

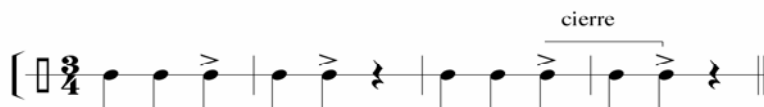
## The Ternary or Triple-meter Rhythm Family: Representative *Cantes*

### *Fandangos*

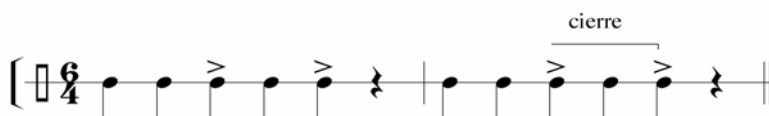
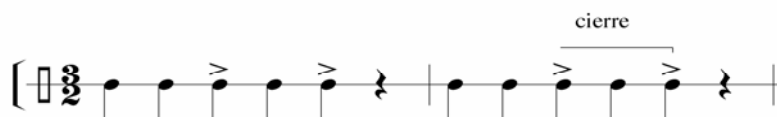
The Fandangos from Huelva are the most representative of the ternary (triple-meter) *palos*, or song forms. They have their origin in the Verdiales and use the same rhythm cycle. A significant difference, however, is found in the harmonic changes within the rhythm cycle or *compás*. While the Verdiales and the Malagueña dances carry the same harmonic and rhythmic accents (both are ternary), in the Fandangos, the harmonic and rhythm accents do not coincide. The harmony is binary and the rhythm, ternary.

The same is true in the Sevillanas and other dances of the Spanish Bolera school. All have a ternary (triple) meter in which certain harmonic changes occur on weak beats. (See: "Sevillanas" in the chapter on harmony).

The rhythm cycle that corresponds to the instrumental refrain found in the Fandango can be labeled the "Fandango *compás*" or meter. It is a cycle of twelve beats in groups of three, resulting in four measures of 3/4 time if this type of transcription is used. The pattern of the rhythm scheme is as follows:



Other possible transcriptions are as follows:



An example of the instrumental refrain from a Verdiales song form written for piano, using the accompaniment characteristic of these *cantes* called: "abandolao":

**Alegrías<sup>1</sup>**

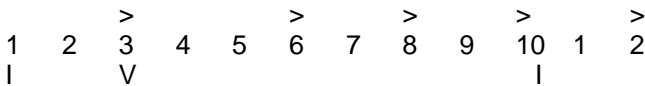
The *Alegrías* were born out of the flamencoization of the *Jota*<sup>2</sup> from the province of Aragón. The original 3/4 time of the *Jota* evolved into a rhythm cycle of twelve beats through the irregular assignment of accents typical of this *compás* (rhythm cycle). The harmonic progression used in its verses: I - I - I - V - V - V - V - I, has remained<sup>9</sup> similar to that of the *Jota* and has a "call and response" format. The first four chords of the "call" : I - I - I - V, are later inverted for the "response": V - V - V - I.

There are two basic sequences for the instrumental accompaniment of the *Alegrías*:

- Sequence A) or *llamada* while waiting for the singer (a twelve-beat rhythmic cycle)
- Sequence B) for accompanying the singer (2 twelve-beat rhythmic cycles)

Sequence A) or *llamada* of the *Alegrías* uses the chords I and V which fall on the same beats as the basic *llamada* of the *Soleá*, i.e., the dominant covers beats 3 through 9 (II of the *Soleá* Flamenco mode) and the tonic falls on beats 10 through 2 (*Soleá* Flamenco tonic).

Sequence A):



While this sequence may seem very basic at first, it is enhanced by the asymmetrical assignment of accents within the twelve-beat cycle that allots each chord an uneven number of beats: *the tonic covers five beats and the dominant, seven*. Extra emphasis is given to beat 3 since the first accent of the cycle and a harmonic change both fall there.

*Harmonic structure of the sequence mentioned above, in F Major.*

<sup>1</sup> Only the "toque" (guitar playing) and "cante" (song) *Alegrías* are analyzed in this section. "Baile" (dance) *Alegrías* differ from these due to the greater number of harmonic sequences specifically created to accompany different dance sections .

<sup>2</sup> *Translator's note:* The *Jota* (pronounced: hó-tah) is a lively folk dance originally from the north of Spain. It is usually accompanied by singing and castanets and is in 3/4 or 6/8 time.

## Phrygian Cantes and Major-Phrygian Cantes

Very few *cantes* (songs) exist in the pure Phrygian mode. The cantes that are usually categorized as Phrygian, the Tonás, Debla, and Saeta, are actually Major-Phrygian in most cases. The third of the scale can be major or minor, depending on the direction of the melody.

Below are examples of two cantes, one in Phrygian and the other in Major-Phrygian. The corresponding sharps and flats are placed in the score next to the notes, not in the key signature, so that the intervals for each mode are clearly seen. The double, or clustered, notes indicate a tonal ambiguity.

The notation used does not represent the actual duration of the notes, only the melodic line. Commas indicate rests and breathing points.

*Transcription of the Toná Chica (meaning "little" or "light-hearted"). "Yo No Te Obligo, Gitana" ("I Cannot Make You Love Me, Gypsy Girl"), by Rafael Romero<sup>8</sup> in D Phrygian:*

Yo do rí - bi - go gi - ta - da de que me que - raa - la fuer - za  
 si does de tu vo - lud - da - ad lo que a ti te pá - rez - ca  
 A - quel que te pá - re - cre - re - que do - i - pe das - doe - raa da - á  
 si - que - ra por ud do - dae - ed - do que se pod - gaed da lu - gar  
 A - - - y - - - á - - - - á - y á - y - - - á

Melodic Analysis and Form:

Mode: D Phrygian

<sup>8</sup> *Todo el Flamenco: De los Tangos al Zorongo*. Club internacional del libro. Madrid, 1998. Track 15.

Tonic: D

The III of the scale (F) is the beginning note for some of the *tercios* (phrases) and a secondary "note of repose."

The leading tone (C), or subtonic, acts as a "note of repose" below the tonic.

Most of the intervals sung are 2nds or conjunct notes, with the exception of some 3rds.

The first *tercio* is sung using the first tetrachord of the mode and is then repeated.

The ascending melodic line to the V of the mode (or up to the VI when there is ornamentation) is repeated three times and then makes its way back down to the tonic.

The II (Eb) is used to begin the melodic ascent. A tritone characteristic of the Phrygian is heard when the melody ascends in conjunct motion from the II (Eb) up to the V (A).

The syllable "Ay" (meaning "woe") is repeated at the end on notes close to the tonic. This phenomenon is called: "Ayeo."