



Global Music Cultures

An Introduction to World Music

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EDITED BY
Bonnie C. Wade
Patricia Shehan Campbell

Brief Contents

Chapter 1	Understanding the Global Music Context	1
Chapter 2	Music in Global Context	15
Chapter 3	Understanding and Analyzing Music	31
Chapter 4	World Music	47
Chapter 5	Music in China	63
Chapter 6	Music in India	79
Chapter 7	Music in Africa	95
Chapter 8	Music in Latin America	111
Chapter 9	Music in the Middle East	127
Chapter 10	Music in Europe	143
Chapter 11	Music in North America	159
Chapter 12	Music in Oceania	175
Chapter 13	Music in the Pacific	191
Chapter 14	Music in the Caribbean	207
Chapter 15	Music in the Balkans	223
Chapter 16	Music in the Caucasus	239
Chapter 17	Music in the Central Asian Republics	255
Chapter 18	Music in the Caucasus	271
Chapter 19	Music in the Caucasus	287
Chapter 20	Music in the Caucasus	303
Chapter 21	Music in the Caucasus	319
Chapter 22	Music in the Caucasus	335
Chapter 23	Music in the Caucasus	351
Chapter 24	Music in the Caucasus	367
Chapter 25	Music in the Caucasus	383
Chapter 26	Music in the Caucasus	399
Chapter 27	Music in the Caucasus	415
Chapter 28	Music in the Caucasus	431
Chapter 29	Music in the Caucasus	447
Chapter 30	Music in the Caucasus	463
Chapter 31	Music in the Caucasus	479
Chapter 32	Music in the Caucasus	495
Chapter 33	Music in the Caucasus	511
Chapter 34	Music in the Caucasus	527
Chapter 35	Music in the Caucasus	543
Chapter 36	Music in the Caucasus	559
Chapter 37	Music in the Caucasus	575
Chapter 38	Music in the Caucasus	591
Chapter 39	Music in the Caucasus	607
Chapter 40	Music in the Caucasus	623
Chapter 41	Music in the Caucasus	639
Chapter 42	Music in the Caucasus	655
Chapter 43	Music in the Caucasus	671
Chapter 44	Music in the Caucasus	687
Chapter 45	Music in the Caucasus	703
Chapter 46	Music in the Caucasus	719
Chapter 47	Music in the Caucasus	735
Chapter 48	Music in the Caucasus	751
Chapter 49	Music in the Caucasus	767
Chapter 50	Music in the Caucasus	783
Chapter 51	Music in the Caucasus	799
Chapter 52	Music in the Caucasus	815
Chapter 53	Music in the Caucasus	831
Chapter 54	Music in the Caucasus	847
Chapter 55	Music in the Caucasus	863
Chapter 56	Music in the Caucasus	879
Chapter 57	Music in the Caucasus	895
Chapter 58	Music in the Caucasus	911
Chapter 59	Music in the Caucasus	927
Chapter 60	Music in the Caucasus	943
Chapter 61	Music in the Caucasus	959
Chapter 62	Music in the Caucasus	975
Chapter 63	Music in the Caucasus	991
Chapter 64	Music in the Caucasus	1007
Chapter 65	Music in the Caucasus	1023
Chapter 66	Music in the Caucasus	1039
Chapter 67	Music in the Caucasus	1055
Chapter 68	Music in the Caucasus	1071
Chapter 69	Music in the Caucasus	1087
Chapter 70	Music in the Caucasus	1103
Chapter 71	Music in the Caucasus	1119
Chapter 72	Music in the Caucasus	1135
Chapter 73	Music in the Caucasus	1151
Chapter 74	Music in the Caucasus	1167
Chapter 75	Music in the Caucasus	1183
Chapter 76	Music in the Caucasus	1199
Chapter 77	Music in the Caucasus	1215
Chapter 78	Music in the Caucasus	1231
Chapter 79	Music in the Caucasus	1247
Chapter 80	Music in the Caucasus	1263
Chapter 81	Music in the Caucasus	1279
Chapter 82	Music in the Caucasus	1295
Chapter 83	Music in the Caucasus	1311
Chapter 84	Music in the Caucasus	1327
Chapter 85	Music in the Caucasus	1343
Chapter 86	Music in the Caucasus	1359
Chapter 87	Music in the Caucasus	1375
Chapter 88	Music in the Caucasus	1391
Chapter 89	Music in the Caucasus	1407
Chapter 90	Music in the Caucasus	1423
Chapter 91	Music in the Caucasus	1439
Chapter 92	Music in the Caucasus	1455
Chapter 93	Music in the Caucasus	1471
Chapter 94	Music in the Caucasus	1487
Chapter 95	Music in the Caucasus	1503
Chapter 96	Music in the Caucasus	1519
Chapter 97	Music in the Caucasus	1535
Chapter 98	Music in the Caucasus	1551
Chapter 99	Music in the Caucasus	1567
Chapter 100	Music in the Caucasus	1583

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Brief Contents

PART 1 Understanding the Basics of Music

- Chapter 1 Pitch, Melody (Pitches in Succession), and Rhythm (Managing Time in Music) 4
- Chapter 2 Harmony (Simultaneous Pitches), Texture (How Musical Parts Fit Together), and Form (The Structure of a Piece) 18
- Chapter 3 Understanding and Classifying Musical Instruments 32
- Chapter 4 Thinking about Global Music Cultures 42

PART 2 The Pacific and Asia

- Chapter 5 Music in Chuuk (Micronesia): Music and Dance in a Sea of Islands 54
- Chapter 6 Music in China: Recalibrating Musical Heritage in a Radically Changing Society 72
- Chapter 7 Music in Japan: Encounters with Asian and European Traditions 90
- Chapter 8 Music in Myanmar (Burma): Expressing Commonalities and Differences 108
- Chapter 9 Music in Bali: The Sound World of a Balinese Temple Ceremony 124
- Chapter 10 Music in North India: An Enduring Classical Musical Tradition 142
- Chapter 11 Music in Turkey: Contemporary Recording of Traditional Music 164
- Chapter 12 Music in Egypt: Creating and Maintaining a Vibrant Islamic Presence in Day-to-Day Life 182

PART 3 Africa

- Chapter 13 Music in Ghana: Dagaaba Xylophone Music in a Ritual Context 202
- Chapter 14 Music in South Africa: Language, Race, and Nation 216

PART 4 Europe

- Chapter 15 Music in Spain: *Flamenco*, between the Local and the Global 232
- Chapter 16 Music in Ireland: Historical Continuity and Community in Irish Traditional Music 252

PART 5 The Americas

- Chapter 17 Music in Cuba: *Son* and Creolization 278
- Chapter 18 Music in Brazil: *Samba*, a Symbol of National Identity 298
- Chapter 19 Music in the Southwest United States: Tales of Tradition and Innovation in Mariachi Borderlands 320
- Chapter 20 Music in Native America: The Intertribal Powwow 340

Contents

Preface xvii

Acknowledgments xix

List of Reviewers xx

Introduction xxi

PART 1 Understanding the Basics of Music

CHAPTER 1

Pitch, Melody (Pitches in Succession), and Rhythm (Managing Time in Music) 4



Introduction 5

Pitch 6

 Selecting Pitches 6

 Pitch Placement and Intonation 6

 Setting the Pitch 7

 Naming Pitches 7

Melody (Pitches in Succession) 9

 Intervals 9

 Scales 11

 Melodic Mode 12

Rhythm (Managing Time in Music) 13

 Free Rhythm 13

 Purposeful Organization of Time 14

 Meter 15

Tempo 17

CHAPTER 2**Harmony (Simultaneous Pitches), Texture (How Musical Parts Fit Together), and Form (The Structure of a Piece) 18**

- Introduction 19
- Harmony (Tonal System) 20
 - Naming Simultaneous Pitch Relations 20
 - Chords 20
 - Chord Progressions 21
 - Key 22
- Harmony in World Fusion Music 22
- Tone Clusters 23
- Texture 23
 - Performing One Melody 24
 - Performing One Melody with Some Other Pitched Part(s) 25
 - Multiple Melodies (Polyphony) 26
 - Melody and Chords (Homophony) 26
- Form 27
 - What Is a Piece of Music? 27
 - The Structure of a Finished Work 29
 - Form in Performance 30

CHAPTER 3**Understanding and Classifying Musical Instruments 32**

- Introduction 33
- Instruments as Physical Objects 34
 - Classifying Subtypes of Musical Instruments 35
 - Classifying Vocal Types 36
 - Other Ways to View Musical Instruments as Physical Objects 36

- Instruments as Expressive Culture 37
 - Extramusical Associations 38
 - Social/Cultural Status 39
- Musical Ensembles 40

CHAPTER 4 Thinking about Global Music Cultures 42



- Introduction 43
- The Field of Ethnomusicology 44
 - A Very Brief History 44
 - Perspectives in the Study of Global Music 46
- Sources and Research Methods 48
- Putting Your Studies of World Music to Work 50

PART 2 The Pacific and Asia

CHAPTER 5 Music in Chuuk (Micronesia): Music and Dance in a Sea of Islands 54

BRIAN DIETRICH



- Introduction 55
- Chuuk 56
- Musical Practices 57
 - Engaging with the Sea 58
 - Engaging with Ancestral Ways 59
 - Worshipping through Music 61
 - Celebrating with Music and Dance 62
 - Participating in Global Flow 65
- Conclusion 70

CHAPTER 6

Music in China: Recalibrating Musical Heritage in a Radically Changing Society 72

FREDERICK LAU



Introduction 73

China 75

Musical Practices 77

Guqin, a Solo Instrumental Tradition 77*Jiangnan Sizhu*: An Instrumental Ensemble Tradition 79

Musical Recalibrations across Time 79

In the Period of the Republic of China (1912–1949) 79

In the Maoist Period (1949–1976) 81

From 1978 into the Twenty-First Century 82

Contemporary Recalibration of the *Guqin* and *Jiangnan Sizhu* Traditions 84

“New” Traditional Music 86

Conclusion 88

CHAPTER 7

Music in Japan: Encounters with Asian and European Traditions 90

BONNIE C. WADE



Introduction 91

Japan 92

Musical Developments 95

Gagaku: Japanese Court Music 95

Indigenous Traditional Musics 95

Western Music 97

Creative Contributions by Individual Musicians 99

Yatsunami Kengyo and Historic Music for the *Koto* 99Michio Miyagi: “The Father of Modern *Koto* Music” 100

Keiko Abe, Superstar in the World of Marimba 103

Conclusion 107

CHAPTER 8

**Music in Myanmar (Burma): Expressing
Commonalities and Differences 108**

GAVIN DOUGLAS



- Introduction 109
- Myanmar 110
- Musical Traditions 112
 - Buddhist Chant 112
 - Music to Call the Nats 113
 - Musics from Historic Ethnic Bamar Court Traditions 114
- Music in Performance 120
 - Chant in Theravada Monasteries 120
 - Music in a Pwe 120
 - Musical Responses to Authoritarianism 122
- Conclusion 123

CHAPTER 9

**Music in Bali: The Sound World of a Balinese
Temple Ceremony 124**

LISA GOLD



- Introduction 125
- The History of Bali 126
- Religious Practice in Bali 127
- Music in Bali 128
- Instrumental Ensembles (*Gamelan*) and Instruments 130
- Temple Ceremonies (*Odalan*) 133
- Gamelan* Music in Temple Ceremonies 135
 - The Classical Form of *Gamelan* Pieces 136
 - Musical Texture in *Gamelan* Music 136
- Innovations in Twentieth-Century *Gamelan*
Gong Kebyar 138
- Conclusion 140

CHAPTER 10

Music in North India: An Enduring Classical Musical Tradition 142

GEORGE RUCKERT



- Introduction 144
- India 144
- Musical Ideas and Practices 147
 - Music's Honored Place in the Culture 147
 - The Teaching/Learning System (*Gūru-shisyā paramparā*) 148
- Rāga*: The Melodic Map 148
- Tāla*: The Metric System 149
 - Tihāi*: A Cadential Practice 149
- The Musical Syllable (Vocable) 150
 - Vocables in the Vocal/Dance Genre *Tārānā* 152
- Weaving of Fixed Composition and "On the Spot" Realization 154
- The Rise of Instrumental Music 154
- Ali Akbar Khan Plays *Rāg Chandranandan* on the *Sarod* 156
 - Excerpt 1 (Audio Example 10.1) 157
 - Excerpt 2 (Audio Example 10.6) 157
 - Excerpt 3 (Audio Example 10.7) 157
 - Excerpt 4 (Audio Example 10.8) 158
 - Excerpt 5 (Audio Example 10.9) 158
- A Visit with an Elderly Master 158
- Conclusion 162

CHAPTER 11

Music in Turkey: Contemporary Recording of Traditional Music 164

ELIOT BATES



- Introduction 165
- "*Bu Dünya Bir Pencere*," A Traditional Dance Song 169
 - Beat Structure (or, Musical Meter) 171

Melodic Mode 172

Contemporary Interpretations of “*Bu Dünya Bir Pencere*” 172

 The Şevval Sam Recording 173

 The Marsis Recording 177

 Common Techniques Used on Both Recordings 179

Conclusion 180

CHAPTER 12

**Music in Egypt: Creating and Maintaining
a Vibrant Islamic Presence in Day-to-Day Life 182**

SCOTT MARCUS



Introduction 183

The Arab Republic of Egypt 184

Musical Ideas and Practices 185

 The Call to Prayer 185

 Madḥ, A Sufi Genre of Sung Religious Poetry 189

Intersections of Music and Religion in Popular Culture 192

 Zaffa Bands 192

 The Mid-Twentieth-Century Long Song 195

 Present-Day Pop Stars 197

Conclusion 198

PART 3 Africa

CHAPTER 13

**Music in Ghana: Dagaaba Xylophone Music
in a Ritual Context 202**

JOHN DANKWA AND ERIC CHARRY



Introduction 203

African Xylophones 207

The Dagaaba Xylophone (*Gyil*) 207

Gyil Music in Dagaaba Society 209

Music for Recreation 209

Music for Funerals 209

Conclusion 214

CHAPTER 14

Music in South Africa: Language, Race, and Nation 216

GAVIN STEINGO



Introduction 217

South Africa and Its Languages 217

South Africa in the Twentieth Century 220

Miriam Makeba's Early Career 221

The "Click Song" 223

Miriam Makeba's Changing Worlds, 1958–1960 224

Miriam Makeba's Legacy 227

Conclusion 228

PART 4 Europe

CHAPTER 15

Music in Spain: *Flamenco*, between the Local and the Global 232

SUSANA MORENO FERNÁNDEZ AND
SALWA EL-SHAWAN CASTELO-BRANCO



Introduction 233

Flamenco 237

The Expression of Intense Emotions through Participatory Performance 237

Flamenco Cante (Song) 239

Tonality and Harmony 240

Rhythm and Meter 242

New Path: *Nuevo Flamenco* 246

Icons of *Nuevo Flamenco*: Camarón de la Isla and Paco de Lucía 247

Conclusion 250

CHAPTER 16

Music in Ireland: Historical Continuity and Community in Irish Traditional Music 252

DOROTHEA E. HAST AND STANLEY SCOTT



- Introduction 253
- History 255
- A Session in County Clare, Ireland 257
 - Invitation to a Session 258
- Sean-nós*: “Old-style” Songs in Irish 261
- Instruments in the Irish Tradition 263
- Dance Types 266
- Dance Tune Types 266
 - The Jig 267
 - The Reel 267
- Emigration Songs 268
 - “The Green Fields of Canada” 269
 - “Edward Connors” 272
 - “Thousands Are Sailing” 272
- Conclusion 274

PART 5 The Americas

CHAPTER 17

Music in Cuba: Son and Creolization 278

ROBIN MOORE



- Introduction 279
- Colonization of the Americas and the African Slave Trade 281

Musical Characteristics of African-Influenced Music from the Caribbean	283
Structure/Form	283
Instruments	283
The Organization of Time	283
The Cuban <i>Son</i>	284
Structure/Form of the Urban <i>Son</i>	284
Instrumentation of the Urban <i>Son</i>	285
Instrumental Parts and the Organization of Time	288
Improvisation	292
The Changing Sound of <i>Son</i>	294
Conclusion	297

CHAPTER 18

Music in Brazil: Samba, a Symbol of National Identity 298

JOHN MURPHY



Introduction	299
Brazil and Its History	301
Early <i>Samba</i>	303
The Emergence of Urban <i>Samba</i>	304
Other Early <i>Samba</i> Styles	307
<i>Samba</i> Schools and <i>Carnaval</i>	309
Developments in the 1950s and 1960s	312
<i>Pagode</i> : A "Backyard" Style of <i>Samba</i>	313
<i>Samba</i> in Contemporary Brazilian Musical Life: Elza Soares and <i>Samba Sujo</i>	316
Conclusion	318

CHAPTER 19



**Music in the Southwest United States:
Tales of Tradition and Innovation
in Mariachi Borderlands 320**

DANIEL SHEEHY

- Introduction 321
 - Mariachi History 323
- Mariachi Music 325
- Tales of Innovation and Tradition 327
 - Mariachi in Education 327
 - Mariachi Reyna de Los Ángeles: We're Women; We Do It! 330
 - The Mexican Son 333
 - Mariachi Arcoiris de Los Ángeles: The World's First LGBTQIA+ Mariachi 336
- Conclusion 339

CHAPTER 20



**Music in Native America: The Intertribal
Powwow 340**

JOHN-CARLOS PEREA

- Introduction 341
- The Powwow 343
- Music in the Social Space of the Powwow 344
- What's Going On: Opening Sequence 348
- Song Form, Singing Styles, and Drum Rhythm 350
- Conclusion 354

Glossary 356

Credits 372

Index 376

15

Music in Spain

Flamenco, between the Local
and the Global

**SUSANA MORENO FERNÁNDEZ AND
SALWA EL-SHAWAN CASTELO-BRANCO**



Chapter Contents

Introduction 233

Flamenco 237

The Expression of Intense Emotions through Participatory Performance 237

Flamenco Cante (*Song*) 239

Tonality and Harmony 240

Rhythm and Meter 242

New Paths: Nuevo Flamenco 246

Icons of *Nuevo Flamenco*: Camarón de la Isla and Paco de Lucía 247

Conclusion 250

Introduction

This chapter takes us to Spain, one of the two countries on the southeastern edge of Europe, occupying the Iberian Peninsula. Bordered by the Atlantic Ocean and Portugal to the west, the Mediterranean Sea to the south and east, and France to the north (Figure 15.1), Spain is the second largest country in the European Union and the fourth largest country on the European continent. Including also the residents of the Balearic Islands in the Mediterranean, the Canary Islands in the Atlantic, as well as the North African cities of Ceuta and Melilla, Spain has a total population of approximately forty-six and a half million inhabitants.

Through several millennia, Spain was home to many different peoples, including Iberians, Celts, Phoenicians, Carthaginians, Greeks, Romans, Visigoths, and Moors.

In the sixteenth century, Spain embarked on maritime expansion, establishing colonies in North and South America, the Caribbean, and the Philippines. Thus, it has a great cultural and linguistic legacy: the 500+ million Spanish speakers make Spanish the world's second most spoken native language (after Mandarin Chinese). After its global power waned, it remained essentially a monarchy with intervals of republics.



≡ FIGURE 15.1 Map of Spain, showing autonomous communities.

The Spanish Civil War in the twentieth century (1936–1939) brought to power the dictator Francisco Franco who ruled the country until his death in 1975.

Now a constitutional monarchy, Spain is governed as a “State of Autonomies” as decreed by the 1978 constitution. It comprises seventeen autonomous communities that have wide legislative and administrative independence (Figure 15.1). Claiming a distinct cultural identity informed by historical and cultural legacies, each autonomous community has an official name, capital city, flag, coat of arms, and anthem. In addition, the Spanish constitution recognizes—with Castilian Spanish—the co-official languages of the Basque, Valencian, and Galician autonomous communities and other territories.

This chapter focuses on *flamenco*, the music and dance genre that has been used the most to represent and market Spain overseas, although it is primarily associated with Andalusia in the south. *Flamenco* is deeply rooted in the culture of Andalusia’s *Gitanos*, the Roma people formerly referred to as “Gypsies.” Some researchers attribute the roots of the genre specifically to the Andalusian provinces of Seville, Cádiz, Málaga, and Granada (Figure 15.2). It also has roots in the neighboring autonomous communities of Extremadura and Murcia (Figure 15.1).



≡ FIGURE 15.2 Map of the provinces of Andalusia and their capital cities.

Flamenco is a hybrid genre that can be traced back to the mid-nineteenth century. It incorporated the music and dance practices of *Gitanos* and non-*Gitanos*, as well as myriad influences from other regions of Spain and Latin America. *Cafés-cantantes*—public venues offering regular *flamenco* performances as well as other music and dance shows—contributed to the consolidation, commercialization, and wide dissemination of *flamenco* among the middle class, as well as its professionalization. The wide popularity of the genre, and the bohemian behavior associated with the music and dance, provoked a negative reaction by some. In 1922, the composer Manuel de Falla, the writer Federico García Lorca, and other intellectuals and *flamenco aficionados* (devoted fans) organized the Cante Jondo Competition in Granada as an attempt to combat this negativity and commercialization of the genre, and to restore its “authentic” characteristics.

The *cafés-cantantes* lost their importance by the early 1920s, giving way to the *ópera flamenca*, a commercial theatrical show intended to attract large middle-class audiences, which was predominant up to the 1950s. The development of *ópera flamenca* was largely supported by Francisco Franco’s authoritarian regime. On the one hand, Franco’s government suppressed *flamenco* in some

settings and censored lyrics that were thought to express opposition to the regime (Machin-Autenrieth 2013, 99), but on the other hand, used the *flamenco* genre to express national identity and as a way of promoting tourism.

Ópera flamenca companies consisted of singers, dancers, and instrumentalists. They performed throughout Spain in large venues, and toured in Europe and the Americas. The repertoire consisted of “light” song types, and *copla andaluza* (a sentimental sung narrative often focusing on Andalusian themes and characters). Orchestral accompaniment displaced the central role of the guitar, and the singing and dancing emphasized exuberance and gaiety. Many prominent artists like La Niña de los Peines (whom you will hear in Audio Example 15.1) pursued their professional careers through *ópera flamenca*.

As La Niña’s career was coming to an end in the 1950s, an artistic and ideological movement for the revitalization of traditional *flamenco* emerged. It was led by the *Gitano* singer Antonio Mairena partly as a reaction to the changes introduced through *ópera flamenca*. Highly influential between the 1950s and 1970s, it was anchored on the idea that “authentic” *flamenco* is grounded in *Gitano* communities in the provinces of Seville and Cádiz and that it is a quintessential expression of their ethnicity. He performed and recorded many songs emulating early *flamenco* singers and influenced several prominent singers, most notably José Menese, El Chocolate, and La Paquera.

In 1981, the Andalusian region was proclaimed an autonomous community, and its government subsequently reclaimed the genre as a distinctive element of its own cultural heritage and identity. The Andalusian autonomous community promoted the inscription of *flamenco* to UNESCO’s representative list of Intangible Cultural Heritage. The vitality of the genre and its central place in the life of Andalusian cities remains strong. It is performed by and for local communities in taverns and private spaces, religious fiestas, and communal festivities, as well as weddings and christenings. One very special venue that can be found throughout Spain and abroad is a club where aficionados gather regularly to participate in *flamenco* sessions (*peña*). It is also performed at festivals, competitions, and concerts as well as commercial public venues such as *tablaos* and events linked to the cultural and tourist industries.

Although *flamenco* is by no means widespread throughout Spain, the dual sense of *flamenco*’s identity—as both local and global—is still present: both the government of the community and the national government have supported institutions for the preservation, study, and dissemination of the genre (Machin-Autenrieth 2017; Washabaugh 2012; Castelo-Branco and Fernández 2019). There are rich *flamenco* scenes in Madrid and Barcelona and their

respective autonomous communities (see Figure 15.1). This chapter explores how, through its construction and dissemination, *flamenco* has been meaningful as the quintessential expression of Andalusian identity even as its hybrid nature has kept changing to the present.

Flamenco

The primary elements of the *flamenco* genre are the following:

1. Participatory performance involving the close interaction among musicians, and between musicians and devoted fans (*aficionados*).
2. The expression of intense emotions through
 - a. singing (*cante*)
 - b. dancing (*baile*, not discussed here)
 - c. instrumental performance (*toque*). The instrument is mainly *flamenco* or Spanish guitar: a long-necked, plucked lute with a waisted-shaped body, a flat back, and six nylon strings.
3. Diverse song types (here, *palos*), each identified by musical elements such as melodic mode, metric cycle, tempo, and others.
4. Creative performance anchored in a set of fixed musical codes.

This chapter's primary focus is on *cante* and *toque*. The song types featured in musical examples are the traditional *bulerías*, *soleares*, and *tangos*, as well as the *rumbas*—a music and dance genre of Afro-Cuban origin that was appropriated by *flamenco* musicians.

The Expression of Intense Emotions through Participatory Performance

On the evening of October 22, 2011, we attended a *flamenco* session at the Peña Flamenca de Córdoba (PFC) in Andalusia (Figure 15.3). The walls of the PFC were covered with images associated with the beloved genre. In the middle, a plaque reads: *Aquí se vive el "cante"* ("Here '*cante*' [*flamenco* singing] is lived"). Welcomed cordially by the owner, we joined a group sitting around a long table drinking and chatting. By the time the performance started at midnight, a total of about sixty people had gathered. The *peña's* owner started the session by singing briefly, accompanied by a guitarist (*tocaor*) and about eight hand-clappers (*palmeros*) who marked the metric cycle (*compás*). After a break, the session continued uninterruptedly for over an hour featuring several *cantaores* (singers) who sang festive *palos* (song types) in succession, accompanied by



≡ **FIGURE 15.3** *Flamenco session at the Peña Flamenca de Córdoba, Andalusia, October 22, 2011.*

guitarists and handclappers. Following the end of an emotionally charged cadence, one of the participants rose from his chair and started to sing and dance. The guitarists and *palmeros* intensified their accompaniment by playing faster and louder, drawing strong enthusiasm from all those present who cheered *olé* (*jalear*), applauded, and whistled in admiration. This was clearly the climax of the session.

The essence of *cante flamenco* performance lies in the singer's capacity to evoke intense emotions, from passion and joy to grief and pain, through the singer's vocal artistry in dialogue with the instrumental accompaniment (Chuse, 2003). The expression of emotions through *flamenco* unfolds in the course of performance toward an emotional transformation, as we witnessed in the *peña* session. A good *cantaor/a* interprets the words and melody creatively and decides on structural aspects of the *cante*. The singer might add emotional depth and force to the lyrics through expressive tools like *tempo rubato* (fluctuating speed), repetition or changes in the order of words, ornamentation, microtonal inflections, **dynamics** (changes in volume), changes in the quality of

vocal sound or register, and/or shouts or sobbing-like singing. Lyrics are often difficult to understand, as they are sung in the Andalusian variety of Spanish, occasionally mixed with *caló*, the language of Spanish Gitanos. Singers emphasize vocal expressivity rather than clear diction. The emotional intensity of *flamenco* performance is also expressed through the singer's bodily posture and gestures, such as tense facial expressions, shut eyes, clenched fists, hands placed on the chest, or open arms. When the performance includes dance, emotions are also embodied through codified body movements including the torso, hips, legs, footwork, arms, and hands.

Flamenco Cante (Song)

Flamenco lyrics consist of a vast corpus of orally transmitted *coplas*—sung verses of poetry often inspired by Andalusian and *Gitano* themes—and traditional Andalusian songs by prominent writers. They tend to be brief, direct, and contain dramatic poetic statements that reflect *Gitano* and Andalusian values and world-views. Many *coplas* describe life in Andalusia, or relate personal experiences. Love is the predominant theme and is often portrayed as joyful, passionate, painful, and tragic. One's mother and loyal wife are portrayed as the repository of virtue and the family's honor. Other women like the prostitute, the widow, or the mother-in-law are depicted negatively. Other themes of *flamenco coplas* include Catholic faith, superstition, death as the inevitable destiny, or the extreme consequence of deep passion; the hardship of daily life; injustice; the historical persecution of *Gitanos*; or life in prison (Manuel 1989, 52–53).

The basic form of a *flamenco cante* (song) consists of several verses (*coplas*) alternated with short guitar interludes (*falsestas/variaciones*). In traditional *flamenco*, a composition is a flexible, dynamic, and open-ended structure shaped in the course of performance where singers often **improvise**. An elaborated performance of a *cante* typically begins with a guitar introduction that establishes the metric cycle (*compás*), tempo, **tonality**, and mood. The singer usually then follows with a short vocal section in which the voice is warmed up and this sets the mood for the *copla* by vocalizing syllables like “Ayayay” (*ayeo*). One of the most important expressive tools in *cante*, the *ayeo* also has other uses such as expressing complaint, pain, or sadness. Following the final *copla*, the guitar closes with melodic patterns characteristic of the song type.

The *flamenco tangos* “*De color de cera, mare*” (“Of wax color, mother”) illustrates several characteristics of the genre's lyrics and song performance (Audio Example 15.1). The song recalls the historic neighborhood of Triana in Seville where flamenco was cultivated especially among *Gitanos*. This recording features La Niña





≡ FIGURE 15.4 La Niña de los Peines.



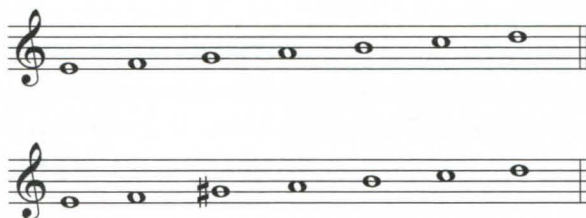
de los Peines (artistic name of Pastora Pavón, 1890–1969), one of the founding figures of *flamenco*, and one of the most outstanding *cantaoras* of all times (Cruces Roldán 2009; Figure 15.4). She synthesized and expanded on the artistry of *cantaoras* who preceded her and on several local styles, consolidating song types like *flamenco tangos*.

Ideally, the *tocaor* follows and responds to the melody performed by the singer; providing a harmonic grounding for the melody is one of the main responsibilities. The guitarist also provides melodic figurations and short transitional rhythmic and harmonic patterns between stanzas. Those interludes (*falsetas/variaciones*) between stanzas are an important part of the song as performed. “*De color de cera, mare*” (Audio Example 15.1) illustrates the perfect fit between La Niña’s vocal style and Melchor de Marchena’s mastery of *flamenco* guitar. You can also hear this in “*Falseta de soleá*” (Audio Example 15.2). Initially used to accompany the voice, the *flamenco* guitar developed into a widely popular solo practice with virtuoso players like Paco de Lucía.

Tonality and Harmony

Vocal melodies and the harmonic accompaniment of many songs are based on a distinctive scale that *flamenco* musicians refer to as the “**Andalusian mode**”. What makes it distinctive is that the interval between the second and third pitches of the scale can be either a whole step or the less usual interval in European music of an augmented second (aug2) that consists of three half steps. The two variants of the scale are shown in Musical Example 15.1 in staff notation, beginning on E.

MUSICAL EXAMPLE 15.1 Two variants of the Andalusian mode.



ACTIVITY 15.1

Listen several times to the *flamenco tangos* “*De color de cera, mare*” (Audio Example 15.1). Begin your listening by following the text. Then shift your attention to the form of the song as it is performed

here. Photocopy the text and take notes on where you hear the vocables and the interchange between singer and guitar or the prominence of guitar.

"De color de cera, mare"	Of wax color, mother
0:00	Instrumental Introduction and ayeo
0:27	Stanza 1
A De mare, de mare,	Mother, mother
de color de cera, mare;	The color of wax, mother
B De color de cera, mare	Into the color of wax, mother
Tengo yo mis propias carnes,	My skin has turned,
C : que me ha puesto tu querer	Your love turned me this way
que no me conoce nadie.:	No one recognizes me:
0:55	Stanza 2
D Pasa un encajero.	A lacemaker is passing by.
Ay! Mare, yo me voy con él,	Oh! Mother, I'm going with him,
que tiene mucho salero.	He is very charming.
1:11	Stanza 3
E Yo pasé por tu casita un día,	As I passed by your house one day,
Y al pasar por donde tú vivías	As I passed by where you lived
F me acordaba yo de aquellos ratitos	I remembered those moments
Ay!, que yo contigo tenía.	Oh! That I spent with you
1:39	Stanza 4
G Hice un contrato contigo,	I signed a contract with you,
la firma la tiré al mar;	I threw the signature into the sea;
H : Fueron los peces testigos	The fish were witnesses
Ay, de nuestra conformiá.:	Oh! To our agreement.
2:07	Stanza 5
I ¡Triana!	Triana!
¡Qué bonita está Triana!	How beautiful is Triana!
J : cuando le ponen al puente	When they decorate the bridge
las banderitas gitanas.:	with Gypsy flags.
02:25–02:45	Stanza 6 followed by instrumental closure

K' ¿Qué quieres de mí	What do you want from me
si a nadie miro a la cara	If I am unable to look into anyone's face
cuando me acuerdo de tí?	when I remember you?
K' ¿Si a nadie a la cara miro	If I am unable to look into anyone's face
cuando me acuerdo de tí?	when I remember you?

In addition to the Andalusian mode, some *palos* are set in the major mode of European music, while a few are in the minor mode. *Palos* tend to remain in the same mode, but some might briefly touch on another or alternate between two (Manuel 2006).

When the Andalusian mode is harmonized in the guitar accompaniment, a distinctive **chord progression** (sequence of chords) is formed. Occurring particularly frequently at cadences, the progression is so distinctive as to be called the “**Andalusian cadence**” (illustrated by Audio Example 15.3 and in Musical Example 15.2). This cadence is sometimes used in pop and rock music to evoke Andalusia, Spain, or Latin America.

MUSICAL EXAMPLE 15.2 Andalusian Cadence.

The musical notation shows a treble clef with four chords: iv (F major), III (C major), II (D major), and I (E major). The chords are represented by their Roman numerals below the staff.

Rhythm and Meter

Flamenco features both highly organized meter and rhythmic flexibility when performed. Its metric cycles (*compás*) are characterized by a number of counts and a specific distribution of accents that are emphasized through rhythm, melody, and harmonic changes. Most *palos* (but not all) are set to a metric cycle.

ACTIVITY 15.2

Listen again to “*De color de cera, mare*” (Audio Example 15.1) to focus on the melodic mode. It is predominantly in the “Andalusian mode,” occasionally

touching on the major mode or hovering between the major and “Andalusian” modes.

ACTIVITY 15.3

Until it becomes very familiar to you, listen to the Andalusian cadence (Audio Example 15.3). Then, continuing to focus attention on the guitar, listen to a different recorded song: a *soleá palo* titled “*Soleá*

de Alcalá” (Audio Example 15.4) to assist you in identifying the recurrent use of the progression and to hear the complete cadence in the final chords.

The most characteristic *flamenco compás* consists of a cycle of twelve beats, divided into unequal units of three and two beats each. Within this cycle, the distribution of accents and the sequence of the beat units will vary, depending on the song type. The twelve-beat cycle for the widespread *palos* named *soleares* and *bulerías* is divided and accented as shown in Figure 15.5 (accents are shown in bold). The two song types are distinguished however, by tempo: *soleares* are performed in slow tempo, while *bulerías* are fast and lively.

In *flamenco*, both guitarist and *palmeros* (handclappers) guide the performance rhythmically. However, their parts are independent. While maintaining the *compás*, the instrumental accompaniment often results in **polyrhythmic patterns** (different rhythmic patterns played simultaneously) that sustain and complement the singing. In addition, dancers usually add a percussive component produced by foot stomping and castanets.

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

≡ **FIGURE 15.5** Schema of the twelve-beat *compás* of the *soleá* and *bulería* song-types.

ACTIVITY 15.4

Following the schema of the twelve-beat *compás* shown in Figure 15.5, listen to the beat counting on “*Soleá de Alcalá: Beat counting*” (Audio Example 15.4), until you are comfortable with it. Then speak the counts of the *compás* with it, accentuating the

beats indicated in bold. Note that the counting follows the convention used by *flamenco* musicians who usually start the cycle on beat 11 and count beats 11 and 12 as 1 and 2.



ACTIVITY 15.5

This Activity focuses on polyrhythmic patterns that are created even while the compass is maintained through a song. To begin, listen again to “Soleá de Alcalá: beat counting” (Audio Example 15.4), and count aloud the accented beats 3, 6, 8, 10, and 12. When you are comfortable with that, shift your listening to the guitar to hear the instrumentalist stress beats 3 and 10 through accent, harmonic changes, and percussive strumming with the fingernails. The guitarist also accents beat 12 by tapping on the soundboard, leading the singer into the stanza on beat 1.

Finally, listen to Audio Example 15.5 (*Soleá de Alcalá*: voice, guitar, and handclapping) to note how the *palmas* of the handclappers also accent beats 3, 8, 10, and 12 (see Figure 15.6; marked with an X). Palmas are also often heard on the half beats 1, 7, and 9 (marked with x). The (x) indicates the occasional occurrence of the *palmas*.

Compás	1	2	3	4	5	6	7	8	9	10	11	12
Palmas		x x	X					x x X	(x) x X	X	x	X

≡ FIGURE 15.6 Beat of *Soleá de Alcalá* (Audio Example 15.5).

Triple and quadruple metric cycles, with varying accents, are also common. Quadruple meter is illustrated by the *tangos* “*De color de cera, mare*” (Audio Example 15.1) with which you are already familiar.

Lyrics	De	ma	Re		de	Ma	re
Compás	1	2	3	4	1	2	3 4

≡ FIGURE 15.7 “*De color de cera, mare*” scheme.

Quadruple meter is also illustrated by Audio Example 15.6, the *rumba palo*, “*Entre dos aguas*” about which you will read in the next section of the chapter, along with one of the most popular triple meter *palos*, the *fandangos de Huelva*. Before

ACTIVITY 15.6

Listen again to the *flamenco tangos* “*De color de cera, mare*” (Audio Example 15.1) in the **quadruple meter** consisting of four-beat units divided into two pulses each. Refer to the start of the lyrics to locate the beginning of the pattern.

During much of the accompaniment, the guitar clearly stresses every beat, especially beat 1 (shown in bold in Figure 15.7), adding emphasis through strumming and percussive tapping on the soundboard while the *palmeros* mark the remaining beats.

LISTENING GUIDE

"De Color De Cera, Mare"

Performed by Pastora Pavón; artistic name: La Niña de los Peines (solo voice); accompanied by Melchor de Marchena (guitar)

Recording location and year: Barcelona, 1947

Instrumentation: Guitar, solo voice, *palmas* (handclaps)

Note: Bolded text indicates stress.

Time	Text	Something to Listen For
0:00		The guitar begins with three strummed (<i>rasgueado</i>) chords that are repeated, introducing the meter in fast tempo.
0:03		Clapping hands (<i>palmas</i>) enter, marking the meter throughout. Melodic figurations in the guitar follow, based on the Andalusian mode (on E) accompanied by calling out and cheering with "Olé, Olé Pastora" in invitation to the singer to begin.
0:13		The <i>cantaora</i> begins by vocalizing the syllable "ayayayaya . . . y," (ayeo) warming up her voice, setting the mood for the performance.
0:22		An instrumental interlude commences, consisting of melodic figurations on the guitar that are similar to the preceding ones.
0:27	A <i>De mare, de mare,</i> De color de cera, mare ; (Olé!) B <i>De color de cera, mare</i> Tengo yo mis propias carnes , C <i>Que me ha puesto tu querer</i> <i>Que no me conoce nadie.</i>	Stanza 1 opens with a quatrain on line 3 ("De color de cera, mare"), which is anticipated in the first and second lines. Three musical phrases (A, B, & C) unfold, each corresponding to two lines of the lyrics. Phrase A introduces the melodic idea. A call of "olé" is heard between phrases A and B, and Phrases B and C form an indivisible musical unit. The song lyrics address "mother," poetically speaking of the skin's turning to the color of wax, notably due to being in love.
0:55	D <i>Pasa un encajero.</i> <i>¡Ay! Mare, yo me voy con él,</i> <i>Que tiene mucho salero.</i>	Stanza 2 follows with no interruption, including a short expressive "ay!" in the beginning of line 2. It is set to a new musical phrase (D), which is, like phrase C, in the Andalusian mode (on E). The singer tells of a charming lacemaker passing by, and how she is "going with him."
1:04		An instrumental interlude commences, consisting of melodic figurations by the guitarist, accompanied by calls of "Olé"/"Olé, Pastora" that function to motivate the singer.

Time	Text	Something to Listen For
1:11	E Yo pasé por tu casita un día, Y al pasar por donde tú vivías F Me acordaba yo de aquellos ratitos ¡Ay!, que yo contigo tenía.	Stanza 3 consists of a quatrain set to two musical phrases (E & F) in which the singer recalls passing “by your house one day” . . . “where you lived” . . . and remembering moments spent together.
1:33	Vamos, Melchor/olé primo	An instrumental interlude consisting of melodic figurations on the guitar, accompanied by the encouragement of the guitar player by calling out “Vamos, Melchor / olé primo” (“Let us go Melchor / olé buddy”).
1:39	G Hice un contrato contigo, La firma la tiré al mar; H Fueron los peces testigos ¡Ay!, de nuestra conformiá.	In Stanza 4, the first line of phrase G touches on the major mode but returns to the Andalusian mode in phrase H, which is repeated with variation and contains another expressive short “ay!”. The singer tells of signing a contract, then throwing it into the sea, and how “the fish were witnesses” to the agreement.
1:57		An instrumental interlude features the guitar’s melodic figurations.
2:07	I ¡Triana! Qué bonita está Triana J Cuando le ponen al puente Las banderitas gitanas.	In Stanza 5, phrases I and J remain in the Andalusian mode. Phrase J is repeated with variation. The lyrics refer to a place called “Triana,” a beautiful place in which “they decorate the bridge with gypsy flags.”
2:25	K Qué quieres de mí Si a nadie miro a la cara Cuando me acuerdo de ti. K' Si a nadie a la cara miro Cuando me acuerdo de ti	Stanza 6 features a new musical phrase, K, which is repeated with variation. The singer asks “What do you want from me if I am unable to look into anyone’s face when I remember you?”
2:38		As closure, melodic figurations by the guitar in the Andalusian mode are followed by lively strumming of the final chords.

proceeding to the next section, however, following the Listening Guide will help you review much of what you have learned about flamenco thus far. Translation of the text is found in Activity 15.1.

New Paths: Nuevo Flamenco

Young artists and groups who were exposed to transnational popular musics in the 1960s and 1970s rejected the conservative movement of “authentic” *flamenco*. Part of a larger modernizing trend in Spanish popular music, they sought to revitalize

the genre and attract new audiences. Since the late 1960s, *flamenco* artists and popular music groups in Spain have created new hybrids, mixing *flamenco* with rock, pop, blues, funk, soul, Latin American, Arabic, and Spanish popular musics. Groups and individuals like Smash, Lole y Manuel, Triana, Los Chunguitos, Los Chichos, Las Grecas, and Veneno pioneered this trend. In the 1980s, groups like Pata Negra and Ketama mixed *flamenco* with blues and salsa. Since the 1990s, many artists and groups, most notably La Barbería del Sur, Diego El Cigala, Estrella Morente, and Miguel Poveda have mixed the genre with a wide range of popular music styles. At the same time, many Spanish popular music groups have incorporated elements derived from *flamenco*.

The term *nuevo flamenco* was coined in the 1980s by the record company Nuevos Medios as a commercial label to promote artists and groups that created this new music. Scholars, musicians, and promoters adopted this and other labels including *flamenco fusión*, *flamenco pop*, and *flamenco rock* for productions that rejected a conservative approach to the genre (Steingress 2002, 2004). Since the 1980s, *nuevo flamenco* has gradually taken root and spread on a global scale, introducing new technologies in recording and performance (Berlanga 1997) that co-exist with traditional *flamenco*. Three musicians especially—singer Camarón de la Isla, guitarist Paco de Lucía, and singer and composer Enrique Morente—created a new aesthetic that revolutionized the genre. All three musicians were steeped in traditional *flamenco* and also influenced by transnational music styles, and several of the earlier *nuevo flamenco* groups.

Icons of Nuevo Flamenco: Camarón de la Isla and Paco de Lucía

Camarón de la Isla (1950–1992)—the stage name of the legendary *cantaor* José Monge Cruz—was born to a *Gitano* family of *cantaores* in the province of Cádiz. In the late 1960s, he settled in Madrid where he formed an artistic partnership with Paco de Lucía, with whom he performed and recorded extensively. He also worked with other prominent *flamenco* musicians. In 1979, he released the landmark album *La leyenda del tiempo* (*The Legend of Time*), produced by Ricardo Pachón. It made a major contribution to shaping *nuevo flamenco*, mixing the *flamenco* idiom with stylistic elements from pop, rock, and Latin American music. Following this album, rock instrumentation and the electric sound became common in *nuevo flamenco*. The most popular track, “Volando Voy” (composed by Kiko Veneno), is a *rumba*.

Guitarist and composer Paco de Lucía (Figure 15.8)—the stage name of Francisco Sánchez Gómez (1947–2014)—formed several groups of which the most

ACTIVITY 15.6

Search online for a performance of “*Volando voy*” by Camarón, and sing along with the **refrain**—in a song, a stanza text that recurs with the same melody.

Volando voy, volando vengo
I go flying, I come flying
por el camino yo me entretengo
On the way, I entertain myself



≡ **FIGURE 15.8** Paco de Lucía in concert, Auditorio Kursaal, Donostia, Basque Country, Spain, November 2010.

successful was the Sexteto de Paco de Lucía, founded in 1981. It consolidated the flute and electric bass within the *flamenco* aesthetic and introduced the **cajón**, a box-shaped percussion instrument of Peruvian origin. Furthermore, he revitalized guitar accompaniment and placed the *flamenco* guitar at center stage, influencing younger *tocaors*. The best-known *flamenco* artist internationally, de Lucía gained wide national and international popularity through his album *Fuente y Caudal* (1973), especially the *rumba* “*Entre dos aguas*” (Activity 15.7). He performed and recorded extensively with different musicians, including the prestigious jazz guitarists John McLaughlin, Al Di Meola, and Larry Coryell and pianist Chick Corea.

Following an Introduction, this version of “*Entre dos aguas*” consists of three clearly marked sections of approximately equal length: Introduction: 00:00–00:21; Section 1: 00:22–02:22; Section 2: 02:23–04:13; Section 3: 04:13–06:00. Listen next to the entire composition to hear the sectional structure. Then listen again to answer this question: How are the transitions between sections marked?

“*Entre dos aguas*,” a challenging example of *nuevo flamenco*, mixes melodic modes and introduces a new harmonic vocabulary such as ninth and eleventh chords

and occasional dissonances (unstable or discordant chords). Drawing on those musical elements, each section is characterized by cyclically repeated chord progressions and distinct melodic and rhythmic material. The Listening Guide for “*Entre dos aguas*” will guide you through some of the detail.

LISTENING GUIDE

Rumba: "Entre dos aguas"

Performed by Paco de Lucía, composed by Paco de Lucía and José Torregrosa

Recording location and year: 1973, from the album *Fuente y Caudal*

Instrumentation: Guitar, bass, bongo drums

Something to Listen For

0:00–0:21	<p>Introduction</p> <p>Begins with each musician introducing a structural element of the composition: the bass line, the <i>compás</i> on the entrance of the bongo drums (00:06), and the chord progression on the guitar (00:11) that will be repeated throughout this section, each chord lasting for two measures: Am7 – Bm7 – Am7 – B7.</p>
0:22–2:22	<p>Section 1</p> <p>Following the introduction, the solo guitar plays the main melody that is repeated and elaborated in an improvisatory style through the remainder of the section, adding ornaments common in flamenco guitar. The section ends with a long held chord on B7.</p>
2:23–4:13	<p>Section 2</p> <p>This section consists of three melodic ideas (A, B, C) based on the chord progression Em – D7 – C7 – B7 corresponding to the "Andalusian cadence" that lands on B7 with additional chords, each lasting for two measures. The entire chord progression totals eight measures and is repeated throughout this section. The melodic ideas are presented and varied in the following sequence:</p> <p>02:23–02:40 A, A1. 02:26–02:42 02:41–03:17 B, B1, B2, B3. 03:17–03:44 C, C1, C. 03:45–04:13 A, A1, A2.</p>
4:13–6:00	<p>Section 3</p> <p>This section is based on a two-chord harmonic progression (D7 – Em) extending over two measures. It is repeated and elaborated on up to the end, occasionally alluding to the sonority of the Brazilian <i>bossa nova</i>. Using an additive sequential structure, this section includes rapid melodic and rhythmic figurations. The composition culminates with a virtuosic section by the guitarist and then fades away to its conclusion.</p>

ACTIVITY 15.7

Listen to the *rumba* “*Entre dos aguas*” (*Between Two Waters*), composed and performed by Paco de Lucía accompanied by a small instrumental ensemble (Audio Example 15.6). It is rhythmically grounded in the *rumba flamenca*, in quadruple

meter and characterized by the accent on the first beat, allowing for syncopation (accenting a beat countering the regularly stressed beats in a meter). Your first listening should focus on that meter and rhythm through the whole composition.

Conclusion

Flamenco today is a highly dynamic local practice, cultural industry, tourist attraction, and world music phenomenon. Artists and community members maintain the core repertoire and “traditional” practices. In addition, a good number of artists are continually “renovating” *flamenco*, mixing it with myriad other styles. *Flamenco* and associated artifacts (guitars, costumes, and audio and video recordings, among others) are marketed in Spain and abroad, where one can find practitioners, schools, festivals, and performance venues. At the same time, *flamenco* continues to be constructed and disseminated as the quintessential expression of Andalusian and Spanish identities.

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