3. The **PRECISION** in the change of the notes is not very clear, above all in the fastest passages.

So, in the fast passages it is unnecessary to make every note important. It is more an effect of an explosion of notes than a scale or a melody in which all the notes have meaning.

4. There are a lot of **GRACE NOTES** before the main notes usually in a semitone. I think he uses this to get the energy of the voice in the attack of some notes.

To imitate this energetic attack, the grace notes must be as fast as possible, not with the character of an appoggiatura.

5. **VIBRATO** - 3 types:

- a. Small and very fast vibrato.
We will use this kind of vibrato in general in the long notes and in the melodic part.
- b. Imitation of a more expressive vibrato in the voice doing trills or flutters between two notes with a close distance between them.
We find the example of this characteristic in the "histerico" part.
- c. Keep the sound with almost no vibrato but with small inflections in the tuning creating more tension and his consequent need to solve it.

We will combine this vibrato with the second kind of sound that I explained before in the notes raised $\frac{1}{4}$ and $\frac{3}{4}$ tone and sometimes also in the notes that surround them in the phrase.

6. ARTICULATION:

- a. Very soft , closer to a spoken 'd'

This kind of articulation will be the general in all the piece

- b. Absent, doing the attack of the note with a soft blow.

We will use this one to begin the long pp and p notes

- c. Some exceptional notes with some accents stressing the separation between the notes.

In this articulation we have to let the tongue sound out. We will play with it in the stressed notes of the "tan deprisa como posible" part in B₂ and for the D# eight note in the Ostinato part.

4.4.3. Specific parts linked with the score

The letters appear in the score in red colour. The indications from the composer are shown in italics.

- A. *The very first motive has to be very strong with a very short accented E. In this moment the singer is trying to catch the attention of the public: "Hear me! I am going to sing!"*
- B. *In this phrase the composer wants only one line that goes from the pp D# through the small notes and the crescendo till the accented G in ffff.*

That line is quite long and people usually need more air to play it. The normal thing is to take a breathing in the middle, just before the small notes, doing legato till the first D# including it in the previous phrase or finishing the legato before the D#, breathing and doing staccato in the D# to follow with the next part of the phrase. But the composer feels that a breathing there interrupts the energy of the crescendo and he prefers that the flutist does not take any breathing.

To do this we can use one of these two options:

- a. We can do this phrase shorter but always keeping the proportion to the rest of the notes in all this part of the beginning, so the first note will be already much shorter than is written and so on...
 - b. Halffter would also agree with the use of the circular breathing to do it in its right tempo.
- C. The notes raised by $\frac{1}{4}$ and $\frac{3}{4}$ tone are related with the use of the microtonal music in the flamenco that seems to come from the arabic influences. This kind of sound creates a lot of tension in the harmony. *The composer wants to attack directly these notes, almost as a "surprise" element, and not by glissando.*
- D. In this part we are maybe tempted to do rit or accelerando in the notes between the accented F#, but this is not the intention of the composer, *who wants us to play all the notes even doing an irregular rhythm in the constant repetition of F#.*
- E. *This is a very good place to breathe and keep the sense of the phrase.*
- F. *We do a really small break that shows the surprise of not hearing the expected F#.*
- G. I like that the ostinato arrives in an unexpected way. Technically, it is very difficult to play this D# short and fff without doing any break before so I slur it from the previous group of notes and it gives me space to do a fast crescendo and arrive to the note as it is written but without articulation.
- H. For the rest of the D# in fff or ff I let my ring finger down every time I articulate them to get a clearer articulation and a good sound for this short note.
- I. For this part, I like to keep a constant rhythm of eight notes. To do this I try to fit the small notes inside the value of the previous note, missing the eight note silence that is written below. When the small notes group is too long I use one of these silences to play it. I played it like this for the composer and he was pleased with it.
- J. When the dynamic changes to piano in D# ,we should stop moving the ring finger because in p it disturbs too much. *The composer likes here an*

articulation with more sound of the tongue, even if it is more risky to play the upper harmonics.

- K. *Very important to do an accent in the grace note. This is one of the exceptions where the small note does not have to be so fast. It helps if we feel as if the grace note is a tempo instead before the main note.*
- L. *This is a very dramatic part which leads us to the climax. It is imitating the heartbreaking voice of the singer so the flutters should not be completely even. We can interpret this part in a more free way, trying to transmit this kind of energy, but without forgetting the cultured character of the singer that the composer was inspired of to compose it. It is "histerico" but always controlled.*

4.4.4. Breathings

In this part I explain the reasons of the breathings that, apart from those that are already written, I add to the score. I have marked them in the score from the Appendix C. I take breathings also every written silence or cadence.

Page 1

- Stave 3: These two breathings let me do a big crescendo to fff. I think this is a good place because with the first one I can attack the accent easier and after the second one there is also a change of colour because the C does not have accent.
- Stave 4: Breathing here I can show that the motive 2 has come back.
- Stave 7: These breathings help me to create an anguished feeling and to play D very loud.

Page 2

- Stave 4:
 - Breathing 1: Breathing here I show that this is a new part.
 - Breathing 2: I breathe before to repeat the previous motive.
- Stave 5: I breathe here because I feel the next figure as upbeat of the "tan deprisa como possible" section.

- Stave 6: I breathe before the part where the jumps are bigger in this section.
- Stave 7: The breathing is just after the last accented F#, and I have air enough to do the ritardando in the repeated motive F-E.
- Stave 8: The reason to breathe here is to have air for the last part of the ritardando when the motive F-E develops and finishes in the main note.

Page 3

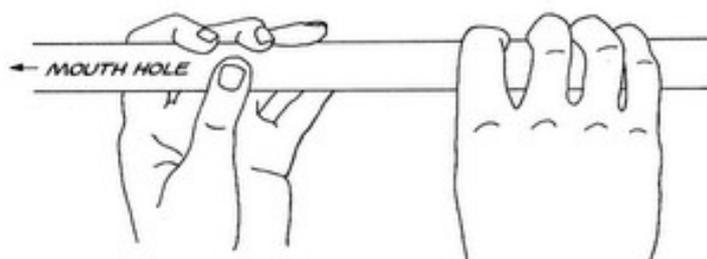
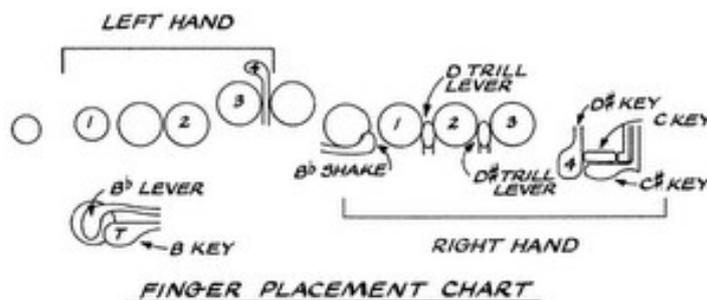
- Stave 3:
 - breathing 1: before the “upbeat” of the next B.
 - breathing 2: before the repetition of the previous motive.
 - breathing 3: before the “upbeat” of the section quarter note=112
 - last breathing: before the repetition of the previous motive.
- Stave 4:
 - breathing 1: the same as the previous breathing.
 - breathing 2: A new phrase starts after this breathing.
 - breathing 3: before the motive 2 appears again.
- Stave 5: New phrase starts after this breathing.
- Stave 6:
 - breathing 1: The second part of the phrase appears after this breathing.
 - breathing 2: The breathing here marks the end of the previous phrase and the beginning of the next one.
- Stave 7:
 - breathing 1: I breath here because the repetition of the motive 2 has finished.
 - breathing 2: It marks the end of the phrase.
- Stave 8:
 - breathing 1: The second part of the phrase appears after this breathing.
 - breathing 2: before the repetition of the previous motive.
 - last breathing: the same as the previous breathing.

In the ostinato part I slightly breathe between every eight note and always before the group of small notes that are inserted between them.

- stave 5:
 - breathing 1: before the last time this motive 3''' is going to appear and it helps me to do a big crescendo.
 - breathing 2: before the motive 2 appears again.
 - breathing 3: before the repetition of the previous motive.
- stave 6:
 - breathing 1: before that a development of the motive 2 appears.
 - breathing 2: before the "upbeat" of the next Bb.
 - breathing 3: I breath here to have air enough to do the accent and the crescendo in fff.

4.4.5. Fingerings

In this section I am going to show the fingering I use in specific notes or note groups. They are linked to the score of the Appendix C with a number inside a square. To show the flute fingerings I am going to follow the next chart²²:



²² Extract from <http://musician4u.blogspot.com/2007/09/flute-fingering-chart.html>.

- * Crossed out number means that the key should be down but keeping the hole open.
- * When a green empty circle appears in the score it means that the left thumb should be in the B key, on the other hand when you see a green cross it means that it should be in the Bb lever key.
- * I am going to write before the position any needed indication.

The fingerings are going to be linked to the score with a number inside of a square of the note or notes where is going to be used.

1. Play the C with the tr position from B: [B7] B 1 - 3 / - - D#trill - D#
[C7] - 1 - 3 / - - D#trill - D#
2. Same position as E4 but with open hole in the last key: B 1 2 3 / 1 2 – D#
3. From Eb4 position play very low closing the embouchure hole.
4. Play a little lower closing the embouchure hole from A4 position.
5. Play a little lower closing the embouchure hole from G4 position.
6. Bb6 fingering position but without trill key to do easier the movement of the fingers.
7. Play the Ab with the tr position from Gb: [Gb] B 1 - 3 / - - 3 D#
[Ab] - - - 3 / - - 3 D#
8. Doing the trill with the two trill key of the right hand from C5 position
9. The two first positions are real beginning with C#5, playing later E5 and doing the trill with the keys 1 and 2 of the left hand. (B X X - / 1 2 – D#)
10. Playing F#6 as harmonic of B4 and D6 as harmonic of G4 (B-G)
11. Playing E6 as harmonic of A4 and G#6 as harmonic of C#5 (A-C#)
12. The two first positions are real beginning with D6, playing later Bb5 and doing the trill with the lever trill keys of the right hand.
13. Play the real positions and, after play the F, let down finger 1 of the right hand.
14. Play F#6 as harmonic of B4 and A6 as A4 with finger 1 of the right hand down.
15. Normal position for F5 and do the trill with finger 4 of the left hand.

Appendix

Appendix A: Transcriptions

- ***Appendix A1 Transcription Camarón Taranta***
- ***Appendix A2 Transcription Jorge Pardo Rio Ancho***
- ***Appendix A3 Transcription Jorge Pardo Cancion de Amor***

Se me partió la barrena

Camaron de la Isla

Voice

The musical score is written on eight staves. The first staff is labeled "Voice". The music is in a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (marked with double wavy lines) and triplets (marked with a "3" and a bracket). The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 3/4. The piece concludes with a double bar line.

Rio Ancho

Jorge Pardo

(percussion)

Flute

13

17

21

25

29

34

38

43

48

Cancion de Amor

Jorge Pardo

Flute

7

5

8

11

14

17

19

21

23

26

piano

Appendix B:

DEBLA (Cristobal Halffter)

Score with the links of 4.4.3, 4.4.4 and 4.4.5

Debala
[Solo VI] für Flöte
(1980)

♩ = 42

A.

♩ = 56

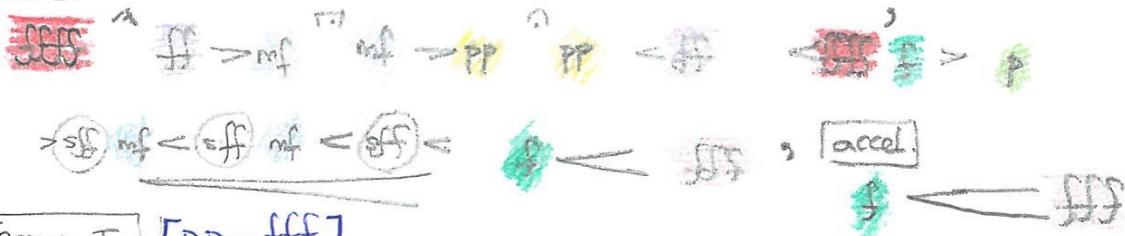
C.

Appendix C:

DEBLA (Cristobal Halffter)

Dynamics diagram

$\text{♩} = 42$ [PP-ffff]



Tempo I [pp-fff]



Tempo I [PP-ff]

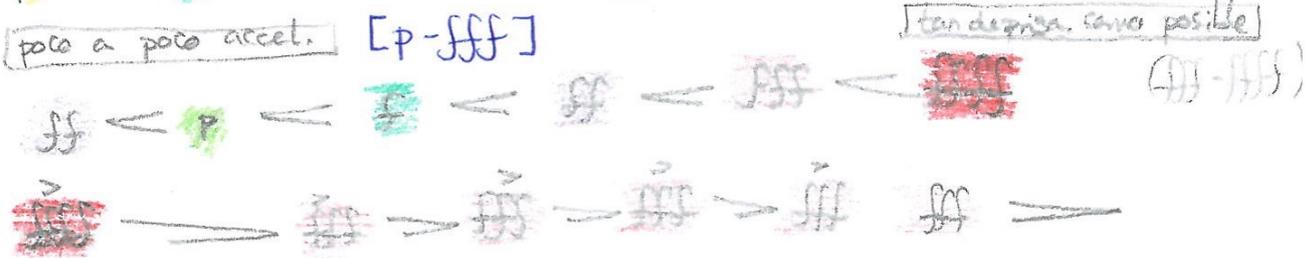


$\text{♩} = 56$ [PPP-ff]

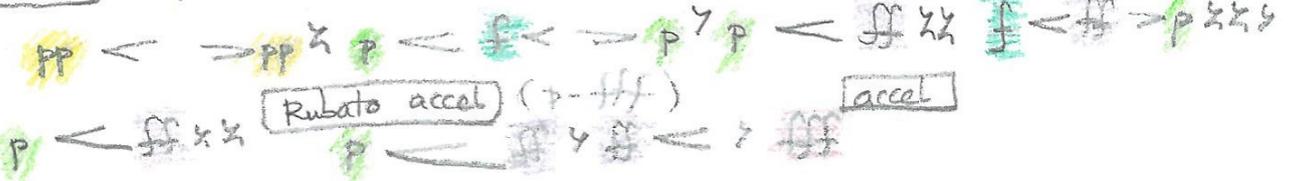


Legend for dynamic markings with color-coded boxes:

- Red: fff
- Pink: fff
- Light blue: fff
- Light green: fff
- Yellow: pp
- Light purple: ppp



$\text{♩} = 56$ [PP-ff]



$\text{♩} = 112$

ff possibile (ff sempre)

Rubato ($\text{♩} = 112$)

accel

$\text{♩} = 52$ [ff-ffff]

ffff (ostinato)

$\text{♩} = 66$

$\text{♩} = 52$

$\text{♩} = 70$

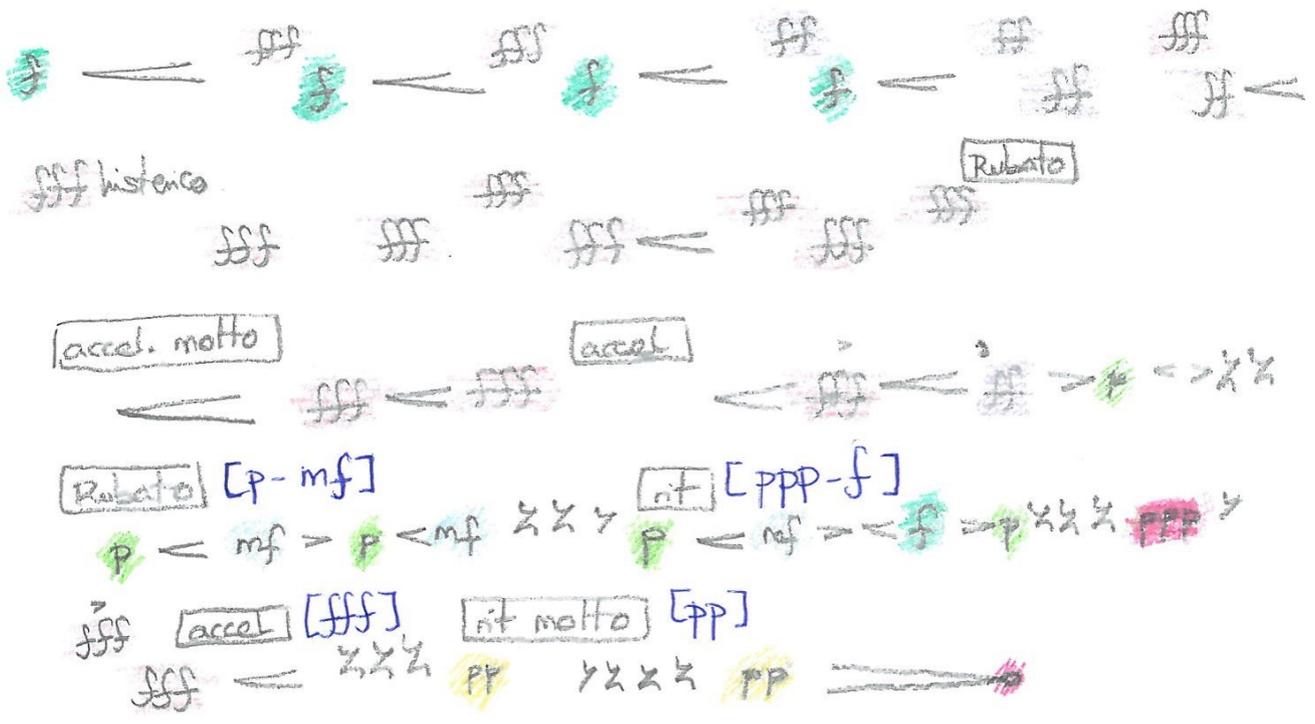
$\text{♩} = 52$

[ff-ffff] → the upper part

[p-fff] → the ostinato note

Tempo giusto ($\text{♩} = 52$)





[] → Extremes of the dynamics in every part.
 [] → change of tempo.

Sources

Books:

- Fernandez, L. (2004) Teoría Musical del Flamenco. Acordes Concert.
- Murray, N. & D. (2009) Inside Track: Writing dissertations & Theses. Pearson Longman.
- Ojesto, P. (2008) Las claves del Flamenco. Ediciones Autor
- Pohren, D.E. (2005) The Art of Flamenco. The Bold Strummer, LTD.
- Rossy, H. (1966) Teoría del Cante Jondo. Alianza.

Webpages:

- <http://www.horizonteflamenco.com>
- <http://www.wikipedia.org>
- <http://www.pacodelucia.com>
- <http://www.flamenco-world.com>
- <http://www.deflamenco.com>
- http://www.flamenco-world.com/nueva_web_jorge_pardo.htm