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# The Double Bass as a Solo Voice in Flamenco Music

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THE DOUBLE BASS AS A SOLO VOICE IN FLAMENCO MUSIC

by

Jeffery Utter

A DOCTORAL DOCUMENT

Presented to the Faculty of  
The Graduate College at the University of Nebraska  
In Partial Fulfillment of Requirements  
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Major: Music

Under the Supervision of Professor Hans Sturm

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# DOUBLE BASS AS A SOLO VOICE IN FLAMENCO MUSIC

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University of Nebraska, 2015

Advisor: Hans Sturm

Flamenco music is an emotional and energetic art form that has developed naturally over centuries by Gypsy people of Spain, primarily in the area known as Andalusia. Historically the music has been solely transmitted aurally and generally not accessible to formally trained musicians. The double bass is a versatile instrument that maintains roles in nearly all genres of music with flamenco being an exception until recently. Even with the contemporary addition of bass to flamenco music, the role of the double bass has been purely accompanimental. This document; through transcription, analysis, and arrangement, presents flamenco music in a way that it can be approached by classically trained double bassists, assuming the role of the primary voice in the music.

This document includes three transcriptions in the appendices. Each transcription is accompanied by a brief description of the piece, including analysis of the flamenco guitar or vocal techniques which the piece adapts for bass. Additionally, this document provides necessary contextual information.

Chapter 1 includes a description of the pieces as well as a brief definition of 'flamenco'. This is followed by contextual information on the origins of flamenco music as well as the historical and contemporary roles of the double bass in flamenco music in Chapter 2. The following chapter; Chapter 3, discusses the musical elements that make up flamenco, including specific techniques employed by voice and guitar in this style. Finally, Chapter 4 addresses the techniques and strategies involved in performing flamenco music on the double bass with specific technical adaptations for integrating vocal and guitar techniques.

This document is intended to provide the reader with the tools necessary to approach flamenco music in its traditional form as a classically trained double bassist. Its purpose is to provide the reader with the necessary background and tools to translate this primarily vocal and guitar focused music to the double bass.

## **Acknowledgements**

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## CHAPTER 1: INTRODUCTION

Flamenco is a passionate genre of music with rich cultural and historical heritage that has not been approached on the classical double bass. Traditionally, the instrumentation of flamenco music has included guitar and voice, with a primary function of accompanying dance. More recently, flamenco has been championed by the guitar, with the instrument departing its accompanimental role and moving into the forefront.

The double bass is a versatile instrument with significant roles in many styles of music including classical, jazz, rock, country, bluegrass, folk and others. However, flamenco is one genre in which double bass has not historically contributed greatly. In the past twenty years the role of electric bass, and to some extent double bass, has developed slightly as an accompanimental voice. However, it still does not occupy a primary role.

The art form of flamenco music has a long history of aural transmission. There is essentially no ‘composed’ flamenco music, in the classical music sense of the word. Compositions in flamenco music are generally crafted personally on one’s instrument, and transmitted aurally, changing and adapting over generations of musicians. In comparing recorded flamenco music, particularly recordings of guitarists, there are many instances of pieces identified solely by their form (*alegrías*, *bulerías*, *siguiriyas*, etc.). These pieces can have striking similarities between artists and recordings. For example, Ramon Montoya’s recording of a *seguiriyas* on the album *El Genio De La Guitarra Flamenca*<sup>1</sup> (recorded between 1923 and 1936) is remarkably similar to Niño Ricardo’s *falsestas*<sup>2</sup> from a recording of a *Seguiriyas* on the Tomás Pavón album *Grabaciones Discos De Pizarra - Año 1940-50*<sup>3</sup>. Scant quantities of this music have been transcribed. That which has been transcribed is generally only for guitar, and even those transcriptions can be difficult to obtain.

The purpose of this document is to transcribe original source material. This will present

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<sup>1</sup>Ramón Montoya, *El Genio de La Guitarra Flamenca*, CD (Sonifolk, 1999).

<sup>2</sup>Short soloistic and melodic interludes that guitarists play between a singer’s verses.

<sup>3</sup>Pavón, Tomàs, *Grabaciones Discos De Pizarra - Año 1940-50*, CD (Discmedi Blau, 2008).



pieces and techniques for formally trained musicians which can be used to apply the double bass as a solo voice in flamenco music.

Three pieces have been selected, transcribed, and arranged to demonstrate the adaptation of flamenco music for the double bass. The first piece, *Pequeño vals Vienés*, is based on an Enrique Morente recording of a Leonard Cohen melody and a poem by Federico García Lorca.<sup>4</sup> This piece was chosen as an introduction to aspects of adapting flamenco vocal technique to the double bass. The piece does not use one of the more complicated flamenco rhythmic modes nor is it particularly fast or virtuosic. The arrangement seeks to simulate the role and characteristics of a flamenco singer on the double bass with guitar playing an accompanimental role as it would for a singer.

The next piece is a transcription and arrangement of a *farruca* by Sabicas entitled *Con Salero y Garbo*.<sup>5</sup> This arrangement is for guitar and bass duo and demonstrates the application of arco and pizzicato technique to adapt flamenco guitar techniques to the double bass. Again, the piece was chosen, because it avoids some of the more complex flamenco rhythmic modes while containing a wide selection of guitar techniques that can be employed on the bass.

The final piece chosen is a *seguiriyas* based on a recording by Paco Peña.<sup>6</sup> This arrangement is for solo pizzicato double bass. The arrangement addresses the application of guitar techniques to the double bass while playing pizzicato. This piece, also addresses one of the more complicated rhythmic modes available in flamenco. The piece was selected as the *seguiriyas* is a crucial part of flamenco and this recording is a good example of a *seguiriyas* performed only on guitar—many *seguiriyas* recordings consist of guitar accompanying voice. This recording also demonstrates a selection of different guitar techniques contrasting those presented in *Con Salero y Garbo*.

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<sup>4</sup>Enrique Morente, *Omega*, CD (Acqua Argentina, 1996).

<sup>5</sup>Sabicas, *Flamenco On Fire*, CD (Legacy International, 2001).

<sup>6</sup>Peña, Paco, *Flamenco Guitar Music of Ramón Montoya and Niño Ricardo*, CD (Nimbus Records, 1987).

## *Flamenco Technique vs. Flamenco Style*

When discussing flamenco it is important to recognize the various meanings of the word 'flamenco'. This term can refer to a variety of concepts; a culture, a philosophy, a group of people, a style of guitar, an array of guitar techniques, and a musical genre that, in itself encompasses a wide range of subgenres. This document will primarily refer to 'flamenco' the genre and 'flamenco' the technique, although the cultural connections are also significant and crucial for understanding the origins of the musical style as will be discussed in the "Origins of Flamenco Music" section of chapter 2.

The musical elements that constitute flamenco technique are interwoven with the musical elements that are necessary to define the genre. Nearly all of the elements that define flamenco technique are also found in flamenco music. However some elements, particularly those found in flamenco guitar playing, extend beyond the genre and can be found in a myriad of classical and vernacular styles.

This can lead to a point of confusion when discussing flamenco music. To many individuals 'flamenco' music can be any music utilizing these techniques. This can range from traditional flamenco guitar to jazz/fusion instrumentalists such as Al DiMeola or even to more popularized bands such as the Gipsy Kings.

This document will refer to the word 'flamenco' as it applies to techniques and their traditional application, with voice or guitar, in the context of authentic flamenco music. Furthermore, this encompasses the music that is the result of the cultural mix of Romani Gypsies settling in Spain between the late 15th and early 18th centuries. The musical classification and elements of these styles will be discussed further in chapter 3.

## CHAPTER 2: HISTORY

### *Origins of Flamenco Music*

Flamenco music is widely believed to have originated in the region of Spain known as Andalusia in the late 1700s.<sup>1</sup> It is accepted that flamenco music emerged from the settlement of Romani Gypsies (nomadic people from southern Asia) in Spain. The migration of the Romani people to Spain was recorded as early as the fifteenth century and brought the people from southern Asia through Iran, Turkey, Greece and Hungary.

In his book *Gypsies and Flamenco*, Bernard Leblon asserts that the Gypsies had a strong tradition of being professional musicians.<sup>2</sup> As the Gypsies traveled from town to town they made money by providing entertainment and playing music. Although the Gypsies had music of their own culture, they made a great effort to learn the music of the cultures they were visiting in an attempt to make themselves as commercially marketable as possible.

The origin and travel path of the Gypsies is largely debated and with little concrete evidence. One common belief is that the Gypsies originated from Punjab in northwestern India. The migration is said to have begun between 800 and 900 A.D. The migration spanned many generations as it was not until 1447 that the presence of the Gypsies was recorded in Barcelona.<sup>3</sup> This migration would have led the Gypsies through Pakistan, Iran, Turkey and most of southern Europe. As the journey spanned hundreds of years and the Gypsies settled temporarily in these countries, influences from many of these cultures can be found in flamenco music.

An alternative origin hypothesis is asserted by Aziz Balouch, one of the greatest non-Spanish singers of *cante jundo* flamenco.<sup>4</sup> Balouch, a native of Pakistan, suggests that

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<sup>1</sup>Bernard Leblon, *Gypsies and Flamenco*, The emergence of the art of flamenco in andalusia (Univ of Hertfordshire Press, 2003), 43.

<sup>2</sup>Ibid., 1.

<sup>3</sup>Claus Schreiner, *Flamenco*, Gypsy dance and music from andalusia (Amadeus Pr, 1990), 38.

<sup>4</sup>D E Pohren, *Lives and Legends of Flamenco*, A biographical history (Bold Strummer, 1988), 133.

the Gypsies originated from Sindh in southern Pakistan. Balouch suggests the transfer of culture was the result of the Arab conquest of both Spain and Sindh in the early 8th century.<sup>5</sup> Balouch continues to present examples of Sindhi folk music, comparing the melodies to flamenco songs. Although Balouch's hypothesis is slightly different from the more common belief, the timetable is similar and the Gypsies would have traveled a similar path to arrive in Spain.

The cultural assimilation of the Romani Gypsies into the existing culture in Spain was further influenced once they arrived by periods of oppression and forced naturalization. Beginning with Philip III in 1610 the Gypsies in Spain were ordered by the government to be dispersed into large cities, rather than living in groups in the countryside.<sup>6</sup> Moreover, the Gypsies were not allowed to publicly express their cultural heritage in any manner—language, dress, or art. For better or for worse, this contributed to the Gypsy culture assimilating many characteristics of the Spanish regions in which they lived. These practices of forced assimilation by the government continued until 1783 under the reign of Charles III.

One popular belief concerning the origins of flamenco culture and music reflects a tie to the Netherlands—'flamenco' in Spanish can be translated as 'flamingos', 'flamboyant' or 'flemish', referring to citizens of Flanders in the Netherlands. Leblon finds this to be a misconception. His research does find a tie to Flanders, but not an exchange of cultural ideas. Many of the strongest flamenco families had members who negotiated pardons from the government's forced relocation and assimilation in exchange for military service.<sup>7</sup> This largely occurred under Philip IV during the last stage of the Dutch revolt in the 1620s. The Gypsies that committed to military service in Flanders to escape government persecution were referred to as 'flamencos'.

As the Gypsies living in Spain were persecuted for nearly 200 years, their music was largely kept contained within their culture. It was not until the late 1700s that their music

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<sup>5</sup>Aziz Balouch, *Spanish Cante Jundo and Its Origin in Sindhi Music* (The Mehran Arts Council, 1968), 43.

<sup>6</sup>Leblon, *Gypsies and Flamenco*, 21.

<sup>7</sup>Ibid., 36.

received a wider cultural audience, and not until 1860 that ‘payos’<sup>8</sup> began learning to perform their music.<sup>9</sup>

## *The Golden Age of Flamenco Music*

The late 19th century signifies a particularly important time period for flamenco music often referred to as the ‘Golden Age’ of flamenco. This period coincides with the rise of the *café cantante* in major cities in Spain, including Seville, Madrid, and Barcelona. These *café cantantes* were establishments that served food and drink and had a focal point of flamenco music and other performances.<sup>10</sup> The *café cantantes* provided steady work for flamenco performers that had previously relied on the unstable support of wealthy patrons. This new influx of work allowed for greater audience among the general population of Spain. Additionally the ‘Golden Age’ of flamenco provided an opportunity for non-gypsy musicians opportunity to perform this genre of music.

With the rise in popularity of the *café cantante* also came the rise of private *juergas*<sup>11</sup> and eventually the decline of authenticity and quality of public flamenco performances. As Loren Chuse illustrates in her book *Music, Gender, and Identity in Flamenco Song*, with the rise of the *café cantante* there was also a rise in private *juergas* in separate rooms in bars, restaurants, taverns and private residences.<sup>12</sup> As these *juergas* included high levels of artistic expression, party-like atmosphere and heavy consumption of alcohol, they often devolved into debauchery. Furthermore, establishments that hosted flamenco *juergas* were associated with prostitution.

After the rise of the ‘Golden Age’ of flamenco, the association of flamenco music with

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<sup>8</sup>Spanish word for ‘non-gypsy’

<sup>9</sup>Schreiner, *Flamenco*.

<sup>10</sup>Loren Chuse, *Cantaoras*, Music, gender and identity in flamenco song (Routledge, 2013), 60.

<sup>11</sup>Flamenco party, often including many musicians and dancers, as well as non-performing spectators. In the context of the ‘Golden Age’ of flamenco, these often also included heavy consumption of alcohol.

<sup>12</sup>*Ibid.*, 61.

less than respectable acts and establishments eventually cast it in a negative light. This fact, in conjunction with the decline in quality and authenticity of flamenco music due to any *payo* of any skill level being able to find paying work performing flamenco, led to the decline of authentic flamenco in popular culture in the 1910s.<sup>13</sup>

In 1922 a group, including poet and author Federico García Lorca and composer Manuel de Falla, banded together in an attempt to restore flamenco to its original art form. This group created the event named “Concurso de canto jondo” in Granada.<sup>14</sup> This collaboration attempted to bring unknown flamenco performers that were still performing in the olden style to the forefront. The event, although well attended, was largely unsuccessful. The unknown performers were not able to attract much of a following after the event.

Another resurgence in traditional flamenco occurred in 1948 in Madrid. An updated venue similar to the *café cantante*, known as the *tablaó*<sup>15</sup> “La Zambra”, was created with the intent to foster the olden style of flamenco music. This establishment was widely popular and greatly imitated.<sup>16</sup> However, these *tablaó* eventually suffered the same fate of over commercialization that the *café cantante* did at the beginning of the century.

This brings us to the context of flamenco today. The old style of flamenco, while sought out and respected by a small audience, is largely not performed in public. However, the characteristics and techniques have been widely disseminated into modern commercial Spanish music as well as other genres of music.

## *Historical Role of the Bass in Flamenco*

Historically, the double bass has not had a significant role in flamenco music. One likely explanation is that it is a rather large and cumbersome instrument which is not easily

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<sup>13</sup>Schreiner, *Flamenco*, 45.

<sup>14</sup>*Ibid.*, 45.

<sup>15</sup>Literally: “floorboard”. A name for a place where flamenco shows are performed.

<sup>16</sup>*Ibid.*

transported. It would not be as portable as the guitar, which would be crucial in a gypsy lifestyle. Furthermore, the double bass, before the introduction of steel strings in the mid 1900's, was a relatively quiet instrument. The double bass would not have been suited for the type of environment where flamenco was traditionally played at social gatherings, parties, festivals.

To understand the traditional role of the double bass in flamenco music one must extract and analyze bass movement and harmonic function of flamenco guitar. With flamenco, the guitar is often utilized as a polyphonic instrument that is capable of playing either pure harmony or independent melodic lines. As a result, common guitar patterns in many flamenco styles have distinct harmonic and/or rhythmic bass lines.

Figure 2.1 shows an excerpt from Ramón Montoya performing a *malagueñas por siguiiriya*.<sup>17</sup> The *malagueñas por siguiiriya* is similar to a *fandango* and uses the *compas* from the *seguiriyas*. In this excerpt you can see that the lower notes of the arpeggios in the guitar provide a harmonic and rhythmic 'bass line'.



Figure 2.1.: Ramón Montoya - *Malagueñas por Seguiriya* Excerpt

Figure 2.2 illustrates the bass content of this excerpt extracted, the pitches transposed down an octave, and the rhythm adjusted. This demonstrates that the lower part of the guitar melody (played with the thumb on the lower strings) provides a perfectly adequate bass line.

<sup>17</sup>Ramón Montoya, *El Genio de La Guitarra Flamenca*.



Figure 2.2.: Bass Arrangement - *Malagueñas por Siguriya*

Another such example can be seen in the Sabicas *farruca* “Punta y Tacon” as found on the album *Flamenco Puro*.<sup>18</sup> Again, in this example seen in figure 2.3, the lower notes of the guitar part construct a usable (albeit repetitive) bass line.



Figure 2.3.: Sabicas - “Punta y Tacon” Excerpt

When extracting a bass part the dotted quarter, eighth rhythm and the root movement become apparent, as seen in figure 2.4. Although, this strategy does not work to adapt every guitar part into a bass part, there are many instances of flamenco guitar where the guitarist is providing both the role of melody and accompanimental root movement. These instances can easily be extracted for the bass.



Figure 2.4.: Bass Arrangement - “Punta y Tacon”

## *Contemporary Role of the Double Bass in Flamenco*

Although the double bass has historically played a minor role in flamenco music; if it has played any role at all, it has grown in popularity in the past forty years. Many contemporary flamenco recordings utilize a bass as an accompanying instrument. Bass guitar may be more

<sup>18</sup>Sabicas, *Flamenco Puro*, CD (Calé Records, 2011).



popular in recent recordings, but the double bass can be found occasionally. For example, the Camarón de la Isla album *Potro De Rabia Y Miel*<sup>19</sup> makes heavy use of Carles Benavent on electric bass, while other albums such as the Carmen Linares album *Un Ramito De Locura*<sup>20</sup> include Pablo Martín on the double bass. The bassists on both of these albums play in a contemporary jazz/fusion style.

In contemporary recordings the role of the double bass can vary as widely as the styles that fall under the modern-day umbrella of flamenco. The double bass can range from playing simple root-notes at the point of harmonic change to playing jazz-funk-rock influenced accompaniment in the style of bassist Jaco Pastorious<sup>21</sup>. Examples of this can be found in the playing of Carles Benavent. Benavent has recorded with modern flamenco greats such as Camarón de la Isla and Paco De Lucia. More specifically, the playing on “Como el Agua,”<sup>22</sup> from Camarón de la Isla’s album by the same name, exemplifies this trend in modern flamenco bass. A transcription of an excerpt from this piece can be seen in figure 2.5.

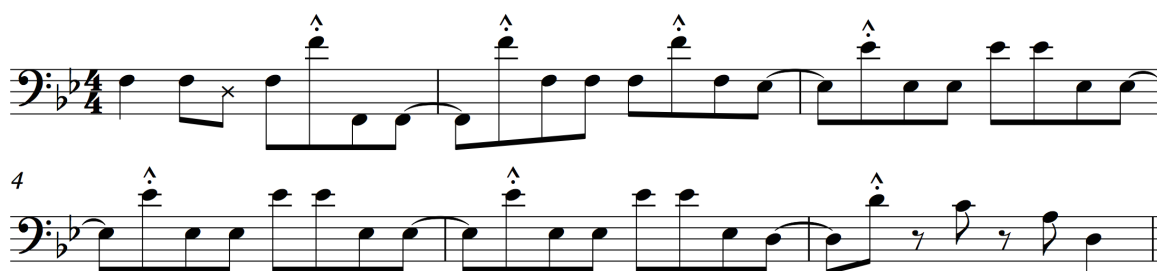


Figure 2.5.: Carles Benavent’s Bass Line from “Como el Agua”

This example from “Como el Agua”, recorded in 1993, includes many characteristics of jazz fusion bass playing of the ’70s and ’80s, including staccato off-beat accents, muted notes, octave leaps and anticipations of the downbeat.<sup>23</sup> Compared with a bass line in figure 2.6

<sup>19</sup>El Camarón de la Isla, *Potro de Rabia Y Miel* (Universal Distribution, 1992).

<sup>20</sup>Carmen Linares, *Un Ramito de Locura* (Mercury, 2002).

<sup>21</sup>A jazz/fusion electric bassist known for his 16th-note funk style and melodic playing. He is best known for his playing in the band Weather Report.

<sup>22</sup>Although no bass player is attributed on the album, it is likely Carles Benavent based on the time period, playing style and other musicians involved

<sup>23</sup>El Camarón de la Isla, *Como El Agua*, CD (Alex, 1993).

from Jaco Pastorius recorded in 1979, many similarities can be seen.<sup>24</sup>



Figure 2.6.: Jaco Pastorius' Bass Line from "The Dry Cleaner from Des Moines"

Jaco's bass line, recorded prior to Benavent's, uses similar off-beat accents, muted notes, and octave leaps. The 'x' notation used in both examples signifies a 'muted' note, where the left hand is intentionally not fully depressed. This technique creates an audible 'thump' sound with little pitch content. The technique is used to create motoric rhythms and to fill rests between off-beat syncopations.

<sup>24</sup>Joni Mitchell, *Mingus*, CD (Asylum, 1979).

## CHAPTER 3: ELEMENTS OF FLAMENCO MUSIC

Although flamenco music is a diverse style, encompassing a range of musical attributes and techniques, one can observe distinct attributes when analyzing *cante gitano-andaluz* music. One of the most important characteristics of flamenco music to be aware of is its rich collection of subgenres and song forms. The song forms are central to flamenco music and define many of the musical characteristics that make flamenco unique. Beyond the song forms, the essence of what musical elements make up flamenco music revolve around the guitar, the voice and the unique techniques that they bring forth in flamenco music.

### *Song Forms*

Ricardo Molina; a Spanish poet and author who collaborated with many flamenco singers between 1940 and 1970, classifies flamenco music as '*cante gitano-andaluz*' (song of the Andalusian Gypsies). This is one of the clearest ways to place constraints on flamenco music.<sup>1</sup> Molina further classifies flamenco music as musical styles brought by the gypsies to Spain—'*Cante gitano*', and musical styles developed by gypsies in Andalusia—'*Cante andaluz*'. Within this classification *cante gitano* encompasses the subgenres of *toná*, *soleá*, *seguiriya*, *tango* and *bulería* while *cante andaluz* encompasses *fandango*, the *cantiñas*, and *alegrías*. Furthermore, Molina recognizes styles influenced by *cante gitano-andaluz* that did not originate in Spain. These styles include *sevillanas*, the *farruca*, the *garrotin* and the *rumba* from Cuba. The musical aspects of these forms are discussed in chapter 3.

The song forms in flamenco are defined by a few factors. Due to the influence of culture and geography on the migration of the Gypsies in Spain, many of the subgenres are defined by their region of origin. This may (or in some cases, may not) contribute to subtle regional 'flavors' that create slim distinction between styles. Depending on the reference, this ill-defined set of traits can divide flamenco subgenres in as few as fifteen or as numerous as

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<sup>1</sup>Ricardo Molina, *Mundo Y Formas Del Cante Flamenco* (Libreria Al-Andalus Granada, 1971), 21.

forty different categories. Other genres and forms have much clearer distinctions, originating from the *compás*<sup>2</sup> which the form uses combined with harmony, relative tempo, and mood. Of all of the flamenco song forms the *alegrías*, *bulerías*, *fandangos*, *farruca*, *rumba*, *seguiriyas*, *soleares*, *soleá*, *soleá por bulerías*, *tango gitanos*, and *tientos* are among the most distincting and significant.

One of the most fundamental forms of flamenco music is the *soleares*. The *compás* for the *soleares* is a twelve-beat pattern with accents on beats 3, 6, 8, 10 and 12. This *compás* is the basis for many other forms of flamenco, including the *alegrías* and *bulerías*. The lyrics of the *soleares* tend to relate to love and love lost, as well as personal suffering as the result of said lost love.

The *alegrías* is another of the most common flamenco song forms. Although it is generally in Phrygian mode, as is common in flamenco music, it has a unique characteristic of often sounding major. This effect is the result of many *alegrías* having melodies that center around the upper notes of the Phrygian mode: C, F and G (in the key of E Phrygian). This gives the illusion of a C Major sound, however, songs in this form generally returns to E at the end, adhering to the Phrygian nature of the melody.<sup>3</sup>

Similar to the *soleares*, the *alegrías* tends to be a lively form with a 12-count *compás* containing accents on beats 12<sup>4</sup>, 3, 6 (or 7), 8, and 10. Harmonically the *alegrías* tends to be simple, oscillating between tonic and dominant.

The *bulerías* is a flexible and spontaneous form with a similar *compás* to the *alegrías*. The *bulerías* originated at the end of the 19th century and is said to have originally been a heavy and serious song.<sup>5</sup> Today the *bulerías* is often a lighter and energetic form performed very reactively, interpreting and anticipating the actions of the singer. The *bulerías por solèa* has

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<sup>2</sup>*Compás* are the 'rhythmic modes' of flamenco music. These modes are patterns that are usually twelve or four beats long with distinct unique emphases.

<sup>3</sup>Robin Totton, *Song of the Outcasts*, An introduction to flamenco (Hal Leonard Corporation, 2003), 34.

<sup>4</sup>The *alegrías* is often counted beginning on beat 12 as it is the strongest beat in this *compás*.

<sup>5</sup>Schreiner, *Flamenco*, 69.

adopted the more serious side.

*Soléa por bulerías* literally translates to *Soléa* in the style of a *bulerías*. The *soléa por bulerías* maintains the basic *compás* from the *soleares* (and by proxy the *alegrías*); however it tends to have a heavier character than a typical *bulerías*. Overall the form is a hybrid between *soleares* and *bulerías* and may fall at any point in a wide spectrum between the two.

The *fandangos* is one of the forms which can be broadly interpreted. One of the more popular interpretations is referred to as *fandangos de Huelva* (Huelva a city in southwestern Spain). The *fandango* claims influence from both the Spanish Moors and Latin America.<sup>6</sup>

The *compás* for the *fandangos de Huelva* is a six-beat pattern with accents on beats three and five.

Traditionally the *farruca* is a form intended to demonstrate virtuosic dance. This form holds influence from Cuba and as such is classified by Molina as *cantes folklóricos aflamencados*.<sup>7</sup> The *compás* of the *Farruca* is a simple four-beat pattern with the accent on beat one and a lesser accent on the 'and' of beat two.

The *rumba flamenca* is another *cantes folklóricos aflamencados* form said to originate from flamencos migrating from Spain to Cuba and returning to Spain. The *rumba flamenca* is a quick form in a  $\frac{2}{4}$  meter. It often features two guitars—one playing rhythmic accompaniment and the other playing the melody.

The *seguiriyas* is one of the most important and moving forms in flamenco music. It is often cited as originating from the traditional Castilian *seguidilla*, although Emma Martinez asserts that the differences are too profound to confidently suggest a link.<sup>8</sup> The *seguiriyas* is a passionate and deeply moving song.

The lyrics of the *seguiriyas* tend to be of profound loss and sadness. Pohren suggests that the greatest singers of the *seguiriyas* are affected by the song;

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<sup>6</sup>Ibid., 13.

<sup>7</sup>Ibid., 36.

<sup>8</sup>Emma Martinez, *Flamenco*, All you wanted to know (Mel Bay Publications, 2011), 37.

Those who have truly felt the deep, black currents of emotion that characterize the *seguiriyas*; who became so entangled in their lament of death and disenchantment that reality escapes them (or perhaps they discover it. Who are we to judge?)<sup>9</sup>

The *seguiriyas* is traditionally performed with a vocalist singing in a melismatic (the practice of having multiple pitches for a single syllable) and expressive style with guitar accompaniment, although guitar-only arrangements have become popular as well. The *compás* for the *seguiriyas* is a twelve-beat pattern with accents on beats 1, 3, 5, 8, and 11.

The *tango gitano* ('gypsy tango') originates from a blending of African and Caribbean music with Spanish music. It shares more in common with the flamenco *farruca* than it does with the Argentinean *tango*.

The *tango* is often used as a finale to a *tiento*. Like a *farruca* the *tango* follows a simple four-beat pattern with an emphasis on beats 2, 3 and 4. The *tango gitano* is typically performed in the key of A Phrygian.

Lastly, the *tientos* shares common ancestry with the *tango*. It is often similar to a slow *tango* with simple rhythm.<sup>10</sup> Like the *tangos*, the *tientos* is a four-beat pattern with emphasis on the second, third and fourth beats. The *tientos* adds an additional subdivision on the up-beat of beat two.

## *Flamenco Vocal Style*

One of the most important characteristics of the flamenco vocal style is its use of melismatic singing. The basic melody in many flamenco songs is fairly simple. This simple melody is expounded upon with melismatic ornaments. Totton suggests that to flamenco singers, these melismatic passages and ornaments are of equal importance to the melody.<sup>11</sup>

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<sup>9</sup>Pohren, *Lives and Legends of Flamenco*, 26.

<sup>10</sup>Martinez, *Flamenco*, 37.

<sup>11</sup>Totton, *Song of the Outcasts*, 33.

Additionally, these melismatic interjections are more common and more elaborate in the ‘deeper’ song forms, such as the *seguiriyas* and the *soléa*.

An example of this melismatic style of singing can be seen in the transcription in figure 3.1 from a recording of a *seguiriyas* by El Chocolate<sup>12</sup> entitled “Siempre por los Rincones”. The transcription contains the first six and a half measures once the vocals begin. This section serves as an introduction to the tune itself.



Figure 3.1.: “Siempre por los Rincones” - Introduction Excerpt

This excerpt is performed with each set of notes indicated under one slur being sung in a single breath using non-lexical vocables<sup>13</sup>. Following this introduction the tune continues with melismatic material on a smaller scale than the introduction. Often ornaments are added to the melody for emotional effect. These ornaments include chromatic enclosures, microtonal embellishments, scoops, glissandi and appoggiaturas.

The microtonal aspects of flamenco music may stem from the historical influence of Arabic culture on the Spanish gypsies, although there is no concrete evidence of this connection. It can be observed that microtones are generally used by flattening tones of the

<sup>12</sup>It is common in flamenco culture for artists to assume nicknames to distinguish themselves from others. As the Spanish gypsy culture is relatively small, there were 25 primary families of flamencos in the late 18th and early 19th centuries. Due to intermarrying between these families there was a high occurrence of individuals having the same or similar names. As a result many flamencos adopted unique nicknames and thus there are artists with names like El Chocolate, La Niña de los Peines (Child of Combs), Camarón de la Isla (small white shrimp of the island), son of El Morao, and Sabicas. (Leblon, *Gypsies and Flamenco*, 45.)

<sup>13</sup>Syllables that are improvised and do not generate cohesive words.

given mode (never sharpening).<sup>14</sup> The use of microtones is also generally implemented at the highest points in a dramatic musical phrase.

Just as singers of flamenco music can have very fluid interpretations of melody and pitch, they also employ similar practices with rhythm. Flamenco singers rarely sing melodies strictly on the beat; they often anticipate or delay rhythms while maintaining a strong connection to the underlying pulse. This can be compared to how jazz musicians may interpret a melody in relation to rhythm.

## *Flamenco Guitar Style*

The origins of guitar in flamenco are too ancient to be documented, however it has become more prominent in the past eighty years. Although it has gained in prominence as rhythmic and harmonic accompaniment, the role of the guitar has been considered secondary to the extent that guitarists were not credited on many recordings until the 1990s.<sup>15</sup> Even with the role of guitar being generally secondary, some guitarists have managed to bring flamenco guitar to the forefront as a stand-alone art form. Guitarists such as Niño Ricardo, Paco Peña, and later Pepe Habichuela and Paco de Lucía have raised flamenco guitar to a new level, in the roles of accompaniment and as a solo instrument.

The flamenco guitar is similar to classical guitar in both construction and technique with a few key distinctions. Flamenco guitars tend to have thinner bodies, narrower necks and lower action than classical guitars.<sup>16</sup> This yields a 'grittier,' more aggressive and percussive sound, for a small trade-off in volume.

Concerning technique, generally flamenco guitarists play with more force and energy than classical guitarists. There are, however, a few techniques that are unique to flamenco

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<sup>14</sup>Totton, *Song of the Outcasts*, 38.

<sup>15</sup>Ibid., 80.

<sup>16</sup>Ibid., 74.



guitar: *Rasgueado* and Tremolo.

The ‘tremolo’ technique creates a similar effect to tremolo in western music. The technique is generally executed by plucking a single pitch multiple times with distinct fingers, usually three or four (depending on the meter and subdivision). Often accompanying a tremolo is a bass line or counter melody played with the thumb. An example can be found in a *fandango* by Sebicas entitled “Con Salero y Garbo” as seen in figure 3.2.

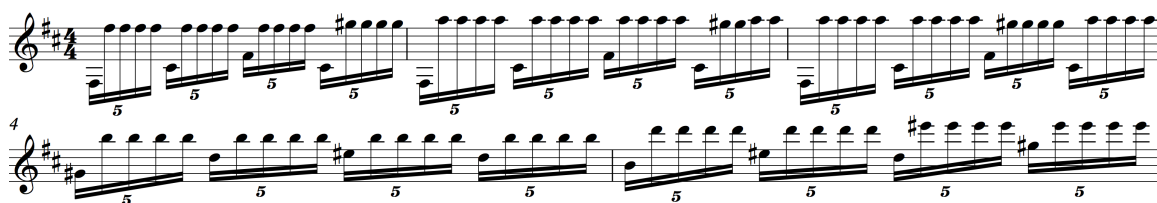


Figure 3.2.: “Con Salero y Garbo” - Tremolo Excerpt

The ‘*rasgueado*’ technique involves strumming multiple strings multiple times with distinct fingers. There are many different patterns with the *rasgueado*, somewhat akin to the variety of snare-drum rudiments that a percussionist may have. One common *rasgueado* can be described as follows:

- Beginning with a closed (fist-like) hand position, one ‘flicks’ the index finger downward, strumming the strings.
- Following this the guitarist performs a similar motion with the pinky, ring, middle and (again) index fingers creating a quintuplet rhythm.
- Additionally the thumb may be used via a wrist-turn motion for additional strikes.

*Rasgueados* can be notated as indicated in figure 3.3, with the arrows indicating strum direction and *p i m a s* indicating fingers (thumb, index, middle, ring, pinky, respectively)

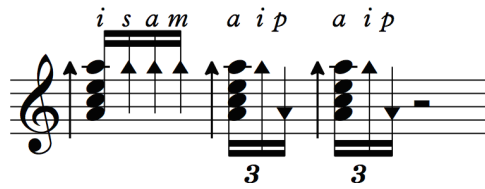


Figure 3.3.: *Rasgueados* Example

## Summary

Flamenco as a genre is difficult to qualify in words. The essence of the form boils down to raw dramatic energy. Totton effectively summarizes what comprises flamenco with the following quote:

Perhaps the key lies in realizing that for a flamenco what comes first is expressing strong feelings and communicating it. He is not interested in sounding or looking pretty. This truth applies as much to dance and guitar as it does to song. The dancer may be graceful, but the first quality is expressive force... And so it is with the song: forceful expression matters more than a fine singing voice... The harsh voices that emerged from the forges and caves and fields have come to be prized, especially among the Gypsies; and the strangling of the voice in the throat has come to be one of the climactic moments of a song, a way of expressing violent emotions.<sup>17</sup>

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<sup>17</sup>Ibid., 36.

## CHAPTER 4: ADAPTING FLAMENCO MUSIC FOR THE DOUBLE BASS

### *Application of Flamenco Vocal Style to the Double Bass*

Many aspects of the flamenco vocal style adapt well to the double bass. Most directly, a deep, powerful male voice referred to as “*Voz Redona o Flamenca*” is preferred by *cantadores*. *Voz Redona o Flamenca* is described as “...sweet, mellow, manly, [it] is emitted from the lungs without throaty interruptions.”<sup>1</sup> This vocal range is demonstrated by contemporary singers such as Enrique Morente<sup>2</sup> and happens to lie in the ‘sweet spot’ on the double bass, where it sounds the most powerful. Moreover we are able to adapt much of the flamenco vocal style to the double bass with little sacrifice.

The melismatic style of singing that is common in flamenco music adapts readily to string instruments. The largest obstacle is the duration that one can sustain a single bow. The most powerful flamenco singers have a great capacity to sustain one breath for a long duration. This is not as easily possible on string instruments, particularly when string-crossings are encountered. To approach this one must carefully plan string crossing and bow direction changes to best support the direction and intent of musical lines.

As a non-fretted instrument, the double bass also lends itself readily to adapting the microtonal aspects of flamenco music. In his article “The transcription of vocal microtonality” Francisco Camas; a composition professor at the music conservatory “Teresa Berganza” in Madrid, demonstrates transcription of melismatic singing in flamenco. Camas uses an excerpt from a recording of an unaccompanied chant by El Chocolate entitled “Mis Caramelos.”<sup>3</sup> Using pitch detection software Camas transcribes this chant into an alyzable waveform diagram. From the diagram Camas is able to determine the relation of the pitch content to the standard 12-note scale. Camas derives a transcription that can be seen in

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<sup>1</sup>Pohren, *Lives and Legends of Flamenco*, 28.

<sup>2</sup>Chuse, *Cantaoras*, 40.

<sup>3</sup>El Negro, *Mis Caramelos, El Gran Flamenco*, CD (Piros/ISdigital, 2014).

figure 4.1 (reproduced from Camas' article). This transcription gives as much information as can be transmitted through staff-notation of the microtonal aspects of flamenco singing.<sup>4</sup>



Figure 4.1.: Microtonal excerpt from *El Caramelos*

Mastery of microtonal playing can be a daunting task, as Bertram Turetzky points out<sup>5</sup>. Fortunately, since microtones are generally used by flattening notes in flamenco music, this makes applying microtones more easily achievable. Technically this can be practiced by a simple 'rolling back' of the left hand fingers from a given tone. This is a very effective technique, particularly in thumb position on the double bass.

Another tool that can be utilized upon as a bassist to aid in approaching flamenco music on the double bass is the left-hand portion of Rabbath technique. The left-hand ideas from Rabbath technique, including pivots and the crab-technique allow for more notes to be played in one position and with greater fluidity than 'traditional' technique.

The vocal techniques of flamenco music tend to lie on the more lyrical end of the spectrum. The melismatic introductions often found in flamenco music are the most obvious example of this—yet melodies in the body of a song often have similar characteristics. With this type of music the advantages of Rabbath technique become readily apparent. As can be seen in figures 4.2 and 4.3, the same melodic excerpt with 'traditional' fingerings requires a greater number of shifts, potentially interrupting the melodic line. In these excerpts from Paco Peña's *seguiriyas*, the brackets above the staff are added to signify the notes which can be played in one position while the numbers below indicate on which string the notes are played.

<sup>4</sup>Francisco Camas, "The Transcription of Vocal Microtonality," accessed April 8, 2015, <http://www.franciscocamas.com/science-music-interactions/the-transcription-of-vocal-microtonality/>.

<sup>5</sup>Todd Leavitt, "An Interview with Bertram Turetzky," *International Society of Bassists* XVI, no. 2 (January 1990): 16–19 & 73–35.

As can be seen in the excerpts, the traditional style fingerings in figure 4.2 use fifteen shifts and nine string changes while the Rabbath style fingering in figure 4.3 use only three shifts and six string changes. However, more important than the number of shifts or string crossing is where they occur in relation to the phrasing of the excerpt. The Rabbath style fingering approach allows entire phrases to be played without interrupting them with either a shift or a string crossing. The traditional style fingering, on the other hand, has many interruptions (particularly shifts) in the middle of phrases.

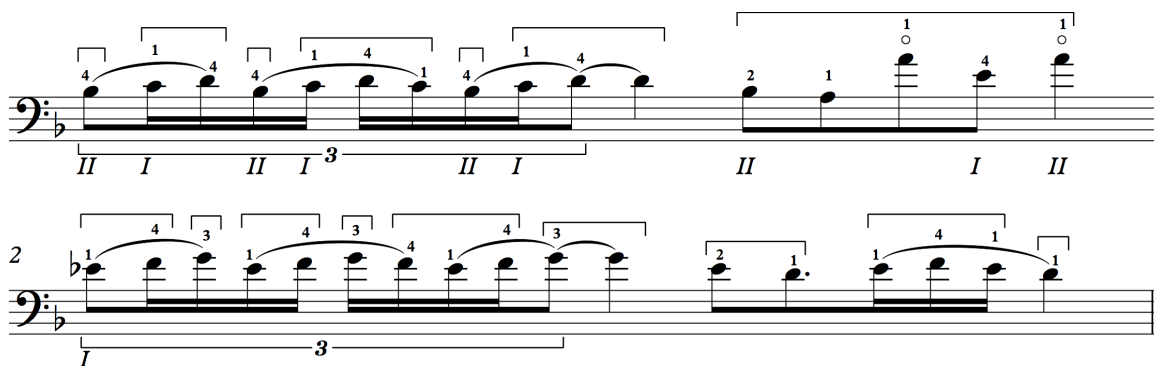


Figure 4.2.: Traditional Left Hand Technique: Excerpt from Paco Peña *seguriyas*

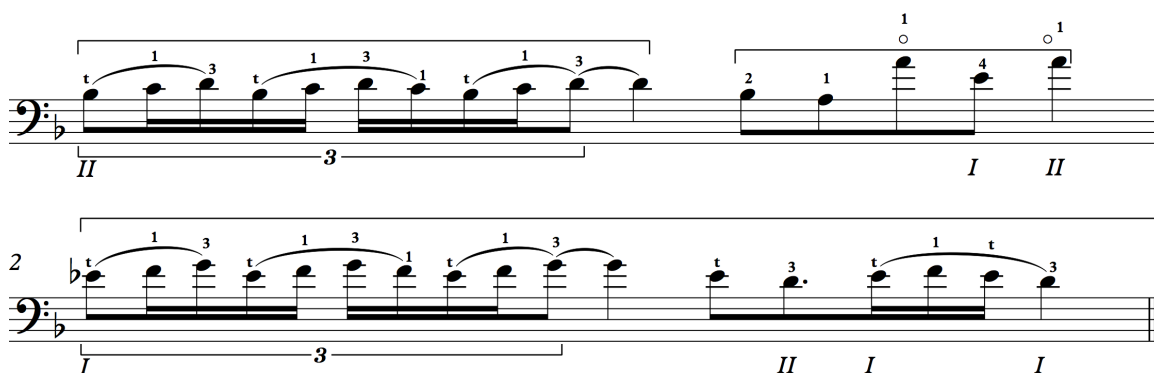


Figure 4.3.: Rabbath Left Hand Technique: Excerpt from Paco Peña *seguriyas*

Furthermore, the flexibility of Rabbath technique gives the performer the power to decide the optimal placement of shifts to best support a musical line or phrase. This may result in a more traditional approach for a given passage and a pivot approach for another. The Rabbath technique allows for either option or a combination of both.

The Rabbath technique also allows for a variety of intervallic relationships between the

fingers of the left hand in thumb position that help accommodate the harmonic structures found in flamenco music. Other left-hand systems prescribe sets of ‘hand shapes’ such as the Petracchi method which breaks the hand shape into chromatic (all half-steps from thumb to middle), semi-chromatic (a whole step followed by all half steps) and diatonic (a whole step, followed by a whole step and a half step) hand shapes.<sup>6</sup> Conversely, the Rabbath method embraces alternative hand shapes, such as Phrygian (half-step, followed by all whole steps) which can be much better suited for playing in the modes used by flamenco music.

### *Application of Flamenco Guitar Style to the Double Bass*

Because the double bass is a stringed instrument with a similar tuning system to guitar, there are already some similarities that can be easily translated. Many passages that are idiomatic on guitar may also be idiomatic on the bass. The main challenge for the double bass when compared to guitar is speed. The guitar has considerably shorter strings than the double bass, and the strings are closer together as well. This makes it easier for guitarists to cover larger intervallic distances more quickly than is possible on bass.

The specific flamenco guitar techniques mentioned earlier can also easily be adapted to the double bass. Tremolo, by the western-music definition of the word, can elicit a similar effect as tremolo on the guitar. If possible at a given tempo, one should attempt to meter the tremolo as a guitar would. However, even with a pure tremolo the effect is similar.

The *rasgueado* is more difficult to emulate on the double bass. One of the primary challenges on emulating *rasgueado* on the double bass is the number of strings and distance between them. Many *rasgueado* patterns on flamenco guitar require fingering multi-note (three or more) chords with the left-hand while performing the *rasgueado* with the right. Alterations must be made on the double bass regarding chord voicing. Most chord voicing beyond root-third-seventh or root-fifth-seventh is not possible on the double bass. As a

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<sup>6</sup>Francesco Petracchi, “Simplified Higher Technique for Double Bass” (London: Yorke Edition, n.d.), 33.

result voicing must be simplified. Additionally open strings can aid in more complex voicing where available. Open strings tend to be a good option as keys that are comfortable on guitar and common in flamenco music (E-minor or A-minor) feature open strings on both the guitar and double bass.

Regarding the right hand technique of the *rasgueado*, other adaptations need to be made. On guitar the *rasgueado* requires independent ‘flicks’ of individual fingers outward from a closed hand position in rapid succession. On double bass this motion does not create the desired effect for a variety of reasons. Firstly, strings on the double bass are much thicker and under considerably more tension than guitar. The same amount of energy put into a similar motion on double bass would result in a less than satisfactory amount of sound when compared with guitar. Moreover, nearly all strings used in classical and jazz bass playing are encased in a metal wrapping, whereas classical and flamenco guitar strings are nylon, carbon fiber or low tension strings wrapped in a soft metal such as copper. On double bass, attempting a guitar-like *rasgueado* results in fingernails hitting the stiff and hard metal strings, yielding a very abrasive sound.

A useful adaptation of the *rasgueado* is to use the index, middle, ring and pinky fingers together in an outward ‘flick’ at about a 60 degree angle to the strings. This is followed by a wrist turn outward to strum the strings with the underside of the thumb. Finally the wrist is turned back in while the fingers are closed to deliver the final strum with the underside of the fingers. This is illustrated in figure 4.4.

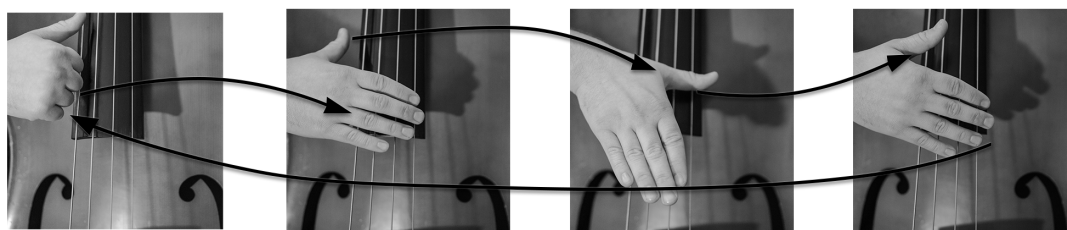


Figure 4.4.: *Rasgueado* Technique

This technique allows for three distinct strikes with fleshy parts of the hand, providing a more pleasing sound on the double bass. The drawback of this technique is that it gains just three distinct strikes, not five as guitarists have. Therefore adapting guitar music that uses the *rasgueado* requires adjusting rhythms to compensate for this, either by simplifying the rhythm or stringing together groups of three-event *rasgueados*.



## CHAPTER 5: CONCLUSION

In closing, flamenco has historically had little place for the double bass. It is, however possible to adapt the double bass as a solo voice in flamenco music. By interpreting the vocal and guitar characteristics and techniques found in flamenco music, the double bass can sufficiently assume the role of the primary instrument in flamenco music.

The following pieces contained in the Appendices, have been arranged to feature the double bass. Each piece features different characteristics of flamenco music and demonstrates the ways in which they can be adapted for the double bass. Preceding each piece is a brief description of its significance, the techniques applied and their adaptation for the double bass.

With flamenco being a primarily aurally transmitted tradition, listening and transcription are paramount in understanding this music. While these transcriptions can be a useful guide, true understanding and mastery of flamenco music must be obtained through the original sources and striving to emulate them on the double bass.

## APPENDIX A: PEQUEÑO VALS VIENÉS

“Pequeño vals Vienés” is based on a poem by Spanish poet and playwright Federico García Lorca (b. 1898, d. 1936). Born near Granada, Spain, although not a gypsy himself, Lorca was an avid appreciator and proponent of flamenco and the Gypsy lifestyle. In 1922 Lorca teamed up with composer Manuel de Falla to help promote a celebration named “El Concurso del Cante Jondo”. This event sought to reestablish the roots and traditional art of flamenco, which at this time had devolved from its golden days.<sup>1</sup>

This poem was originally set to music by Canadian singer-songwriter Leonard Cohen and later by flamenco singer Enrique Morente.<sup>2</sup> The arrangement is inspired by Morente’s version and his powerful flamenco voice. Below we can see a comparison of Lorca’s original lyrics to his poem compared with Cohen’s translation.

Lorca’s Original Poem	Cohen’s Translation
En Viena hay diez muchachas, un hombro donde solloza la muerte y un bosque de palomas disecadas. Hay un fragmento de la mañana en el museo de la escarcha. Hay un salón con mil ventanas.	Now in Vienna there’s ten pretty women There’s a shoulder where death comes to cry There’s a lobby with nine hundred windows There’s a tree where the doves go to die There’s a piece that was torn from the morning And it hangs in the gallery of frost
¡Ay, ay, ay, ay! Toma este vals con la boca cerrada.	Ay, ay, ay, ay Take this waltz, take this waltz Take this waltz with the clamp on its jaws
Este vals, este vals, este vals, este vals, de sí, de muerte y de coñac que moja su cola en el mar.	
Te quiero, te quiero, te quiero, con la butaca y el libro muerto, por el melancólico pasillo, en el oscuro desván del lirio, en nuestra cama de la luna y en la danza que sueña la tortuga.	I want you, I want you, I want you On a chair with a dead magazine In the cave at the tip of the lilly, In some hallway where love’s never been On a bed where the moon has been sweating, In a cry filled with footsteps and sand
¡Ay, ay, ay, ay! Toma este vals de quebrada cintura.	Take this waltz, take this waltz Take its broken waist in your hand

<sup>1</sup>Timothy Mitchell, *Flamenco Deep Song* (Yale University Press, 1994), 165–166.

<sup>2</sup>Morente, *Omega*.

Lorca's Original Poem	Cohen's Translation
	<p>This waltz, this waltz, this waltz, this waltz          With its very own breath of brandy and Death          Dragging its tail in the sea</p>
<p>En Viena hay cuatro espejos          donde juegan tu boca y los ecos.          Hay una muerte para piano          que pinta de azul a los muchachos.          Hay mendigos por los tejados,          hay frescas guirnaldas de llanto.</p>	<p>There's a concert hall in Vienna          Where your mouth had a thousand reviews          There's a bar where the boys have stopped talking          They've been sentenced to death by the blues          Ah, but who is it climbs to your picture          With a garland of freshly cut tears?</p>
<p>¡Ay, ay, ay, ay!          Toma este vals que se muere en mis brazos.</p>	<p>Take this waltz, take this waltz          Take this waltz, it's been dying for years</p>
<p>Porque te quiero, te quiero, amor mío,          en el desván donde juegan los niños,          soñando viejas luces de Hungría          por los rumores de la tarde tibia,          viendo ovejas y lirios de nieve          por el silencio oscuro de tu frente.</p>	<p>There's an attic where children are playing,          Where I've got to lie down with you soon,          In a dream of Hungarian lanterns,          In the mist of some sweet afternoon          And I'll see what you've chained to your sorrow,          All your sheep and your lilies of snow</p>
<p>¡Ay, ay, ay, ay!          Toma este vals, este vals del "Te quiero siempre".</p>	<p>Take this waltz, take this waltz          With its "I'll never forget you, you know!"</p>
	<p>This waltz, this waltz, this waltz, this waltz          With its very own breath of brandy and Death          Dragging its tail in the sea</p>
<p>En Viena bailaré contigo          con un disfraz que tenga          cabeza de río.          ¡Mira qué orillas tengo de jacintos!          Dejaré mi boca entre tus piernas,          mi alma en fotografías y azucenas,          y en las ondas oscuras de tu andar          quiero, amor mío, amor mío, dejar,          violín y sepulcro, las cintas del vals.</p>	<p>And I'll dance with you in Vienna          I'll be wearing a river's disguise          The hyacinth wild on my shoulder,          My mouth on the dew of your thighs          And I'll bury my soul in a scrapbook,          With the photographs there, and the moss          And I'll yield to the flood of your beauty          My cheap violin and my cross          And you'll carry me down on your dancing          To the pools that you lift on your wrist          O my love, o my love          Take this waltz, take this waltz          It's yours now. It's all that there is</p>

Although Cohen's translation does the original poem justice, it paints the drama with a more stark and desolate palate, rather than the raw emotional outpouring that one would expect from flamenco music. This can be seen in his manipulation of some of Lorca's lyrics, such as "Porque te quiero, te quiero, amor mío" in the second to last stanza, which translates

to “Because I love you, I love you, my love” which Cohen leaves out altogether. Furthermore, Cohen leaves out many of the “¡Ay, ay, ay, ay!” lines that Lorca wrote in the original poem. These syllables are directly from the pain-filled interjections that flamenco singers use. Morente adds this type of drama back in his interpretation of “Pequeño Vals Vienés”.

Although this arrangement is not a uniquely flamenco form (it is a waltz) the purpose is to experience the flamenco vocal style, emulating the singing of Enrique Morente on the double bass. The melody of the transcription is the way that Morente sings the song, complete with inflections and added syllables. The introduction is designed to emulate a melismatic introduction that many flamenco singers perform at the beginning of slower pieces such as the *seguiriyas*.

The notated introduction may be played verbatim, however, it is intended solely as a sample. In flamenco practice this portion of the song will generally be improvised or a heavily ornamented rendition of a prepared melody. In performance of this piece the performer is allowed to approach this in whichever manner they feel comfortable. In the case of improvising the Am, G, F, E chord progression can be repeated to allow for a longer improvised introduction.

Although the melody is notated precisely, the performer should feel free to elaborate and embellish as they see fit. The melody as presented is a transcription of Enrique Morente’s performance of the piece. He presents the melody with a very free interpretation of the rhythm. The performer of this arrangement is to do the same using the notated melody as a guide only. This is the normal practice of a singer in flamenco music. Melodies are ornamented, rhythms are altered, but it must be done tastefully with a strong connection to the underlying pulse.

# Pequeño vals Vienés

Federico Garcia Lorca

Leonard Cohen/Enrique Morente

Guitar Introduction

Arr. Jeffery Utter

Am

The musical score is written for guitar and voice. It begins with a guitar introduction in 6/8 time, marked with a key signature of one flat (Bb) and a common time signature of 3. The introduction consists of a series of eighth notes in the bass clef, with a final measure containing a half note G. The main melody is written in the bass clef, with a key signature of one flat and a common time signature of 3. The melody is composed of eighth and quarter notes, with a final measure containing a half note G. The lyrics are in Spanish and are written below the melody. The score is divided into measures, with measure numbers 3, 7, 11, 15, 19, 21, 25, and 29 indicated. Chord symbols (Am, G, F, E, C, B7, Dm) are placed above the melody to indicate the harmonic structure. The lyrics are: e-na hay di-ez mu-cha-chas Un hom-bro don-de sollo-za la muer-te Y un bos-que de palo-mas di-se - ca-das hay un frag-men to de la ma - na-na En el muse - o de- la es - car cha Hay un sa-lon con mil ven - ta - nas Ay

3 Am G F E

7 Am G F E

11 Am G F E

15 Am G F E

19 Am B7

21 C Am C Am En vi -

25 F G F G C e-na hay di-ez mu-cha-chas Un hom-bro don-de sollo-za la muer-te Y un

29 Am Dm Am Dm bos-que de palo-mas di-se - ca-das hay un frag-men to de la ma - na-na En el

muse - o de- la es - car cha Hay un sa-lon con mil ven - ta - nas Ay

2

33 *F* *G<sup>7</sup>* *C* *G<sup>#</sup>* *B* *A*

ya - ya - ya - to-ma este vals es - te - vals es-te

37 *rit.* *Dm* *G<sup>7</sup>*

vals con la bo - ca cer - ra - da en vi -

**A tempo**

39 *C* *Am* *C* *Am*

e - na hay qua-tro espe-jos Don-de jue-gan tu bo-ca - los e-cos Hay un-a

43 *F* *G* *F* *G* *C*

muer - te para - la pian-o que pin-ta de a - zul a los mu-cha-chos Hay men

47 *Am* *Dm* *A* *Dm*

di - gos por los te - ja-dos Hay fres - cas gi-narl-das llan - to ay-ay-ya-ya-

51 *F* *G* *C* *G<sup>#</sup>* *B* *A*

ya - e ya ya to-ma este vals es - te - vals es-te

55 *Dm* *G<sup>7</sup>* *C*

vals que se mue-re en mis bra - zo Es-te vals es-te vals es-te

59 *F* *C* *G<sup>7</sup>* *C* *G<sup>7</sup>*

vals es-te vals De si de muer-te y de coñ-ac Que mo-ja su co-la en el mar

65 *G<sup>7</sup>* *C* *C*

mo - ja su co - la en el mar

## APPENDIX B: CON SALERO Y GARBO

“Con Salero y Garbo” is a *farruca* composed by Sabicas<sup>1</sup> and released on his album *Art of The Guitar* in 1976.<sup>2</sup> Sabicas is referred to as the ‘king of the concert flamenco guitar.’<sup>3</sup> He is a master of the instrument, with impeccable technique.

This arrangement adapts Sabicas’ solo guitar piece as a duo for double bass and flamenco guitar. It seeks to present the ways in which the double bass can assimilate flamenco style with arco playing.

One of the more overt technical challenges for the double bass is the tremolo melody beginning at rehearsal L. Although this passage can be approached in a variety of ways, optimally the tremolo should be metered in groups of five to best mirror the original guitar technique as composed by Sabicas. Sabicas uses groups of fives, which as idiomatic groupings on guitar. Guitarist use each finger of the right hand, in turn, to strike the same string—producing a repeated tremolo. Alternately, in this arrangement, the tremolos can be played metered in groups of four or as a pure tremolo for a similar effect.

Another important technical aspect to consider is fingering choices in the fast passages of measures 19, 30 - 31, 94-101 and 118-121. All of these passages can be simplified with the use of Rabbath pivot and crab techniques. These passages lie much more conveniently on guitar than they do on double bass. Guitarists generally have available to them two whole steps between their first and fourth fingers. Traditionally bassists only have one whole step available. Using Rabbath pivot technique bassists can use similar fingering patterns to the guitar for these rapid passages.

The last technical aspect of note is the percussive rhythms at measure 75 - 83. Flamenco guitarists make use of tapping on the top of their guitar regularly for rhythmic effect. Since strings on the guitar are very close to the top of the instrument, flamenco guitarists are able

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<sup>1</sup>Assumed name of Agustín Castellón Campos

<sup>2</sup>Sabicas, *Flamenco On Fire*.

<sup>3</sup>Pohren, *Lives and Legends of Flamenco*, 302.

to use their pinky finger or the side of their hand for these percussive effects in between strumming patterns. On double bass this is not as viable an option as the top of the instrument is a much greater distance from the strings. Due to the nature of this passage, the simplest approach is to use one hand to pluck the strings while the other plays the rhythm. Since the root notes are all open strings, for the first seven measures one can use either left-hand pizzicato and tap with the right hand, or perform pizzicato with the right hand and tap with the left hand on the upper bout of the double bass. Preference here should be deferred to whichever area of a given bass produces the preferred tapping tone.

The last two measures of this passage do not use open strings to play the harmony, nor do they allow time to move the hand from the strings to the bass between notes. Therefore, a different tapping technique must be used. For this portion the tapping should be created by flattening the left hand and 'slapping' it against the fingerboard over the strings. This creates a percussive tap while keeping the hands very close to playing position for the fingered harmony.



## Con Salero y Garbo

Sabicas  
Arr. Jeffery Utter

♩=98

Guitar

Double Bass

*mp* 3 3 3 3 3 3 3 3 6

5 *Dm* 6 *f* 3 3 1 2

8 1 4 1 4 1 2 4 1 2 4 1 2 4 2

10 **A** *Gm* *Fm* *mf* *f* *mf* *f* 3 3 3 3 3 3 *mp*

13 3 3 3 3 3 3 *mf* *mf*

2

16 **B** Gm D7 Gm D7

20 Gm Cm Cm Abmaj7 Cm Abmaj7 Cm Abmaj7

22 Gm Eb Gm Eb Gm

24 **C** Gm D7 Gm D7 Aø7 **rit.** D7

28 Gm D7 Gm

30 Cm Cm **rit.** D7

\*Thumb remains at half-string harmonic. Upper notes are reached by opening the hand

32 **D** A tempo

36

39

41 **E** Gm Cm F Bb

45 Am G

47 A<sup>7</sup>

4 **F**

49 Tremelo in 4's or 5's

*mp*  
*pizz.*

55

59

63 **G** Gm D7 Gm D7

*mp*  
*arco*

*mf*

67 **H**

*mf*

69

72 **I** F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> Poco a poco, Accel. E<sup>b</sup>maj<sup>7</sup> 5

*f* L.H. Pizz

76 D<sup>7</sup> Gm Dmaj<sup>7</sup> Gm

80 Dmaj<sup>7</sup> Gm Cm A<sup>b</sup>m Cm A<sup>b</sup>m Cm

83 Gm E<sup>b</sup> Gm E<sup>b</sup> Gm D<sup>ø7</sup> D<sup>ø7</sup> D<sup>ø7</sup>

86 **J** Gm

90 *f* 3 3 3 3 3 3 3 3

6

92

94 **K** <sup>A tempo</sup>  
G7(b9) Cm F7 Bb7

98 Ab7 Ab7 Gm7 D7 Gmaj7 Gmaj7  
pizz.

102 **L**  
mp

108

113

118 **M** 7

118 **M** 7

*ff*

120

*mp*

*mp*

D<sup>7</sup> F<sup>°</sup> G


## APPENDIX C: SEGUIRIYAS

This *seguiriyas* is an arrangement of a recording by Paco Peña from his 1987 record *Flamenco Guitar Music of Ramón Montoya and Niño Ricardo*.<sup>1</sup> As is common in flamenco music, this *seguiriyas* of Paco Peña is derived from the *seguiriyas* of Niño Ricardo, which can be heard on the album *Vintage Flamenco Guitarra N° 14 - EPs Collectors "Toques Flamencos De Guitarra"* which is a collection of early recordings that are no longer available.<sup>2</sup>

The *seguiriyas* consists of a collection of *falsestas* (short melodic fragments) interspersed with rhythmic strumming. When comparing the recording of Peña and Ricardo, one will notice that Peña assimilates some of the *falsestas* that Ricardo uses, but not others. Also one will notice that some of the *falsestas* are more heavily modified than others. This is a common practice that can be seen throughout flamenco music.

In this arrangement the playing of Paco Peña is adapted for solo double bass. The arrangement demonstrates the possibilities for adapting flamenco guitar technique to the double bass.

One of the most apparent techniques used in this arrangement is the *rasgueado*, which is integral to the performance of the *seguiriya*. *Seguiriyas* have rhythmic strumming patterns interspersed between the *falsestas*. These patterns use strikes of individual fingers in an outward flicking motion to create the effect of rapid-fire metered strums.


The guitar technique to perform a *rasgueado* is ineffective on the double bass due to the distance between its strings, as well as their composition and tension. To adapt this technique on the double bass two approaches are used. One is an un-metered outward ‘raking’ motion notated as . This motion is performed by holding the right hand 90-degrees to the strings with a loosely closed fist, then the fingers are fanned outward, pinky first, striking the strings as they expand.

<sup>1</sup>Peña, Paco, *Flamenco Guitar Music of Ramón Montoya and Niño Ricardo*.

<sup>2</sup>Niño Ricardo, *Vintage Flamenco Guitarra N° 14 - EPs Collectors "Toques Flamencos De Guitarra"*, CD (Vintage Music, 2011).



This motion is used for isolated bursts of sound. The raking is used in part to simulate the heavy effect of the *rasgueado*. Generally, on the double bass a chord must be reduced to two or three strings, while the guitar can get up to six notes in a single strum. On the double bass one must use multiple rapid events to get a similar amount of sonic activity in a single event, thus the raking motion.

The other adaptation for the *rasgueado* is a triplet pattern derived by strumming with the fingers and thumb notated as such . This technique is executed by using the first through fourth fingers together in an outward 'flick' at about a 60 degree angle to the strings. This is followed by a wrist turn outward to strum the strings with the underside of the thumb. Finally, the wrist is turned back in while the fingers are closed, to deliver the final strum with the underside of the fingers.

This pattern can be converted to a sixteenth note pattern by adding an upstroke with the thumb following the down-stroke of the thumb. Furthermore the pattern can be repeated immediately in succession to create a continuous stream of triplet or sixteenth note strums. In the above notation the fingers or thumb are represented by *f* and *t* respectively. This is similar to guitar notation indicating *p i m a s* for thumb, index, middle, ring, or pinky fingers.

The direction of the arrows in both the raking and triplet notations are significant. An upward facing arrow indicates moving the fingers away from the body, while a downward facing arrow indicates moving the fingers towards the body. Generally, in the raking notation the arrow will only indicate moving away. The other notation, however, may indicate a combination of outward and inward motions.

Additional indications are made to indicate hammer-on and pull-off gestures. These are indicated with H and P above the notes respectively. In the calmer sections of the *seguiriyas* these techniques are utilized to create a seemingly more legato line even when playing pizzicato.

The hammer-on is performed by plucking the string with the right hand with the note

before the 'H' depressed. The note under the 'H' is then played with the left-hand only. The left hand must work forcefully. The result is the pitch of the second note ringing without a separate pizzicato attack.

The pull-off works as a hammer-on in reverse. The note prior to the 'P' is fingered with the left hand and plucked with the right. The choice of left hand finger must be so that it uses higher finger number than the following note. The higher fingers of the left hand are then removed, leaving the finger depressed for the note under the 'P'. This has a similar effect as the hammer-on, in that the second note sounds without a separate attack.

The *seguiriyas* is to be performed freely, particularly the transitions between *falsetas* and interspersed strumming. Some of the *falsetas*, especially the ones at rehearsal letters C, E and G, are to be played rhythmically with 'groove' to emphasize the underlying rhythm of the *seguiriyas*.

## Seguiriyas

Contrabass

Paco Pena  
Arr. Jeffery Utter

$\text{♩} = 180$

Am

*mp*

*f* *t* *f* *f* *t* *t* *f*

3

3

3

3

4 **A**

*mf*

H P

P

7

H P

3

H P

3

6

6

8

P P P

3

H H H

*f* 3 3 3

10

*mp*

12 **B**

*mp*

3

3

14

*mf*

17 **C**

3

3

3

3

V.S.

2 Contrabass

19 *f*

21 *mp*  
Am

23 *f* *t* *f* *f* *t* *t* *f*

24

25 **D** *mf* 3 3

27 3 3

29 Am *f* *t* *f* *f* *t* *t* *f*

31 *f* 3 3 3

32

33 **E** *mf*

## Contrabass

3

35

37

39

41

43

45

46

47

49

The musical score for Contrabass spans measures 35 to 49. It begins in measure 35 with a treble clef and a key signature of one flat. Measures 37-38 include fingering indications (I, II, I, II, I, II) and a trill. Measure 39 features a forte (f) dynamic and a triplet. Measures 41-45 are in the bass clef, with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf), and include several triplet markings. Measure 46 is in the treble clef, marked with a forte (f) dynamic and an Am chord, featuring a complex rhythmic pattern with 'f' and 't' markings. Measure 47 is in the bass clef, marked with a forte (f) dynamic and an F chord, featuring a complex rhythmic pattern. Measure 49 is in the treble clef, marked with a mezzo-piano (mp) dynamic, and features a complex rhythmic pattern.

4  
50

Contrabass

53

55

57 Am Am

58 **G**

60

63

65

*f* *t* *f* *f* *t* *f* *t* *t* *f*

*mf* *f*

*mp*

Detailed description of the musical score: The score is for a Contrabass instrument. It begins at measure 4 and ends at measure 65. The key signature is one flat (B-flat). The score includes several measures of triplets (indicated by a '3' below the notes) and slurs. Dynamic markings include *f* (forte), *t* (tutti), *mf* (mezzo-forte), and *mp* (mezzo-piano). Measure 57 and 58 include guitar parts in treble clef. Measure 57 has a guitar part with a key signature of one flat and a G major chord box. Measure 58 has a guitar part with a G major chord box. Measure 65 ends with a mezzo-piano (mp) dynamic marking.

## Contrabass

5

[illegible]

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