

APUNTES DE ARMONÍA / NOTES ON HARMONY

Tampoco quiero hacer un estudio pormenorizado de la armonía en el flamenco, pero sí dar las claves más importantes a mi juicio para el desarrollo de los arreglos aquí expuestos.

La armonía en el flamenco no es muy diferente de la del resto de las músicas occidentales. Lo que la hace única es el ritmo armónico que utiliza, la escala frigia flamenca (acorde 17b9 flam) y la disposición de algunos acordes; estas dos últimas características vienen dadas por la utilización del instrumento principal de este género: la guitarra flamenca.

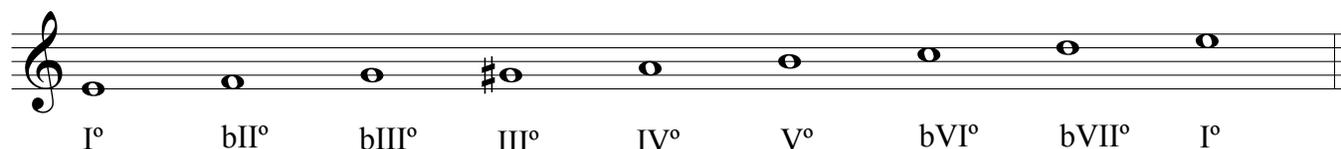
Las particularidades del ritmo armónico, los ritmos de los diversos palos y los cierres en el flamenco los iremos viendo paso a paso en los distintos arreglos que en este libro se proponen.

Respecto a la escala frigia flamenca diremos que es prácticamente igual que la escala frigia, pero incluye la tercera mayor en adición a la menor.

I don't plan on doing a detailed study of flamenco harmony, but to give the most important points in order to develop the arrangements shown here.

Harmony in flamenco is not so different from that of other European music styles. What makes it unique is its harmonic rhythm, the use of the Flamenco Phrygian scale (17b9 flamenco chord) and the voicings of some of its chords. These last two characteristics are because of the main instrument of the genre: the flamenco guitar. The characteristics of the harmonic rhythm, the rhythms of the various styles and the "cierres" in flamenco will be looked at as we go into the different arrangements included in the book.

As for the Flamenco Phrygian scale, it is practically the same as the Phrygian, but with both major and minor thirds.

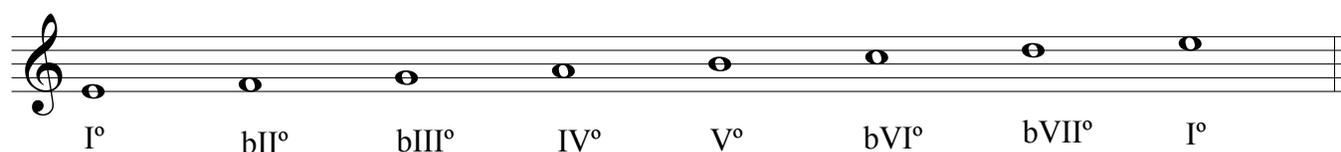


Pero, ¿de dónde viene esta escala?

Para esto vamos a desarrollar dos pequeños análisis. Por un lado tenemos la escala frigia (III grado de la escala mayor de do).

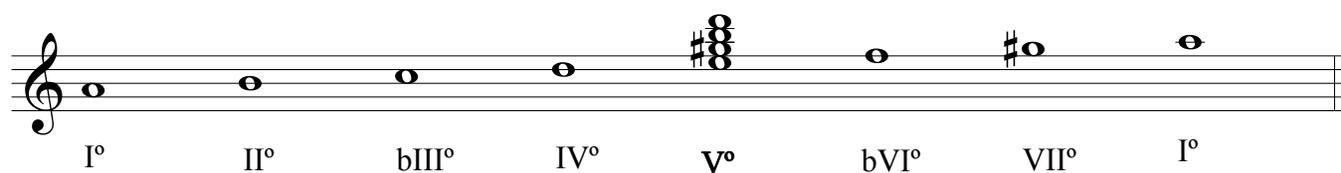
But where does this scale come from?

Here are two short analyses. On the one hand, we have the Phrygian scale (III degree of the C major scale).



2. Y por otro lado tenemos la escala menor armónica cuyo V grado es, como es sabido, dominante:

2. And on the other hand we have the harmonic minor scale whose V degree, as we know, is dominant:



“Round Midnight” - EL ARREGLO / “Round Midnight” - THE ARRANGEMENT

*Introducción libre “por granáinas”, utilizando la técnica de trémolo flamenco (cinquillo),
construido sobre la armonía de la parte A del tema.*

Free intro ‘por granáinas’ using the flamenco tremolo (group of five) using the harmony from section A of the piece.

Capo I

The musical score for the free introduction is written in treble clef, 3/4 time, and the key of D-flat major (three flats). It consists of eight staves of music, numbered 1 through 15. Each staff begins with a group of five eighth notes beamed together, marked with a '5' above them, representing a flamenco tremolo. The melody is composed of eighth and quarter notes, with some rests. The piece concludes with a final quarter note on the eighth staff.

*Pequeña introducción a compás sobre los acordes de Db7 lidio dominante y C7b9 flam para entrar en el tema.
Short intro in rhythm using the chords of Db7 Lydian dominant and C7b9 flam to enter the theme.*

The short rhythmic introduction is written in treble clef, 3/4 time, and the key of D-flat major. It consists of a single staff of music. Above the staff, the chords Db7, Db7, and Db7 are indicated. The melody starts with a quarter rest, followed by a quarter note, then a group of eighth notes, and continues with a mix of quarter and eighth notes, ending with a quarter rest.