

Mojácar Flamenco Presents

Flamenco Básico

Volume 1

Tangos
and Tientos



An introduction to flamenco's basic forms for dancers, guitarists, singers and percussionists.

FLAMENCO BÁSICO VOLUME ONE: TIENTOS AND TANGOS

Welcome To Flamenco Básico!

Flamenco Básico is for dancers, guitarists, singers, and percussionists who are getting their first exposure to flamenco. Our goal is to give you the tools you need to work with flamenco's essential forms. This series is also useful for advanced artists who like to work with clear, straightforward rhythm tracks.

Flamenco is very fluid and for many the hardest thing is knowing where you are at any given moment in a piece. As you go through each track on the CD and read the notes, you'll start to develop a clear sense of the form of each piece, knowledge which will help you as you listen to other flamenco recordings or build your own performances.

For more information on flamenco music, including a recommended listening list and links to useful web sites, visit the Flamenco Básico pages on our web site: www.mojacarflamenco.com.

This CD introduces you to **Tangos** and **Tientos**, two traditional flamenco forms based on a four-count rhythm. We begin by presenting a complete version of each piece. We then break each piece up into sections, presenting those sections at various speeds to facilitate practice.

Note: In this booklet we describe each complete piece section by section. We use a lot of specialized Spanish terms in our descriptions, so you may want to check the glossary in the back as you go along through each description. Don't worry about memorizing all the definitions right away. Just listen to the tracks and follow along in the notes and pretty soon the terms will have real meaning for you and they will be easy to remember.

ABOUT MOJÁCAR:

We are a flamenco trio based in Los Angeles, California, where we teach and perform. We have also performed contemporary flamenco music and dance across the U.S., Canada, and Europe. Our CD, *Naranjas Amargas*, is available through CDBaby.com. We have also written about flamenco, and links to our articles can be found on our website.

Award winning artists, Katerina and Stephen both studied flamenco in Spain. Fernando was born in Paris to Spanish parents and studied percussion in Europe, Africa, and Cuba.

Flamenco Básico grew out of our experiences teaching flamenco in and around Los Angeles, California.

Guitar
Voice, Footwork, Palmas
Percussion, Palmas

Stephen Dick
Katerina Tomás
Fernando Diez

Produced by Mojácar
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Mixed by Fernando Diez
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TRACK GUIDE: TANGOS

Track 1: Complete tangos

This track opens with the cajón playing the basic tangos compás, as the percussionist calls out a jaleo: *¡Vamos por tangos!* (Let's tango!).

The tangos compás consists of two sets of four beats. The first beat of each set of four is either silent or low pitched (a single bass note on the guitar, a stamp of the dancer's foot with no hand clap, or the bass note on the cajón, for example). Another characteristic feature is a double clap on the second beat of the second bar. Phrases end on the third beat of the second bar of this pattern. Try stamping and clapping the pattern below to tracks 1 through 5 on the CD.

beat	1	2	3	4		1	2 &	3	4	
clap		x	x	x			x x	x	x	
stamp	X					X				

The guitarist enters with a traditional falseta (**0:05**) on the second beat of the second compás. After playing the falseta through twice, the guitarist ends with a remate followed by a llamada (0:25) to cue the singer.

The singer enters with the first letra (**0:28**), a verse about the Triana district of Seville. (See below for a translation of the text). The guitarist then plays three sets of compás and a desplante llamada (**0:42**) to allow for a short desplante from the dancer.

The singer returns with the rest of the first letra (**0:51**) which the guitarist finishes off with a llamada before playing another falseta (**1:10**).

The singer re-enters with the second letra (**1:51**), a verse about the town of El Puerto Santa Maria. This time, the guitarist answers each of the first two lines of the letra with short falsetas (**1:58**, **2:11**), each two compás long. The singer goes on to finish the second letra (**2:17**).

The guitarist plays seven sets of compás and a llamada for an escobilla (**2:38**).

The guitarist then performs another falseta and a remate/llamada (**3:03**) before the singer returns with a salida (**3:19**). The palo closes with a double llamada/cierre on the guitar (**3:32**).

Track two: Complete tangos (guitar and percussion)

This track is exactly the same as Track 1, without the cante.

Track three: Tangos practice rhythm (slow)

Track four: Tangos practice rhythm (medium)

Track five: Tangos practice rhythm (fast)

These three tracks allow dancers, guitarists and percussionists to practice tangos at various speeds.

Note that the guitar plays a cycle: A llamada followed by eight sets of compás. Guitarists should note that the rasgueado pattern changes for each of the three tempi. A lighter touch is more appropriate for faster tangos.

The chord pattern for each rhythm is the same:

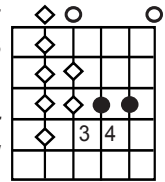
(llamada) |Bb |A |Bb |A |Bb |A |Bb |A |
 |Dm |C |Bb |A |Dm |C |Bb |A |

2

The bass notes on beat 4 are F and G (1st and 3rd fret, 6th string).

Tracks 6 - 10: Tangos guitar falsetas

We haven't included transcriptions of the falsetas and llamadas used in these pieces. This is because the process of transcribing falsetas from recordings is such an amazingly useful tool in learning to play flamenco guitar that we wouldn't want to deny you the pleasure. To make this a little easier, we've included some hints on the Flamenco Básico pages on our web site. We've also included a link to www.seventhstring.com, where you can download *Transcribe*, music transcription software available for both Macs and PCs. It allows you to slow down music without changing pitch.



Meanwhile, we've included a hint chord, useful for four out of the five falsetas. Think of the diamonds as notes you could add to the two finger chord shown. Also, one thing in flamenco that you don't see in too many other styles of guitar playing is to let the 2nd finger reach past the 3rd and 4th finger, such as the C# on the 4th fret of the 5th string. Now you know enough to figure out the opening falseta.

Track 11: Percussion samples

These are samples of rhythms a cajón player might use to accompany a tangos. Each pattern includes a pattern to end a phrase on beat 3. The percussionist plays through the entire set four times.

Track 12: Tangos practice rhythm - no guitar

This track lays down a clean tangos pattern for dancers to practice their footwork, guitarists to practice their compás and falsetas, and percussionists to go wild.

TANGOS LETRA

1ST LETRA

Triana, Triana, que bonita esta Triana

Cuando le ponen al puente
La banderita Gitana

2ND LETRA

Mañana me voy pa' Cai
Salgo del Puerto Santa Maria.
¡Ay! mira que en el vapor,
pa' contempla esa bella bahia.
Tacita de plata...Reina del salero

Con este cante por tango yo
Quiero decirte lo que te camelo

SALIDA

Que si que si, que no que no
Que este Gitano me lo duermo yo

Triana, Triana, how pretty Triana is

*When they put the little Gypsy flag
on the bridge.*

*Tomorrow, I'm going to Cádiz
I'm leaving from El Puerto Santa Maria
Oh, see how in the little steamship
One can gaze at this beautiful bay.
Little cup of silver, Queen of gracious style.*

*With this tango song, I want to tell you that you have
deceived me.*

*Yes or No?
I'm going to sleep with this Gypsy!*

TANGOS CHORDS

CAPO: II

1st Falseta (with llamada)

(1st Letra – Triana . . .)

Bb	A	Bb	Bb	Bb	A	
Bb	A	Bb	A	Bb	A	llamada
Bb	E7	E7	C	F	Bb	
Bb _{/G} Bb _{/G#}	A	C	F	Bb	A	

2nd Falseta

(2nd letra - Mañana me voy por Ca'i . . .)

Bb	A	Bb	A	3rd Falseta	
Bb	A	Bb	A	4th Falseta	
Dm	Dm	Dm	Dm x x G7	C	
F	Bb	Bb _{/G} Bb _{/G#}	A		
C	F	Bb Bb _{/G}	A		

Footwork

Bb	A	Bb	A	
Bb	A	Bb	A	
Dm	C9	Bb	A	
Bb	A	llamada		

5th Falseta

Salida

Dm	C	Bb	A	
Dm	C	Bb	A	Ending llamada

ABOUT THE TANGOS LETRAS

1ST LETRA

This verse refers to Triana, a neighborhood in Seville on the West bank of the Guadalquivir River and the city's traditional *Gitano* (Spanish Gypsy) quarter. Triana is considered one of the birthplaces of flamenco, so much so that anyone baptized in the font at the Parish Church of Santa Ana is blessed with the gift of cante.

2ND LETRA

This verse talks about a boat trip one can take across the Bay of Cádiz from the port of Santa Maria to the city of Cádiz (*Ca'i* is the Gitano abbreviation for Cádiz.). Although steam (*vapor*) has been replaced by diesel power, you can still take this boat trip across the bay. Cádiz is called the "little cup of silver" because the air is suffused with an ultra fine sand blown in from the North Coast of Africa that gives it a silvery glow.

Although now a small resort town enjoyed mostly by Spaniards, El Puerto Santa Maria is significant in American history as the starting point for ships sailing to the New World. You can still see the fountain where ships took on water for the voyage. Columbus' flagship, the Santa Maria, was named after this small town. After you've taken the steamboat - the *vaporcito* - and admired the fountain, try the seafood at Romerijo's. It's really good.

SALIDA

Hopefully, this is self-explanatory.

TRACK GUIDE: TIENTOS

Track 13: Complete Tientos

The underlying pulse of tientos has a two-bar pattern, like the tangos, but beats 2 and 4 of the first bar are divided into triplets and emphasize both the first and third beat of each triplet group. The last three beats of the 2nd bar can be very light. Try clapping this pattern against the tientos practice rhythms, tracks 13, 14 and 15.

When tientos goes into double time, such as in the escobillas, the underlying pulse is a straight 4-count rhythm. As always, listening to the samples provided should give you a feeling for this pattern.

(beat)	1	2 + a	3	4 + a	1	2	3	4	
palmas		x xx	x	x		x	x	x	
stamp	X				X				

The track opens with an introductory falseta on the guitar. This falseta emphasizes the 3 against 4 feel of the tientos. The guitar plays two sets of compás (**0:42**) before the singer enters with a temple (**0:55**).

The temple is followed by a long, opening llamada by the dancer (eight sets of compás) (**1:11**). Note that the guitar goes into double time and plays straight beats. Also, note that this phrase ends on the first beat of the final compás (**1:36**), allowing for a transitional measure to move back to the original tempo. The golpe on the guitar can be heard either as count 3 at the escobilla tempo or as count 2 at the slower, original tempo.

The first line of the first letra, (**1:38**), is followed by a brief respira for the singer or a subida for the dancer (**1:53**) before the singer continues with the rest of the verse (**1:59**). The letra is followed by one compás on the guitar (**2:42**) leading into the first (**2:48**) and second falseta (**3:15**) for the escobilla (**3:59**). The escobilla lasts for 24 sets of compás (48 4-count measures) before ending, as before, on count 1 of a transitional measure that takes the tempo back down to the original tempo (**5:21**).

The singer enters with the second letra (**5:24**). Again, the letra is broken up with a short respira/ subida in double time for the dancer (**5:38**). The singer continues with the letra (**5:47**).

The guitar plays one compás (**6:28**) before going into double time for the second escobilla, again 24 sets of compás in double time.

This time, the tempo of the final measures stays the same, while the compás switches to that of a tango (**8:00**).

The tango is the macho to the tientos. As in our tangos example, it opens with a tangos llamada before going into one letra of the tango (*Triana*) (**8:06**).

The first line of the tangos letra is followed by a desplante (**8:17**) before the singer finishes the letra (**8:31**). This is followed by a short escobilla (**8:52**), before the singer goes on to the salida (**9:06**), which ends with a cierre llamada, as in the tangos.

Tracks 14 and 15: Tientos - Temple, llamada, 1st and 2nd letra

These tracks are excerpted from the complete Tientos (track 13) with the addition of footwork to demonstrate the types of rhythms a dancer might perform. In the footwork examples included here, the dancer performs steps on the beat, counterbeat, and in triplets, the three most common rhythmic subdivisions in footwork. The footwork includes full stamps of the foot (*golpes*), heel drops (*tacóns*), edge of heel jabs (*talóns*), planting the balls of the feet (*plantas*), and hitting the floor with the tip of the toe (*puntas*).

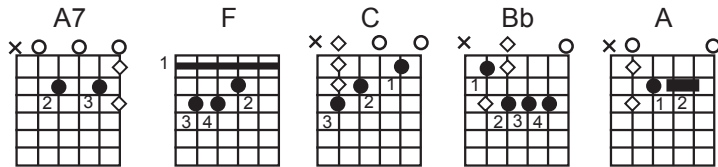
Tracks 16 and 17 Tientos escobilla practice rhythms

These tracks allow dancers to practice tientos escobilla (footwork) patterns.

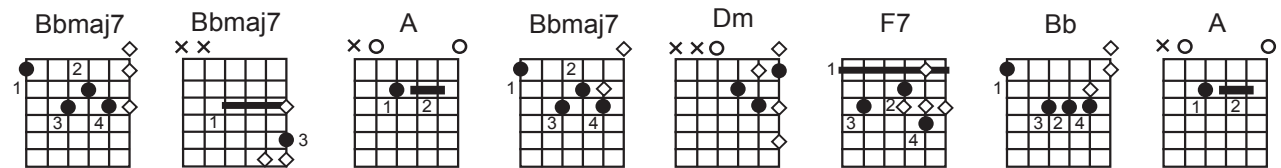
Tracks 18- 20: Tientos guitar falsetas

These tracks are provided so that guitarists can learn the falsetas used in the tientos. As before, we want you to figure them out for yourself, but this time, we've given you a few more hints. We've listed the chords used in each of the falsetas. The diamonds indicate the position of the notes added to each chord to create the melodies. With a little work you'll figure them out.

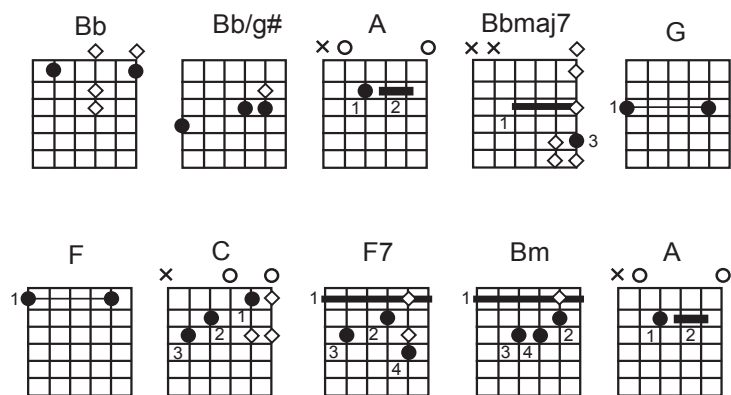
First Tientos Falseta



Second Tientos Falseta



Third Tientos Falseta



ABOUT THE TIENTOS LETRAS

1ST LETRA

The roots of the tientos are liturgical, as is suggested by this personal conversation between the singer and his God about being ill-treated by a lover.

2ND LETRA

This gets a more democratic twist in the second verse when the singer speaks with the president about the same problem.

MACHO (TANGOS)

This is a short reprise of the tangos sung in our first example.

Singing the tientos is challenging, as is all *cante jondo* (flamenco deep song). As the term implies, these songs are serious and deeply felt. Musically, they employ a variety of challenging techniques including melismas at the ends of words or phrases and *quejios* (cries, such as the ¡Ay! heard throughout the song.)

Rhythmic guideline for the 1st verse:

The first three lines begin on the “and” count before count 1:

+ 1 2 3 4 + 1 2 3 4
Ha - blo con mi Dios .y le Di go . . .

The first line of the refrain picks up on the “and” count before count 4:

+ 4 and 1 2 3 4 1 2 3 4
Ay Que me pa rece Men - tira . .

The last line of the refrain also begins on the “and” count before count 1:

and 1 2 3 4 and 1 2 3 4
Lo que tu hace conmi go

TIENTOS LETRAS

SALIDA

Le re le le le leee le re
 Le le le le le lee-e la

1ST LETRA

Hablo con mi Dios y le digo
 Ay que me parece mentira
 Lo que tu hace conmigo

*I spoke with my God and I told him
 how it seemed a lie
 how you had treated me.*

2ND LETRA

Y entre las paredes escribe
 Yo hablé con el presidente
 Ay si el querer es un delito
 Que Dios, me mande la muerte

*It's written on the walls
 I spoke with the president
 If love is a crime,
 then God, sentence me to death.*

MACHO (TANGOS)

Triana, Triana, que bonita esta Triana
 Cuando le ponen al puente
 La banderita Gitana

*Triana, Triana, how pretty Triana is
 When they place the little Gypsy flag
 on the bridge*

Que si que si, que no que no
 Que este Gitano me lo duermo yo

*Yes or no?
 I'm going to sleep with this Gypsy!*

TIENTOS CHORDS

CAPO II

OPENING FALSETA

COMPÁS

|Bb |A |Bb |A |

SALIDA (Le le le)

Bb	A	Bb	A (double time)
Bb	A	Bb	A
Dm	C9	Bb	A(a tempo)

1ST LETRA (Hablo . . .)

Bb	A	Bb	A (double)		
Bb	Bb	A	A (a tempo)		
Dm	Dm	Dm	G7	C	
F	Bb	Bb_{/g} Bb_{/g#}	A		
C	F	Bb_{/g} Bb_{/g}	A	Bb	A

1ST FALSETA, 2ND FALSETA

COMPÁS (straight fours)

|Bb |A |Bb |A |

ESCOBILLA (double time)

|Dm |Dm |C |C |Bb |Bb |A |A | (repeat)
 |Bb |Bb |A |A |Bb |Bb |A |A | (repeat)
 |Dm |Dm |C |C |Bb |Bb |A |A | (repeat)
 (2nd time, end a tempo)

2ND LETRA (Y entre . . .)

|Bb |A |Bb_{/g} Bb_{/g#} |A |Bb |A (double) |
 (a tempo)
Dm	Dm	Dm	G7	C
F	Bb	Bb_{/g} Bb_{/g#}	A	
C	F	Bb_{/g} Bb_{/g#}	A	

2ND ESCOBILLA (as above)

TANGOS (SEE TANGOS CHORDS)

COMPÁS (Straight 4's)

|Bb |A |

GLOSSARY

- Baile:** Dance. A flamenco dancer is a *bailaor* or *bailaora*, as opposed to a classical dancer, *bailarín* or *bailarina*.
- Cajón:** (*Lit., box*) A rhythm instrument from Peru introduced into Spain in the 1950's and now commonly used in flamenco.
- Cante:** Flamenco singing.
- Compás:** Beat. In flamenco, *compás* refers to a *palo*'s underlying rhythmic cycle. More than just the number of counts in a rhythmic pattern, the *compás* of a given *palo* also determines which beats are accented, the kind of accents used, the way counts are grouped, and the rhythmic "feel" of a *palo*. *Tangos* and *tientos* are both counted in sets of four, but are accented differently and have different rhythmic "feels."
- Contra tiempo:** Counter time or "off" beat. This occurs when a flamenco musician or dancer accents the "and" count between beats ($\pm 1 \pm 2 \pm 3$).
- Desplante:** (*Lit., uprooting*) A break between sections of a dance, which is a longer or more difficult *llamada*. *Desplantes* tend to be percussive and include bold, strong gestures.
- Escobilla:** (*Lit., brushing*) A long footwork section, traditionally to a fixed, arpeggiated chord pattern on the guitar.
- Falsetas:** Short melodic phrases on the guitar, idiomatic to the *palo* being performed. These are generally prepared rather than improvised and set the mood, key, and tempo of a piece.
- Gólpe:** A strike. In flamenco this can be the strike of the dancer's foot, the guitarist tapping on the guitar, or striking castanets together.
- Jaleo:** Shouts of encouragement such as *¡Olé!*, *¡Anda!*, and *¡Eso es!*. *Jaleos* are also longer group chants or songs that are performed by a company of flamenco artists between musical or dance numbers in a staged show.
- Letra:** The lyrics sung. Traditional flamenco singers sing collections of *letras* instead of songs, and you'll often hear a singer performing a variety of traditional and original *letras* within a given *palo*.
- Llamada:** (*Lit., a call*) A rhythmic phrase used by a singer, dancer, guitarist, or percussionist to indicate the beginning or end of a section. Phrase endings are also called *remates*. The two words are often used interchangeably.
- Macho:** Many flamenco pieces end with a short selection from a faster *palo* with the same basic rhythmic structure. For example, the *tientos* on this CD ends with a *macho* of two short passages from *tangos*.
- Marcando:** (*Lit., marking*). Dance steps used to mark time or allow for lyrical gestures, as opposed to the rhythmic footwork patterns known as *taconeo*.
- Palmas:** Rhythmic hand claps. A performer who performs only *palmas* is a *palmista* or *palmero*.
- Palo:** Flamenco form. Literally, a *palo* is a stick, such as the stick a dance teacher uses to beat out rhythms. The term has come to refer to flamenco forms in general, such as *tangos* or *tientos*.
- Rasgueado:** Guitar strumming. There are many different rasgueado patterns in flamenco. The pattern used depends on the *palo*, the tempo, what the singer is doing, what the dancer is doing, and where you are in a piece.
- Remate:** Conclusion. The rhythmic footwork pattern a dancer uses to round off a phrase. Often used interchangeably with the word *redoble* (doubling up).
- Respira:** Breath. It is common for singers to let a few cycles of *compás* pass between lines in a *letra*, particularly after the first line. A dancer might fill in this *respira* with a short passage of footwork, or a guitarist might play a short falseta.
- Salida:** (*Lit., exit/going forth*) A dancer's entrance or exit. Also an alternative name for the *temple*. A dancer's exit is also called a *cierre* (closing), particularly when the dancer ends without going off stage.
- Subida:** A sudden change in tempo, such as a fast footwork passage in the middle of a slow piece as in the *tientos*.
- Taconeo:** Footwork, heelwork. Also referred to as *zapateado*.
- Temple:** The opening vocalization in which the singer uses simple syllables (*La, Le, ¡Ay!*, etc.) to tune the voice and set the mood and tempo with the guitarist.
- Toque:** Guitar playing. Although this term, which means "touch," can be applied to any musical instrument, in flamenco it generally refers to the guitar only.