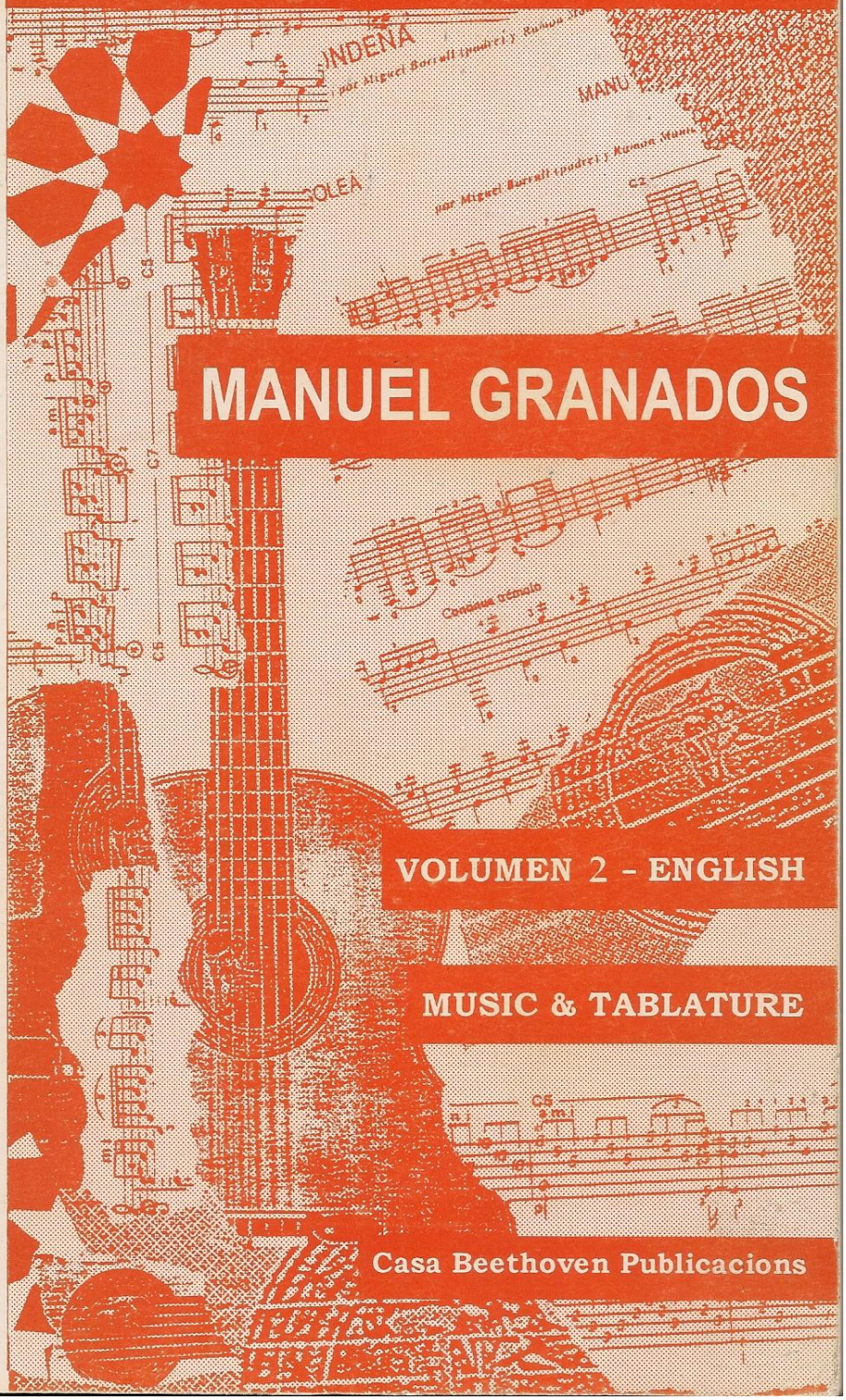
# MUSICAL THEORY OF FLAMENCO GUITAR

FUNDAMENTALS OF HARMONY AND PRINCIPLES OF COMPOSITION

COLLECTION OF FLAMENCO INSTRUCTION



COLLECTION OF FLAMENCO INSTRUCTION

# MUSICAL THEORY OF FLAMENCO GUITAR

## FUNDAMENTALS OF HARMONY AND PRINCIPLES OF COMPOSITION


# MANUEL GRANADOS


### VOLUME 2

### MUSIC AND TABLATURE
### ENGLISH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# INDEX

## TRADITIONAL HARMONY

INTERMEDIATE AND UPPER LEVELS

## ANDALUSIAN CADENCE

INTERMEDIATEAND UPPER LEVELS



## STYLES WITH SET RHYTHMS

ELEMENTARY LEVEL

# STYLES IN FREE TIME

ELEMENTARY LEVEL

# TRADITIONAL HARMONY

## INTERMEDIATE & UPPER LEVELS

### 1. HARMONIC PROGRESSION GUIDELINES FOR FOUR VOICES

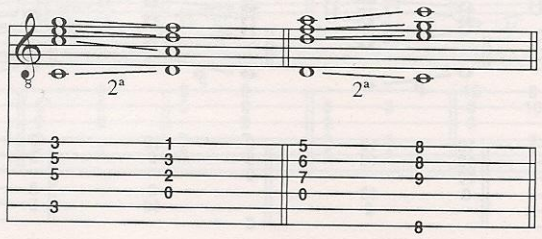
Harmonic configurations, as we saw in Volume 1 of this work, are generally formed with four voices (or notes) and to achieve this we must duplicate some of the voices of the Triad: the fundamental, the third or the fifth, in descending order of importance.

Prudence tells us that the most effective voice movements are obtained when notes common to two successive chords are maintained and, when voices do move, they move conjunctively, that is, by an interval of a second; however, in order to avoid monotony in the development of harmonic progressions, disjunctive movements (greater than a second) are also important.

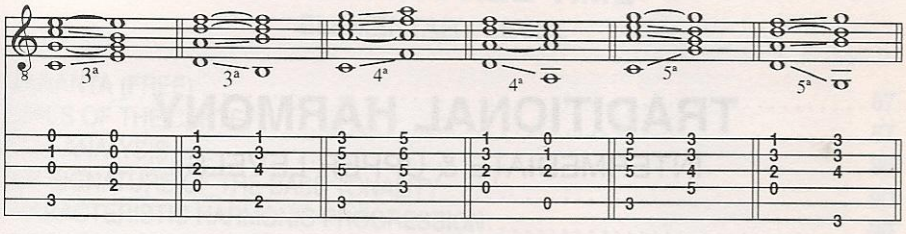
Melodic movement will be examined with reference to the bass note.

HARMONIC PROGRESSIONS DUPLICATING THE FUNDAMENTAL IN BOTH CHORDS:

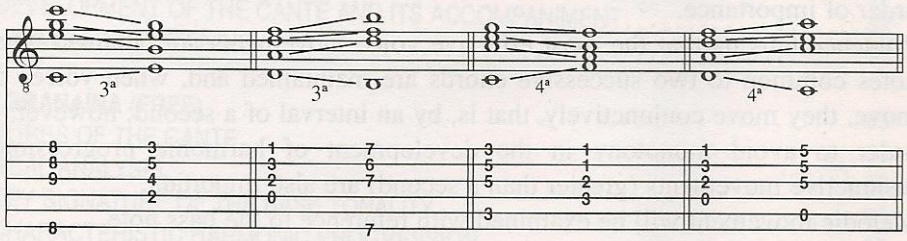
Movement of the bass in 2nd intervals, ascending or descending, while each remaining chord voice's movement is contrary to that of the bass'.



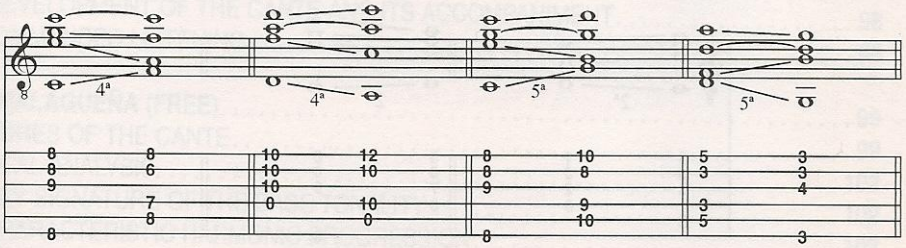

Bass movement in intervals of ascending or descending 3rds, 4ths and 5ths: common notes are maintained and the rest are displaced by a conjunctive 2nd



Common exception to the bass movement of ascending or descending 3rds and 4ths: each remaining chord voice's movement is disjunctive and contrary to the movement of the bass, thus no common notes are maintained.

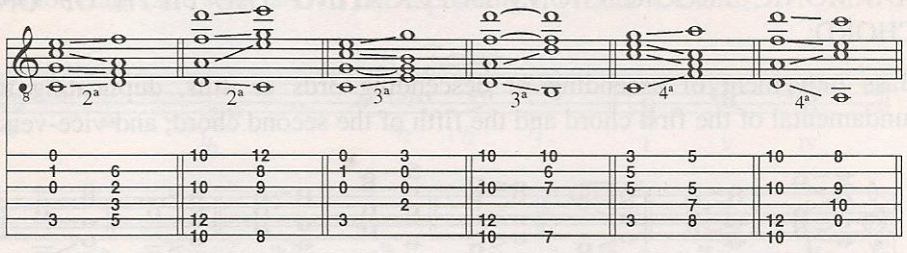


Common exception to the bass movement of ascending or descending 4ths and 5ths: the third voice of the chord of departure jumps a disjunctive 3rd, while of the two remaining voices one moves conjunctively and one stays the same.

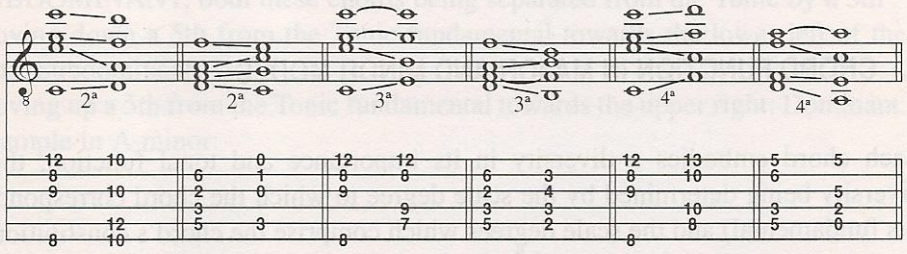


HARMONIC PROGRESSIONS INVOLVING DUPLICATION OF THE THIRD OF ONE OR BOTH CHORDS.

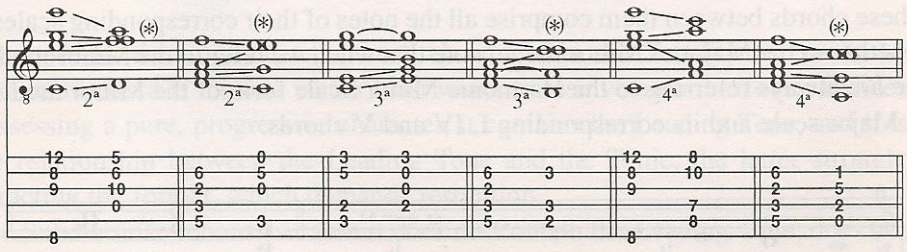
Bass movement of ascending or descending 2nds, 3rds or 4th s, duplicating the fundamental of the chord of departure and the third of the resulting chord:



Bass movement of ascending or descending 2nds, 3rds or 4ths, duplicating the third of the chord of departure and the fundamental of the resulting chord:



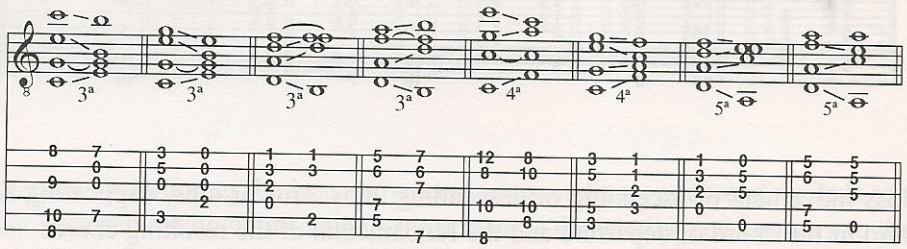
Bass movement of ascending or descending 2nds, 3rds or 4ths, duplicating the the third of both chords:



* We give the name Tie (or *Unison*) to a note (voice) which is held through a harmonic progression, this being the result of a coherent movement, be it contrary or oblique, of two voices. With respect to the guitar, we have Practical Ties, playable due to the position of notes on the guitar, and Theoretical Ties, which are impractical for the guitar.

HARMONIC PROGRESSIONS DUPLICATING THE FIFTH OF ONE CHORD:

Bass movement of ascending or descending 3rds or 4ths, duplicating the fundamental of the first chord and the fifth of the second chord, and vice-versa.

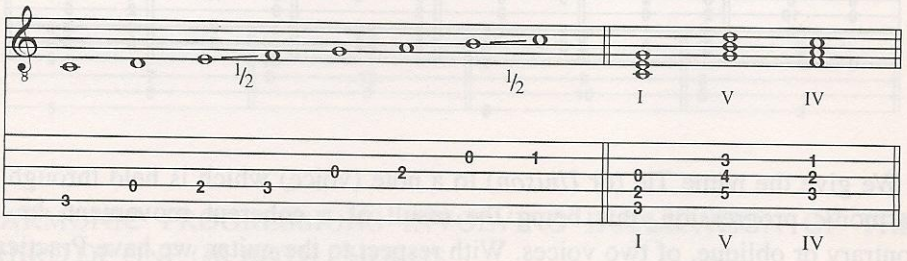


## 2. CHORD FUNCTION IN MAJOR AND MINOR MODES

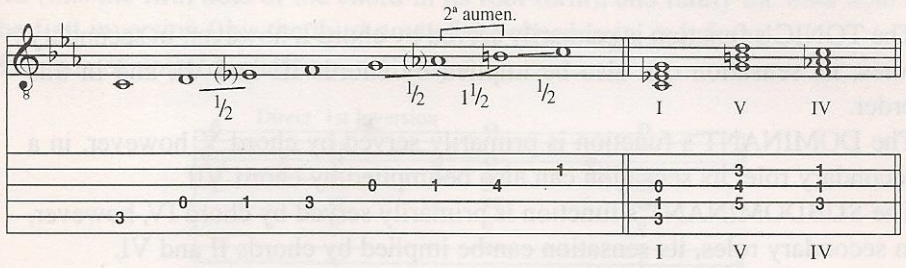
Each chord embodies a diversity in its importance and tonal function, this diversity being determined by the scale degree to which the chord corresponds (its fundamental) and the scale degrees which comprise the chord's constitution.

The chords identified as the TONIC (I), DOMINANT (V) and SUBDOMINANT (IV) serve the principal function in both modes. *See Volume 1, page 26*

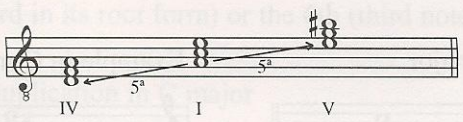
These chords between them comprise all the notes of their corresponding scales, whether in the Major or Minor mode; note that when we refer to the Minor mode we are always referring to the Harmonic Minor Scale form of the Minor mode.
C Major scale and its corresponding I, IV and V chords.



C Minor Harmonic scale and its corresponding I, IV and V chords:




The TONIC is the centre of attraction for the DOMINANT and SUBDOMINANT, both these chords being separated from the Tonic by a 5th .
Moving down a 5th from the Tonic fundamental towards the lower left of the staff: Subdominant
Moving up a 5th from the Tonic fundamental towards the upper right: Dominant.
Example in A minor:




As concerns the importance of each chord within the Tonality (or key), the Dominant chord is the one which most wants to resolve onto the Tonic; besides possessing a pure, progressive character, it contains the Leading Tone, and it is the relationship between the Leading Tone and the Tonic, the latter strongly attracting the former, which demands resolution.
The Subdominant chord, because it does not contain the Leading Tone, does not possess quite the same need for resolution; its character is more diffuse and regressive.

The SUPERTONIC (II) and SUBMEDIANT (VI) chords serve a secondary function in both Major and Minor modes, and after them, of still lesser importance, we have the MEDIANT (III) and SUBTONIC or LEADING TONE (VII) chords.

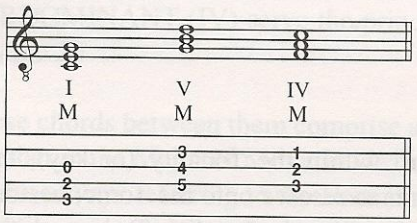
## 3. FUNCTION OF THE TONIC, DOMINANT AND SUB DOMINANT

The TONIC's function is primarily served by chord I, however, in secondary roles, its sensation can also be implied by chords III and VI, and in this order.
The DOMINANT's function is primarily served by chord V, however, in a secondary role, its sensation can also be implied by chord VII.
The SUBDOMINANT's function is primarily served by chord IV, however, in secondary roles, its sensation can be implied by chords II and VI.

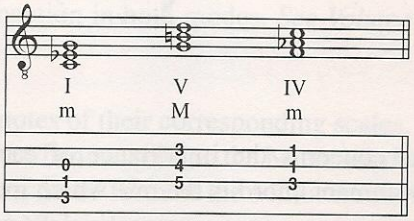
## 4. FORMATION OF CHORDS I, IV AND V IN MAJOR AND MINOR MODES

The Tonic and Subdominant chords are always Perfect Majors in the Major mode and Perfect Minors in the Minor mode, whereas the Dominant chord is always a Perfect Major in both, in the Major Mode this being due to the scale degrees which make up chord V, and a Perfect Major in the Minor Mode owing to the fact that we use the Harmonic Minor scale with its altered 7th degree (the Leading Tone), this being the 3rd note of the Dominant chord.

Example in C major



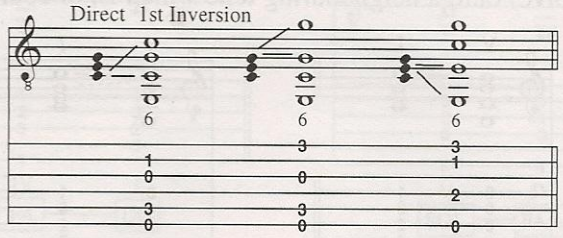

Example in C minor




## 5. THE FIRST INVERSION OR SIXTH CHORD (Chord /6)

As we already know, triads have three forms: Root (first note is the lowest pitch), First Inversion (third note is the lowest pitch), and Second Inversion (fifth note is the lowest pitch). *See Volume 1, page 28*
We say a chord is in *1st Inversion* when its lowest pitch is its third note. The intervals thus formed above the third note are a 3rd and a 6th respectively, and so we qualify the chord with the figure 6. A standard method of developing the voices with this inversion is by frequently repeating the 6th

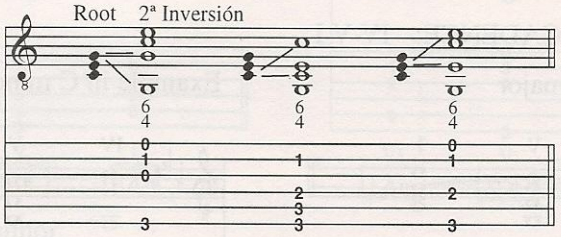
(this being the root note of the chord in its root form), with less frequency the 3rd (this the fifth note of the chord in its root form), and rarely the bass note of the first inversion (this the third note of the chord in its root form).
Example of voice duplication in C major




## 6. THE SECOND INVERSION (CHORD 6/4)

A chord is said to be in the *2nd Inversion* when its lowest pitch is its fifth note. The intervals thus formed above the fifth note are a 4th and a 6th respectively, hence the figure 6/4. We can develop the voices by remembering to frequently repeat the bass note (fifth note of the chord in root form), but rarely repeating the 4th (root of the chord in its root form) or the 6th (third note of the chord in root form).

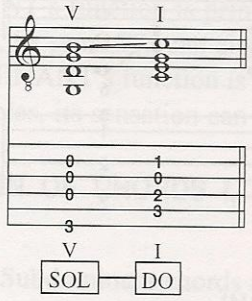
Example of voice duplication in C major

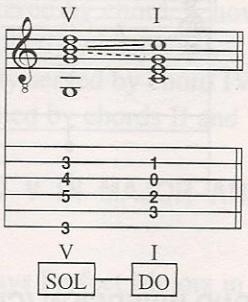



## 7. THE LEADING TONE AND ITS RESOLUTION

The *Leading Tone* is the VII° of the scale when it is separated from the I° or Tonic by a diatonic semitone; the Leading Tone is strongly attracted to the Tonic onto which it wants to resolve.
The *Leading Tone's function* within the Dominant chord (the Leading Tone is part of this chord) is to drive the Dominant towards the Tonic by ascending a minor second, this being called a *direct resolution.*

*Indirect resolution* of the Leading Tone is a bit of an aural trick, and is justified where necessary to the development of the voices; generally it is used with interior voices (voices lying within the highest and lowest pitches), and the most common type is when the Leading Tone's voice resolves indirectly (that is, *appears* to resolve) onto a neighbouring tone which is, of course, the Tonic.



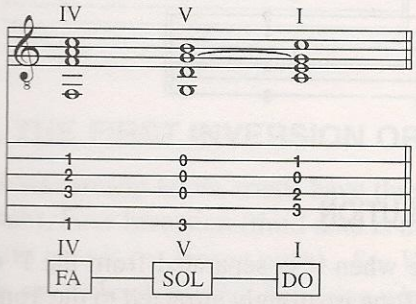




## 8. CONCLUSIVE CADENCES

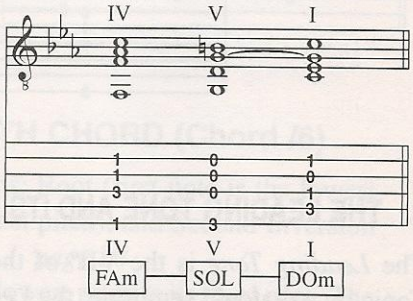
The three principal chords (Tonic, Dominant, Subdominant), arranged so as to resolve onto the Tonic, fashion the best way to audibly guarantee the two principal Cadences in both Modes: AUTHENTIC **V-I**, and the PLAGAL **IV-I**, the latter being employed less. *See Volume 1, page 32.*
It is important to remember that these harmonic progressions we are describing are meant for their suitability as fits the guitar.

AUTHENTIC CADENCE: IV-V-I

Example in C major

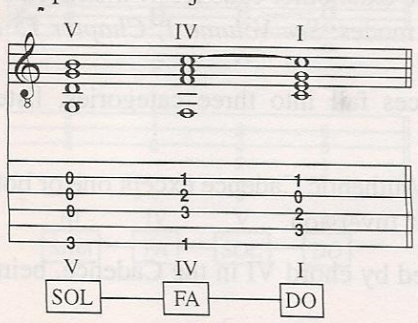



Example in C minor

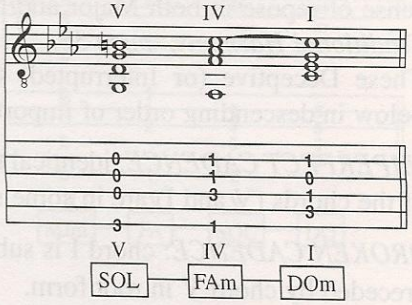


PLAGAL CADENCE: V-IV-I

Example in C major



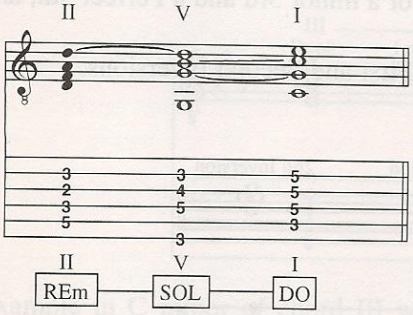

Example in C minor

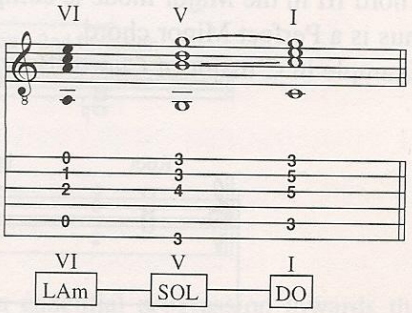



## 9. USE OF CHORDS II AND VI IN THE CONCLUSIVE CADENCE

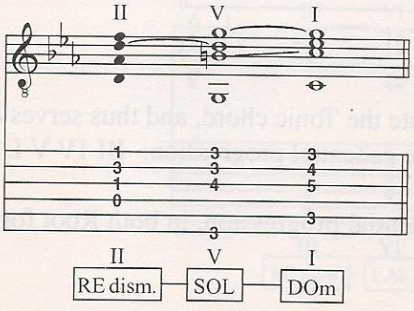
Chord II is minor in the Major mode, and diminished in the Minor mode.
Chord VI is minor in the Major mode, and major in the Minor mode.
Chords II and VI only figure in the Cadence when their purpose is to substitute the Subdominant chord as follows: II-V-I and VI-V-I.

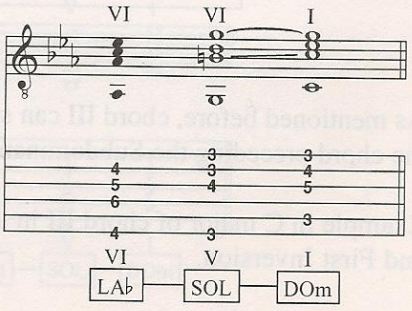
Example in C major




Example in C minor



## 10. DECEPTIVE CADENCES

Besides the two Conclusive Cadences there exist other cadences which create a sense of repose in both Major and Minor modes. *See Volume 1, Chapter 15 of Traditional Harmony, page 32.*
These Deceptive (or Interrupted) Cadences fall into three categories, listed below in descending order of importance.

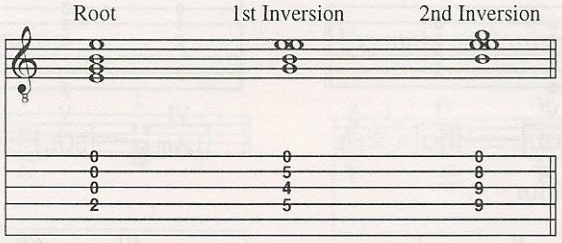
*IMPERFECT CADENCE*: identical to the Authentic Cadence except one or both of the chords (V and I) are in some state of Inversion.

*BROKEN CADENCE*: chord I is substituted by chord VI in the Cadence, being preceded by chord V in root form.

*HALF-CADENCE*: momentary repose on any chord which is not the Tonic chord in its root form as a conclusion; can be V, IV and I in First Inversion, and II, VI and III.
A musical phrase is always resolved by one of the above cadences, whether they be Conclusive or Deceptive.

## 11. USE OF CHORD III IN THE MAJOR MODE

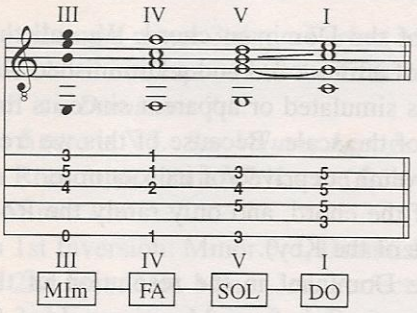
Chord III in the Major mode is comprised of a minor 3rd and a Perfect 5th, and thus is a Perfect Minor chord.
Example in C major of Chord III in Root, First and Second Inversions.



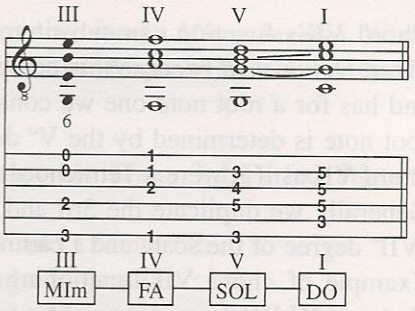

As mentioned before, chord III can substitute the Tonic chord, and thus serves as the chord preceding the Subdominant in the cadential progression: III-IV-V-I.

Example in C major of chord III in the cadential progression, in both Root form and First Inversion.

III in ROOT FORM




III in 1st INVERSION

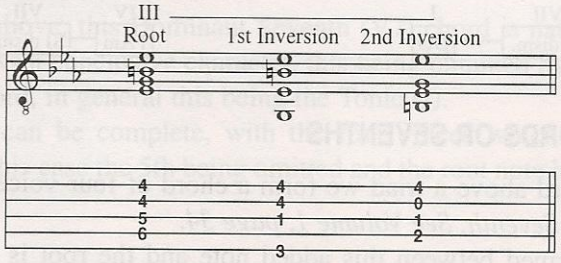



## 12. USE OF CHORD III IN THE MINOR MODE: THE AUGMENTED FIFTH

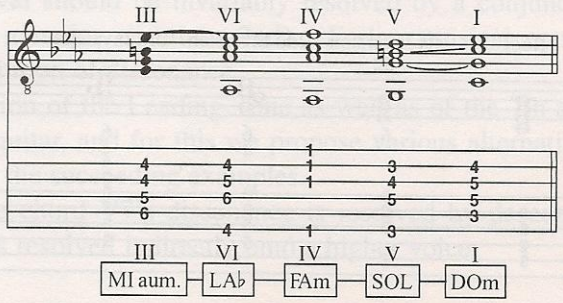
Chord III in the minor mode is called an *Augmented 5th*, and is comprised of a Major 3rd and an Augmented 5th, the latter interval giving the chord a dissonant quality.

In Root form we have the III° degree of the scale in the bass, and in the First Inversion the V° degree of the scale in the bass; in the Second Inversion we place the Leading Tone in the bass so that it must resolve onto the Tonic.

Example in C minor of chord III in all three chord Forms



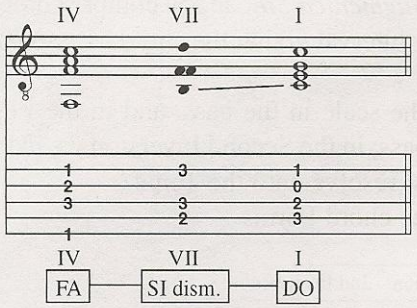

Example in C minor of chord III within a cadential progression towards the Tonic.



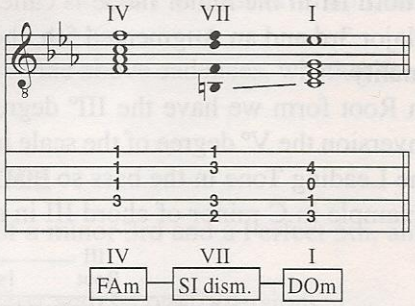
## 13. USE OF CHORD VII IN BOTH MODES: THE DIMINISHED FIFTH

Chord VII's function can substitute that of the Dominant chord. We call this chord *Diminished* because it is comprised of a minor 3rd and a Diminished 5th, and has for a root note one we consider as simulated or apparent since its real root note is determined by the V° degree of the scale. Because of this we treat chord VII as if it were a Tetrachord (or Seventh) deprived of its root note.
Generally we duplicate the 3rd and 5th of the chord, and only rarely the Root (VII° degree of the scale and Leading Tone of the Key).
Example of chord VII functioning as the Dominant in the resolution of the Cadence IV-VII-I

In C major

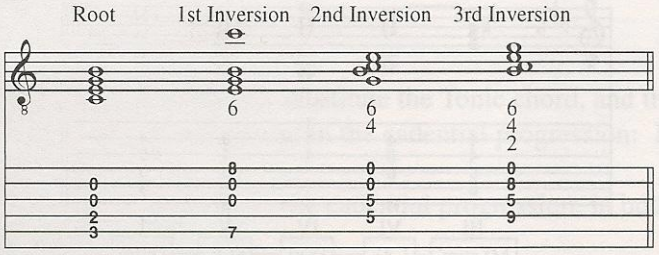



In C minor




## 14. TETRACHORDS OR SEVENTHS

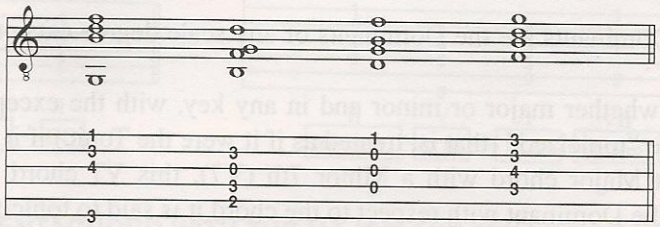
By adding a third above a triad we form a chord of four voices that we call a *Tetrachord* or a *Seventh*. *See Volume 1, page 34.*
The interval formed between this added note and the root is a 7th, thus we encounter in said chord a *Dissonance*. *See Volume 1, page 21.*
Example in C major of Seventh chords in Root form and their three Inversions.



## 15. THE TETRACHORD (SEVENTH) WITH A MINOR 7TH OR DOMINANT 7TH

By adding a minor 3rd to a Perfect Major triad we form a *Minor Seventh*. When this chord corresponds to the fifth degree of either Major or Minor modes, we call it a *Dominant 7th*.
Its figure is V7. *See Volume 1, page 35.*
In Root form chord **V7** has the following intervals: Major 3rd, Perfect 5th, and a Minor 7th.
In 1st Inversion: Minor 3rd, Diminished 5th and a Minor 6th
In 2nd Inversion: Minor 3rd, Perfect 4th and a Major 6th
In 3rd Inversion: Major 2nd, Perfect 4th and a Major 6th

Example in C major (V7=G):

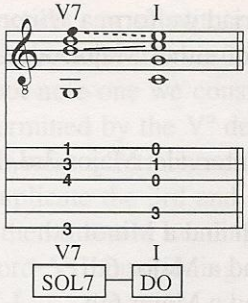


As mentioned above, this Dominant Seventh (V7) chord is naturally dissonant and as such lacks a conclusive character, this being obtained by resolution onto a consonant chord, in general this being the Tonic (I).
The V7 chord can be complete, with the four voices which comprise it; or incomplete, in this case the 5th being omitted and the root note being duplicated.

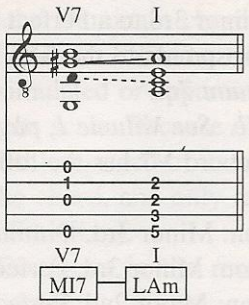
## 16. RESOLUTION OF DISSONANCE

The characteristic resolution in Traditional Harmony informs us that every dissonant interval should be invariably resolved by a conjunctive descending movement (of a major or minor 2nd). Earlier musical epochs rejected all obligatory resolution of dissonance.
Indirect resolution of the Leading Tone as well as of the 7th are common and logical on the guitar, and for this we propose various alternatives of harmonic progressions in the succeeding examples.
Example: while chord V7's dissonance is resolved by descending a 2nd, the Leading Tone is resolved indirectly onto a higher voice.

Example in C major




Example in A minor



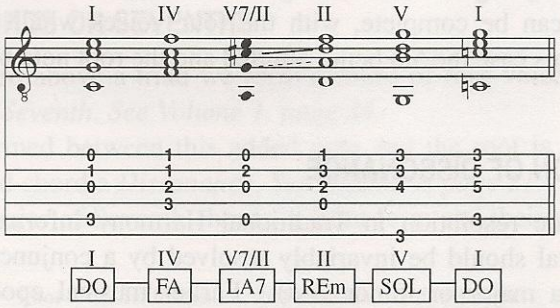

## 17. THE SECONDARY DOMINANT

Secondary Dominants are the Dominants of any scale degree except that of the Tonic.

Any chord, whether major or minor and in any key, with the exception of the Tonic, can be "tonicized" (that is, treated as if it were the Tonic) if it is preceded by a Perfect Major chord with a Minor 7th (V7), this V7 chord serving the function of the Dominant with respect to the chord it is said to tonicize, and thus its name, Secondary.

A chord which functions as a Secondary Dominant contains accidentals which are not part of the original key.

Example in C major



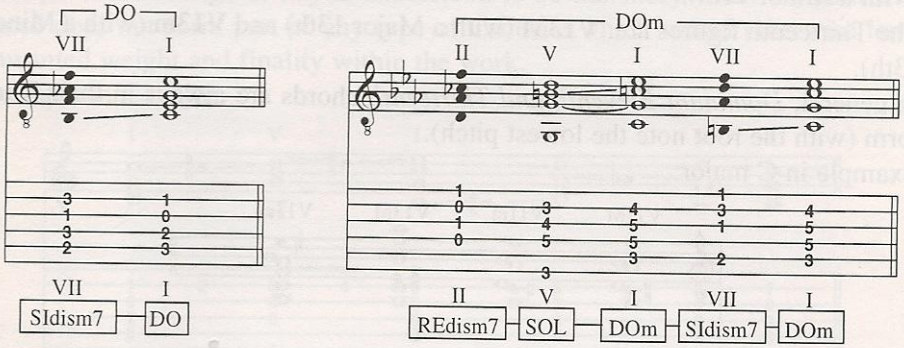

As we see in the example, if the dissonance of the Secondary Dominant (V7/II) is resolved without the obligatory resolution, as in this case it ascending by a 2nd, then the Leading Tone resolves onto the Tonic in its own voice.

## 18. FUNCTION OF THE DIMINISHED SEVENTH CHORD

The *Diminished Seventh* chord is comprised of the intervals minor 3rd, diminished 5th and a diminished 7th, said chord to be found on the VII° degree

of the natural Major scale and on the II° and VII° degree of the Harmonic Minor scale. The VII chords of both Major and Minor modes assume the role of the Dominant and tend to resolve onto the Tonic; the II chord of the Minor mode assumes the role of the Subdominant and tends to resolve onto the Dominant of the scale.

Example of how to use the VII chord in the Major mode; example of how to use the II and VII in the Minor Mode:




## 19. THE PENTACHORD WITH THE MAJOR AND MINOR NINTH. THE DOMINANT NINTH

Upon adding a major or minor 3rd to a tetrachord (seventh) we obtain a *Major Ninth* or a *Minor Ninth*.

It is called the *Dominant Ninth* when it corresponds to the V° degree of both Modes.

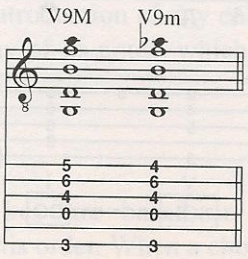
The figures are written as such: V9M (with a Major 9th) and V9m (with a Minor 9th).

In general, the Dominant 9th is always in its Root form (with the root note as the lowest pitch).

V9M in Root form: Major 3rd, Perfect 5th, Minor 7th and Major 9th

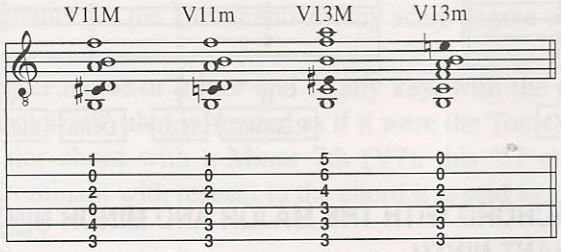
V9m in Root form: Major 3rd, Perfect 5th, Minor 7th and Minor 9th.

Example in C major:



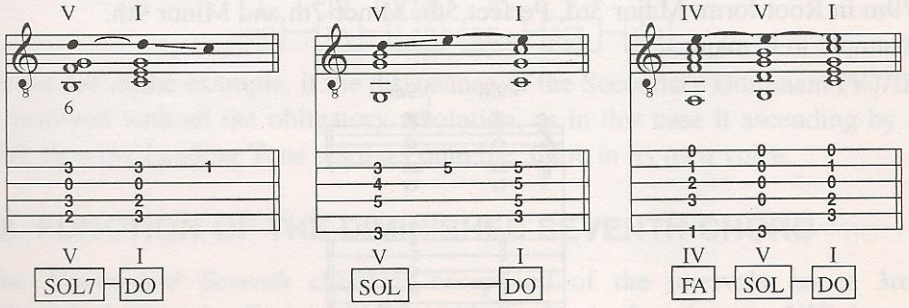
## 20.THE ELEVENTH AND THIRTEENTH DOMINANT CHORDS

By adding a 3rd above a pentachord or a ninth chord we obtain an *Eleventh*, and another third makes a *Thirteenth*.
They are called *Eleventh and Thirteenth Dominant* chords when they correspond to the V° degree of both Modes.
The Eleventh figures are written as such: **V11M** (with a Major 11th) and **V11m** (with a Minor 11th).
The Thirteenth figures are: **V13M** (with a Major 13th) and **V13m** (with a Minor 13th).
In general, *Dominant Eleventh and Thirteenth* chords are always in their Root form (with the root note the lowest pitch).
Example in C major:




## 21. DELAYED NOTES, ANTICIPATION NOTES, PEDAL NOTES

*Delayed*: a note or notes of a chord which delay their resolution; the note or notes are held through the following chord, and then resolve.
*Anticipation*: a note or notes pertaining to a subsequent chord which is/are played prior to the subsequent chord being played.
*Pedal Note*: a note which is sustained through a harmonic progression, said note forming or not forming a part of the relevant chords.
Example in C major:

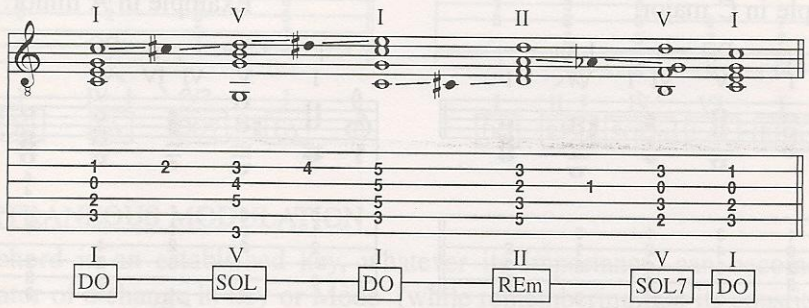


## 22. RESOLUTION OF ACCIDENTAL NOTES IN CHORDS

The alteration of one or more notes in a chord changes the chord's name and constitution; if the accidental note, which we call *Transitory Leading Tone,* is produced via a sharp (♯), it resolves by ascending a conjunctive degree; on the other hand, if the accidental is a flat (♭), it resolves by descending a conjunctive degree.

This potential change of key is understood to be transitory when the pertinent chord does not form part of any type of Cadence which would otherwise lend unwanted weight and finality within the work.

Example in C major:




## 23. MODULATION

Modulation is when we change from one key to another, and there are three types:

*Diatonic Modulation*: when a chord we call the *Pivot*,* which serves one tonal function in the established key, takes on a new tonal function in a new key, while retaining the exact same configuration of notes.

*Chromatic Modulation*: when any of a pivot chord's notes are altered by an accidental, thereby changing the note by an ascending or descending chromatic semitone, this newly constituted chord serves a different tonal function in the new key.

*Enharmonic Modulation*: when the key is changed by the introduction of an enharmonic chord or by the introduction of any enharmonic notes.

* *Pivot Chord*: a chord, or any of its notes, which relate harmonically to more than one key

## 24. DIATONIC MODULATION

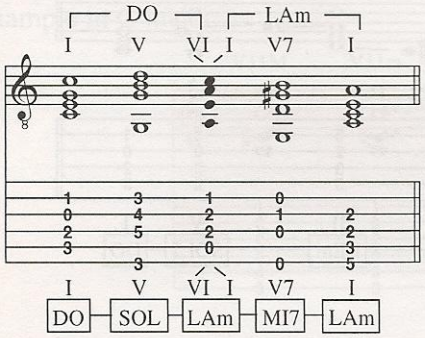
The foundations of every key are based on the Tonic, Dominant and Subdominant chords, and in this order. When a chord with a specific function in

the established key assumes a different tonal function in the new key (the notes of the chord being diatonically identical in both keys), we call this *Diatonic Modulation*.

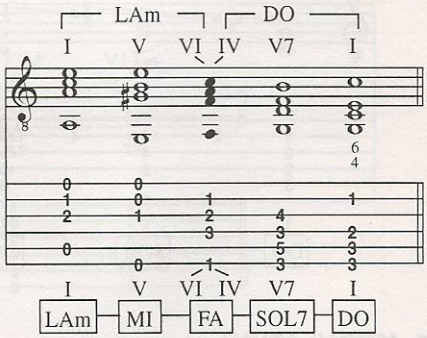
a) RELATED OR RELATIVE MODULATION

The Tonic chord shares a strong tonal relationship with certain surrounding notes, these notes being called *Relatives*; Modulation effected through one of these Relatives is called *Relative Modulation*.
The relative major or minor of the Tonic (depending in which mode we start in) becomes the Tonic of the new Key.

Example in C major:

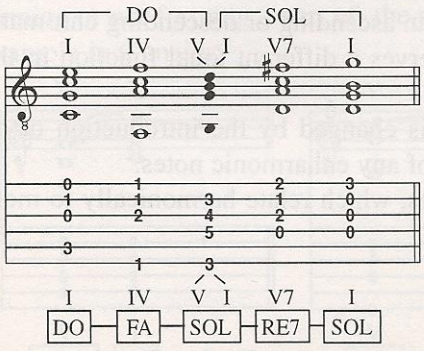



Example in A minor:

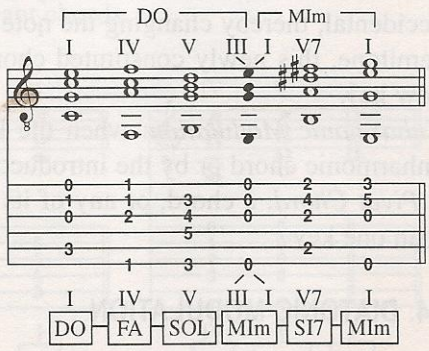



The Dominant of the key (always major) or of its corresponding relative minor becomes the Tonic of the new key.

Example in C major
Modulation to the Dominant:



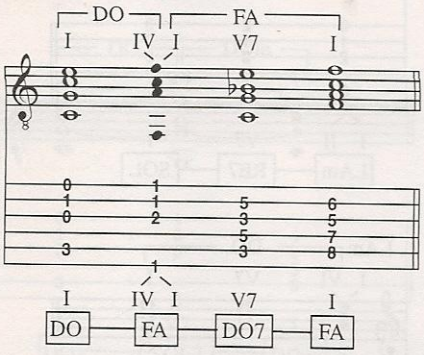

Modulation to the relative of the Dominant:



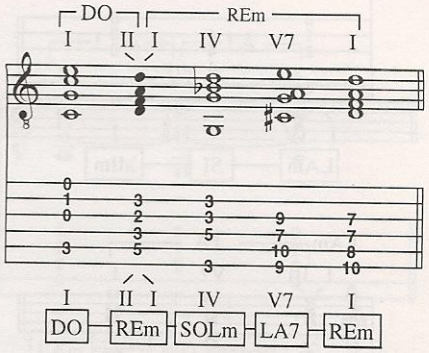
The Subdominant of the key (major or minor) or of its corresponding relative minor or major becomes the Tonic of the new key.

Example in C major

Modulation to the Subdominant: of the Subdominant:



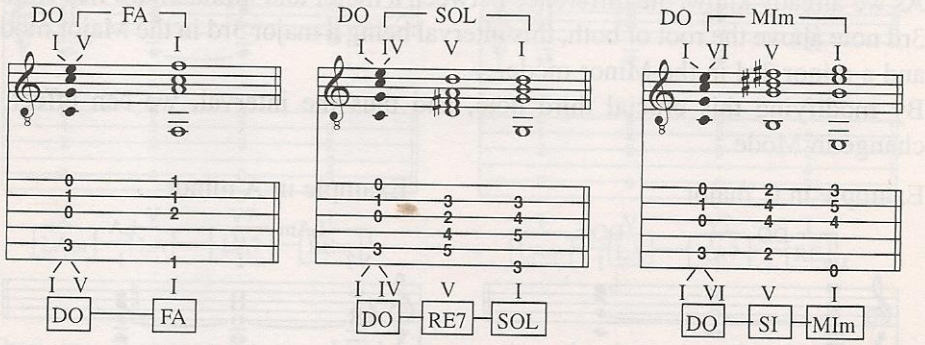

Modulation to the Relative



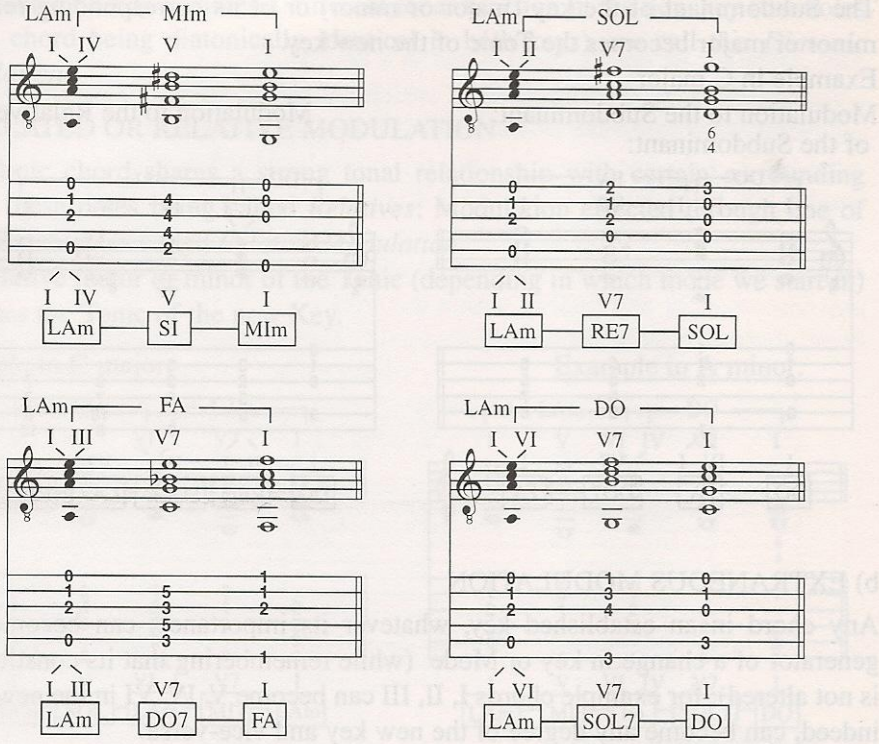

b) EXTRANEOUS MODULATION

Any chord in an established key, whatever its importance, can become the generator of a change in key or Mode (while remembering that its constitution is not altered); for example chords I, II, III can become V, IV, VI in the new key, indeed, can become any degree of the new key and vice-versa.

Example of changing the function of the Tonic (C Major) into that of the Dominant (V) of F Major, the Subdominant (IV) of G Major, and the Submediant (VI) of E minor:




Example of changing the function of the Tonic (A minor) into that of the Subdominant (IV) of E minor, the Supertonic (II) of G major, the Mediant (III) of F major, and the Submediant (VI) of C major:

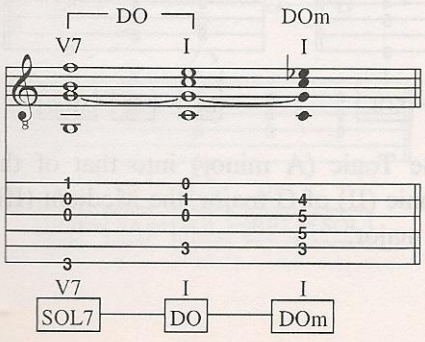



## 25. MODE CHANGE

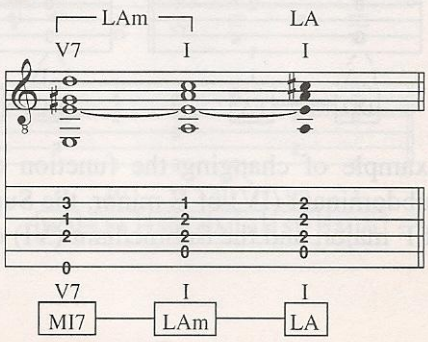
As we already know, the difference between a major and minor chord lies on the 3rd note above the root of both, this interval being a major 3rd in the Major mode and a minor 3rd in the Minor mode.

By modifying this crucial third note, and thus the interval, we can effect a change in Mode.

Example in C major



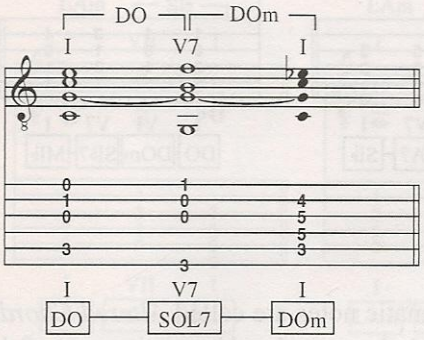

Example in A minor



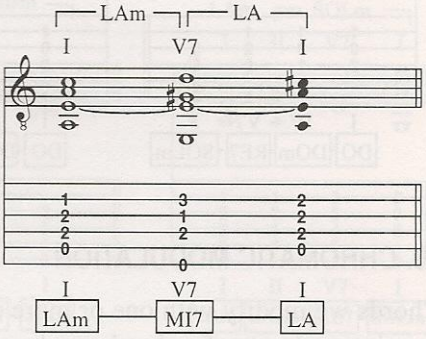
We can also effect a change in modes by using the unifying chord of both, the Dominant, which is common to both Modes in having the same constitution and characteristics.

Example of mode change

:C major to C minor

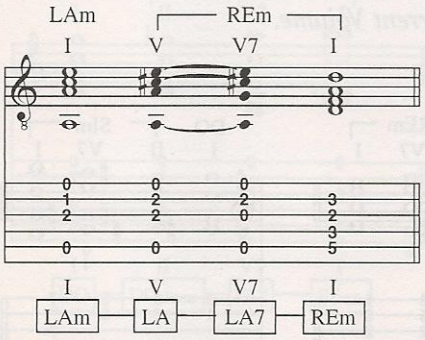


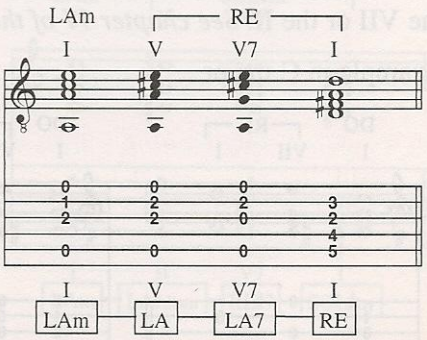

Example: A minor to A major




When we change a minor chord into a major by raising its third note a semitone, this chord can now function as the Dominant in the resulting Major or Minor key.

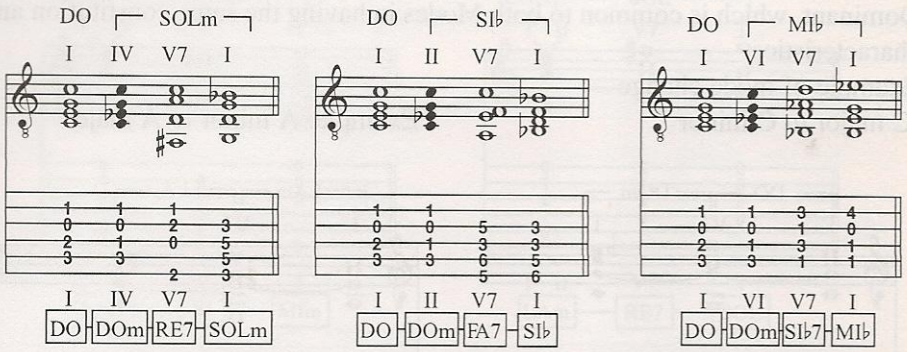
Examples starting from A minor, just prior to moving to the Dominant chord; then, to the Dominant we add a 7th to heighten the sense of resolution:




When we change a major chord into a minor by lowering the 3rd note a semitone, this chord can now function as the Subdominant (IV) of the new minor key; the same alteration can convert this chord into the Supertonic (II) and the Submediant (VI) of new major keys, both of these chords taking on the function of the new key's Subdominant.

Example in C major




## 26. CHROMATIC MODULATION

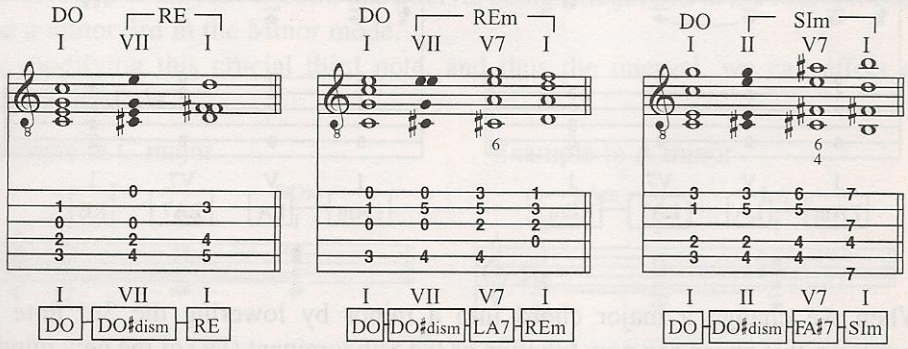
Chords we modify with one or more chromatic notes are called *Altered Chords*. Any integral note of a chord may be altered, the new chord becoming part of the newly generated key or tonality in which we wish to be.

a) CHANGING A PERFECT MAJOR OR MINOR CHORD INTO A DIMINISHED CHORD

The alteration of a Perfect Major chord's root (raising it a semitone) changes the chord into a *Diminished.*

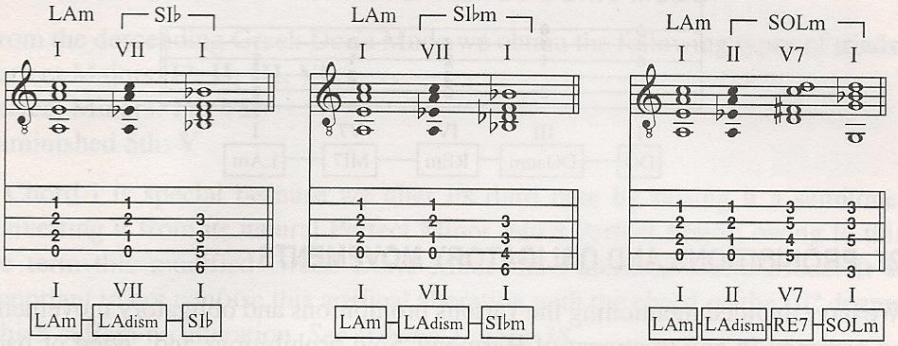
This new chord can be the VII in the new Major key, and in the new Minor key the VII or the II. *See chapter 17 of the current Volume.*

Example in C major



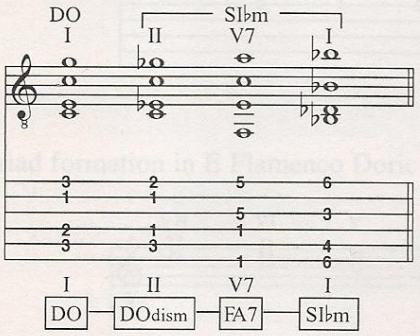
The alteration of the fifth note (lowering it by a semitone) of a Perfect Minor chord changes the chord into a *Diminished*.
This new chord can be the VII of a new Major key, and in the new Minor key the VII or II.

Example in A minor:

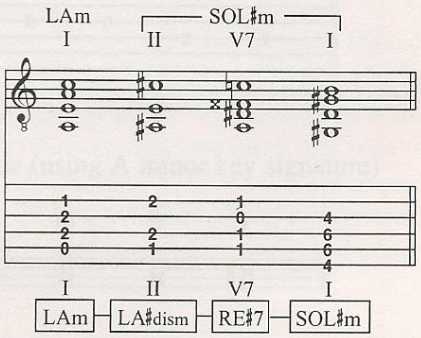



The combinations resulting from the a) simultaneous lowering of the 3rd and 5th notes of a Perfect Major chord, and b) the raising of the root and 3rd of a Perfect Minor, can also be considered common diminished chords created within Chromatic Modulation.

Example in C major



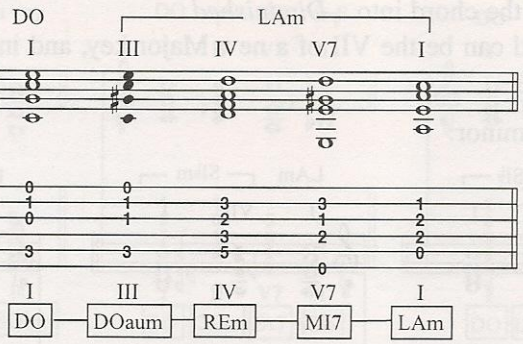

Example in A minor




b) CHANGING A PERFECT MAJOR OR MINOR CHORD INTO AN AUGMENTED CHORD

The raising of the 5th note of a Perfect Major chord creates an *Augmented* chord. This new chord becomes the III of the resulting new Minor key.

Example in C major:




## 27. PROHIBITIONS AND OBLIGATORY MOVEMENTS

We have avoided mentioning the various prohibitions and obligatory movements so common in any treatment of Harmony. Said prohibitions and "good or bad" movements have always been determined by the aesthetic values of the musical epoch in question, and, as such, we consider these concepts obsolete and incompatible with the contemporary age's trends.

# THE ANDALUSIAN CADENCE

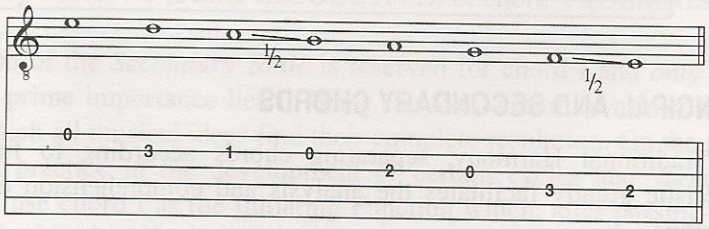
## INTERMEDIATE & UPPER LEVELS

### 1. CHORD FORMATION IN THE FLAMENCO DORIC MODE

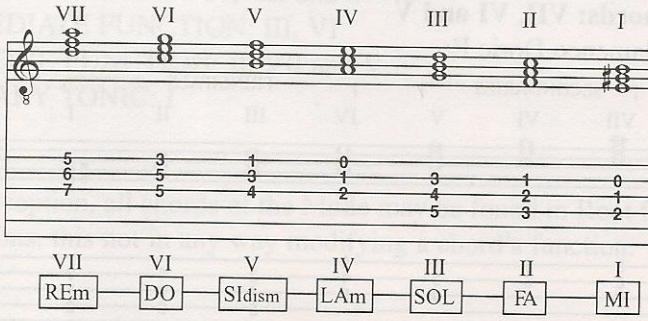
From the descending Greek Doric Mode we obtain the following types of triads:
Perfect Majors: **I***, **II**, **III**, **VI**
Perfect Minors: **IV**, **VII**
Diminished 5th: **V**

* Chord I is special because we alter its third note by raising it a semitone, converting it from its natural Perfect Minor into a Perfect Major; owing to this we term this modified Greek Doric Mode the *Flamenco* Doric Mode. It is important to not confuse this artifical alteration with the chord on the III° degree which suffers no alteration. *See Volume 1, page 38*

Doric Mode on E



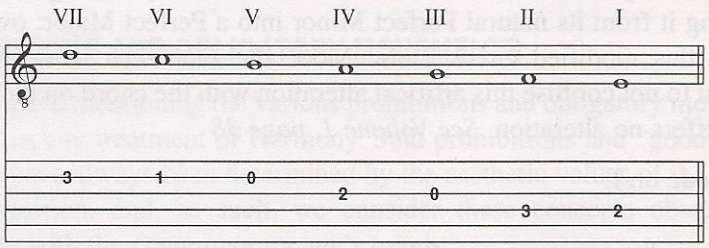

Triad formation in E Flamenco Doric Mode (using A minor key signature)



## 2. NAMES OF SCALE DEGREES IN FLAMENCO DORIC MODE

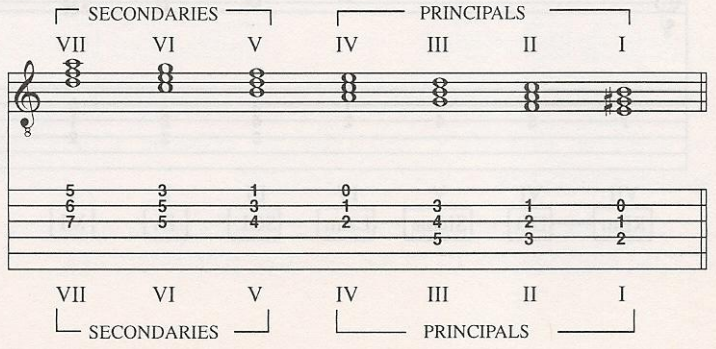
The names of the Mode degrees which form the scale are:
VII° SEMI-RESOLUTIVE
VI° INTERMEDIATE
V° DIMINISHED
**IV° GRAND TONIC**
**III MEDIATE**
**II° RESOLUTIVE**
**I° SECONDARY TONIC**

Example in scale of E Doric:




## 3. PRINCIPAL AND SECONDARY CHORDS

As in Traditional Harmony, separating chords according to function and characteristic greatly facilitates the analysis and comprehension of harmonic progressions.
The Flamenco Doric Mode (as we saw in Volume 1, page 39, of this work) is divided into *principal and secondary chords*:
**Principal chords: IV, III, II and I**
**Secondary chords: VII, VI and V**
Example in Flamenco Doric E:



## 4. CHORD FUNCTION

Depending on their constitution, every chord in the Flamenco Doric Mode serves a specific function in the movement towards the Secondary Tonic (chord I of the Mode). These functions are determined by the principal Mode chords in the characteristic progression which is as follows: chord IV *Initiating Function*; chord III *Intermediate Function*; chord II *Resolutive Function*; and chord I the *Secondary Tonic Function* where all musical ideas find completion.

The *Initiating Function* is mainly reserved for chord IV (GRAND TONIC), however it can be substituted by chord II (RESOLUTIVE), chord VII (SEMI-RESOLUTIVE) or chord V (DIMINISHED).

The *Intermediate Function* is reserved for chord III (MEDIATE), but can be substituted by chord VI (INTERMEDIATE) or, of lesser importance, by chord V (DIMINISHED).

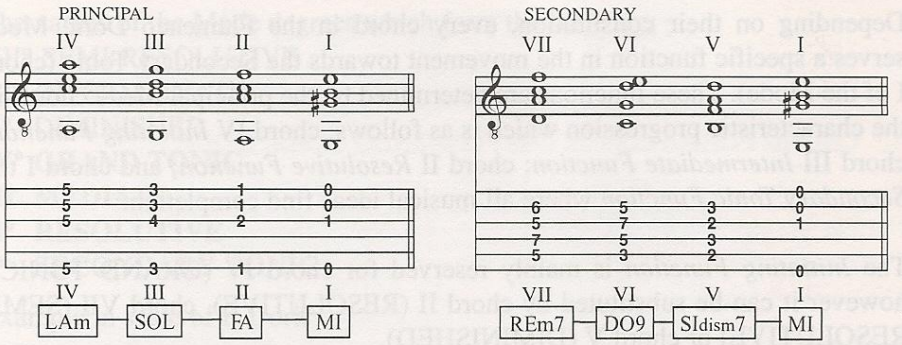
The *Resolutive Function* is reserved for chord II (RESOLUTIVE), but can be substituted by chord VII (SEMI-RESOLUTIVE) or chord V (DIMINISHED).

The function of the *Secondary Tonic* is reserved for chord I and *only* chord I, because its prime importance lies in being the tonal centre of attraction of the Mode in which all musical ideas find their complete resolution. On the guitar, it is common practice in the development of certain cycles and variations to temporarily use chord I as the Initiating Function which, after passing through the resolutive function of whatever cycle or variation we are developing, returns to its primary role as the Secondary Tonic.

INITIATING FUNCTION: IV, VII and V
INTERMEDIATE FUNCTION: III, VI
RESOLUTIVE FUNCTION: II, VII and V
SECONDARY TONIC: I

Without exception, all chords of the Mode may be found in Root form or any of the inversions, this not in any way modifying a chord's function.

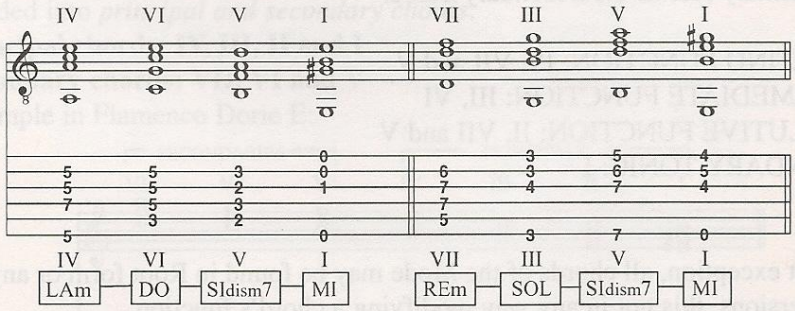
Example of the Progression in the Flamenco Doric Mode on E, using Principal and Secondary chords:




Though the Andalusian Cadence can be achieved by using these principal chords and their various substitutions, which are characteristic of the four-chord progression towards the *Secondary Tonic* (*See Volume 1, pp 40-2)*, the knowledge and application of these chords and their respective functions opens up a limitless spectrum of possible combinations in which to develop this progression and create the sensation of the Cadence. As explained in the beginning of this chapter, we have to substitute principal chords with secondary chords which provide the same function.

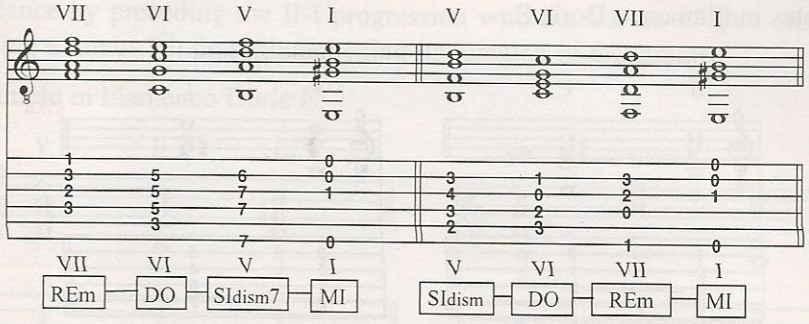
Some examples:
Substitution of two principal chords by secondary chords in the progression:

**IV - VI - V - I and VII - III - V - I**



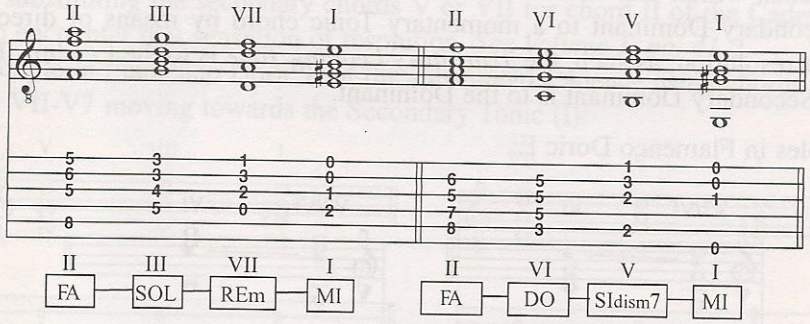

Substitution of three principal chords by secondary chords:

**VII - VI - V - I and V - VI - VII - I**




Substitution of secondary chords by principal chords and position change of said chords in the characteristic progression:

**II - III - VII - I and II - VI - V - I**




## 5. THE LEADING TONE AND ITS RESOLUTION

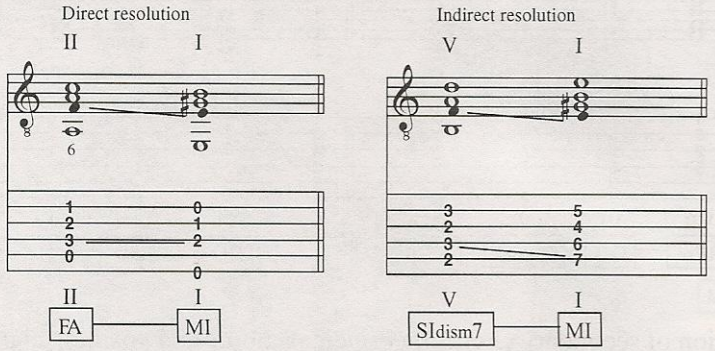
The Leading Tone is the II° degree of the Greek Doric Mode when it is separated by a diatonic semitone from the I° degree; in this position it experiences a strong attraction towards resolution onto the Secondary Tonic.

The *Leading Tone Function* is reserved for the Leading Tone which is naturally integrated within chords II (RESOLUTIVE), V (DIMINISHED) and VII (SEMI-RESOLUTIVE), and because of which each of these chords will immediately move towards chord I (SECONDARY TONIC).

*Direct resolution* of the Leading Tone (II°) is achieved by descending a minor 2nd to the I°.

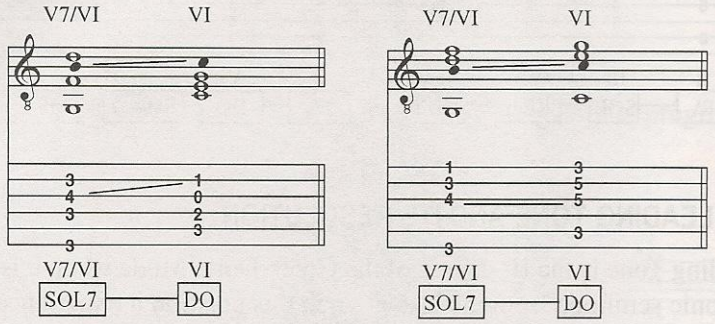
*Indirect Resolution* of the Leading Tone occurs where necessary to the development of the voices; generally it is used with interior voices, and the most common type is when the Leading Tone indirectly resolves (that is, *appears* to resolve) onto a neighbouring voice which does not correspond to it in the

progression, this voice being the Secondary Tonic's root.
Examples in Flamenco Doric E:




When we shift temporarily into Traditional Harmony, we encounter Secondary Dominants; within this chord there is a *Transitory Leading Tone* which drives the Secondary Dominant to a momentary Tonic chord by means of direct or indirect resolution; as such, the *Transitory Leading Tone* is to the Leading Tone as the Secondary Dominant is to the Dominant.

Examples in Flamenco Doric E:

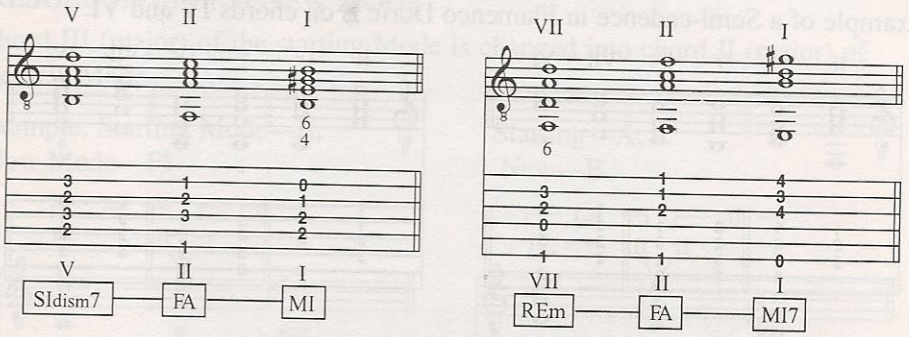



## 6. CADENCES

The four principal chords, in either Root form or any of the inversions, when moving towards the Secondary Tonic (I), comprise the best way to audibly guarantee the sensation of the Cadence. This is: IV-III-II-I.
Chord II feels the most attraction for the Secondary Tonic (I), onto which it must invariably resolve if we are to obtain a conclusive phrase ending or sensation of finality. The interval separating said chords is, of course, a minor 2nd.

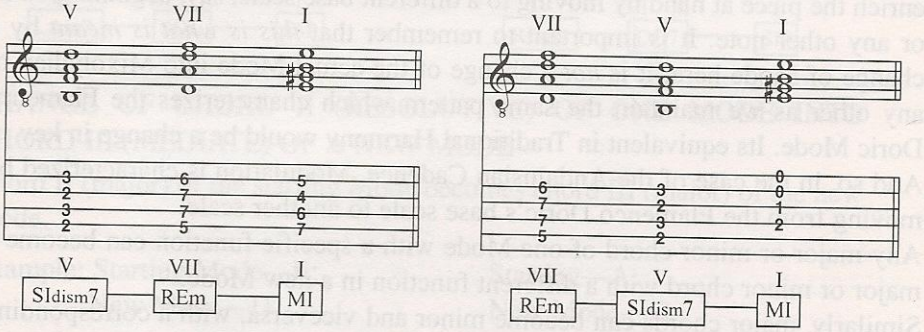
In order to guarantee a convincing sensation of finality, we must prepare the Cadence by preceding the II-I progression with the VII or V7 (V7 created by adding a minor 7th thus strengthening its function of resolution).

Example in Flamenco Doric E:

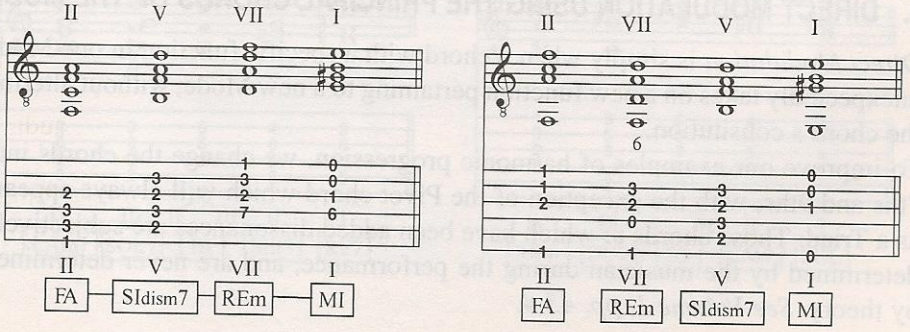



By substituting the secondary chords V or VII for chord II of the Cadence, we also encounter that sensation of resolution. *See Volume 1, pp. 41-2.*

Example in Flamenco Doric E of the substituted Cadence using chords V7-VII and VII-V7 moving towards the Secondary Tonic (I):

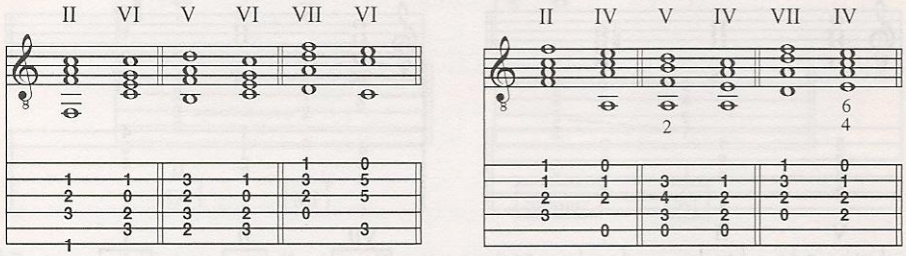



Example in Flamenco Doric E of the Cadence using chords II-V7-VII and II-VII-V7 moving towards the Secondary Tonic (I):



## 7. SEMI-CADENCES

A *Semi-cadence* is a temporary moment of repose on any of the principal or secondary chords with the exception of I, the Secondary Tonic; its aim is to create a non-final Cadence during a phrase. *See Volume 1, p. 41*
Example of a Semi-cadence in Flamenco Doric E on chords IV and VI.




## 8. MODULATION

The *Flamenco Doric Mode* already allows us a wide range of harmonic possibilities when it is based on one scale, say, beginning on E. So we may greatly enrich the piece at hand by moving to a different base scale, say, beginning on B, or any other note. It is important to remember that *this is what is meant* by a change of Mode here; it is *not* a change of the actual Mode into Mixolydian or any other as we maintain the same pattern which characterizes the Flamenco Doric Mode. Its equivalent in Traditional Harmony would be a change in key.
And so, in the case of the Andalusian Cadence, Modulation is characterized by moving from the Flamenco Doric's base scale to another scale.
Any major or minor chord of one Mode with a specific function can become a major or minor chord with a different function in a new Mode.
Similarly, major chords can become minor and viceversa, with a corresponding change in function in the new Mode.

## 9. DIRECT MODULATION USING THE PRINCIPAL CHORDS OF THE MODE

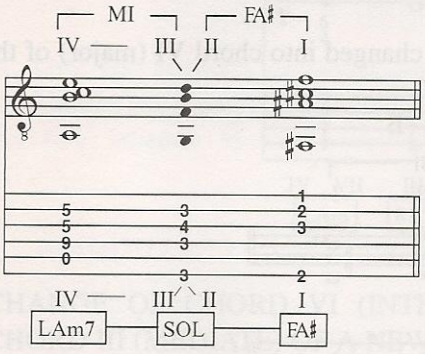
*Direct Modulation* is simply when a chord with a specific function in one Mode unexpectedly takes on a new function pertaining to a new Mode, without altering the chord's consitution.
To improve our examples of harmonic progression, we change the chords into 7ths and 9ths, with the exception of the Pivot chord which will always appears as a Triad. Those chords to which have been added dissonances are subjectively determined by the musician during the performance, and are never determined by theory. *See Volume 1, pp. 43-4.*

In the examples we always use chord IV as the progression's starting chord of the Mode in which we begin.

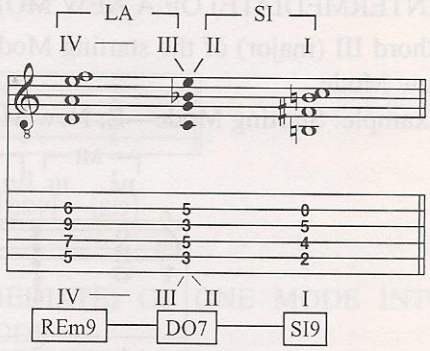
CHANGE OF CHORD III (MEDIATE) OF ONE MODE INTO CHORD II (RESOLUTIVE) OF A NEW MODE

Chord III (major) of the starting Mode is changed into chord II (major) of the new Mode

Example: Starting Mode—E;
New Mode—F♯



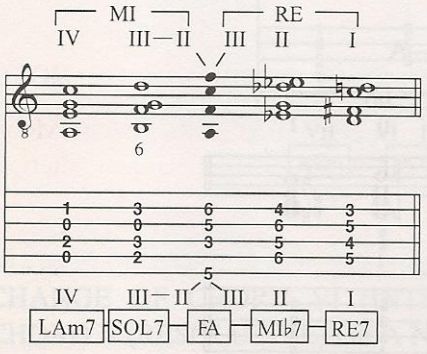

Starting—A;
New—B



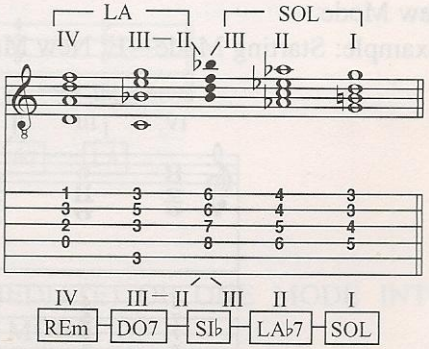

CHANGE OF CHORD II (RESOLUTIVE) OF ONE MODE INTO CHORD III (MEDIATE) OF A NEW MODE

Chord II (major) of the starting Mode becomes chord III (major) of the new Mode.

Example: Starting Mode—E;
New Mode—D




Starting—A;
New Mode—G



We also have the possibility of utilizing any principal chord in one Mode as chord I of a new Mode (though in the case of chord IV we would have to convert it into a major first), however this is unusual and not recommended.

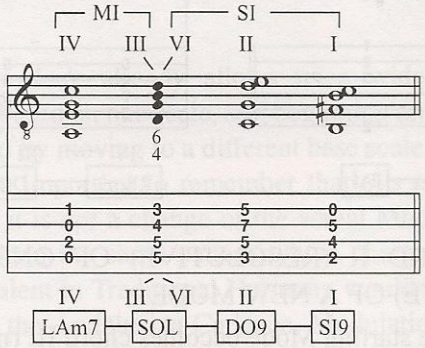
## 10. DIRECT MODULATION USING SECONDARY CHORDS OF THE MODE

A principal chord which serves a particular purpose in one Mode (IV, III, II) unexpectedly changes into a secondary chord with a different purpose in the new Mode (VII, VI).

CHANGE OF CHORD **III** (MEDIATE) OF ONE MODE INTO CHORD **VI** (INTERMEDIATE) OF A NEW MODE

Chord III (major) of the starting Mode is changed into chord VI (major) of the new Mode.

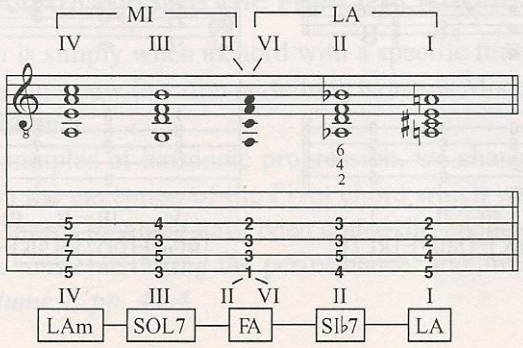
Example: Starting Mode—E; New Mode—B




CHANGE OF CHORD II (RESOLUTIVE) OF ONE MODE INTO CHORD VI (INTERMEDIATE) OF A NEW MODE

Chord II (major) of the starting Mode is changed into chord VI (major) of the new Mode

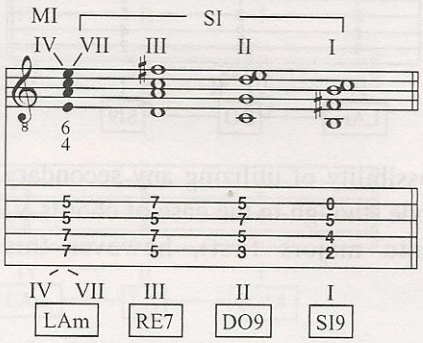
Example: Starting Mode—E; New Mode—A



CHANGE OF CHORD IV (GRAND TONIC) OF ONE MODE INTO CHORD VII (SEMI-RESOLUTIVE) OF A NEW MODE

Chord IV (minor) of the starting Mode is changed into chord VII (minor) of the new Mode

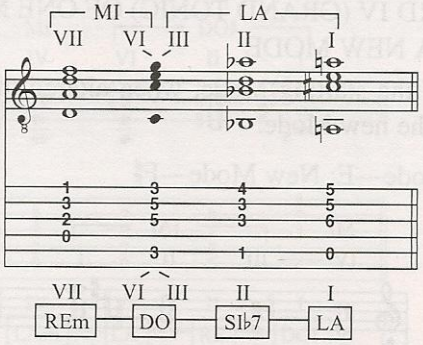
Example: Starting Mode—E; New Mode—B




CHANGE OF CHORD VI (INTERMEDIATE) OF ONE MODE INTO CHORD III (MEDIATE) OF A NEW MODE

Chord VI (major) of the starting Mode becomes chord III of the new Mode

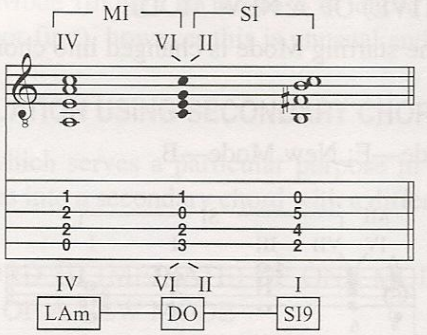
Example: Starting Mode—E; New Mode—A




CHANGE OF CHORD VI (INTERMEDIATE) OF ONE MODE INTO CHORD II (RESOLUTIVE) OF A NEW MODE

Chord VI (major) of the starting mode becomes chord II of the new Mode

Example: Starting Mode—E; New Mode—B




We also have the possibility of utilizing any secondary chord in one Mode as chord I of a new Mode (though in the case of chords VII and V we would have to convert them into majors first), however this is unusual and not recommended.

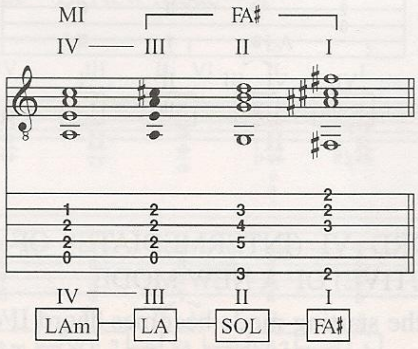
## 11. MODULATION VIA THE ALTERING OF THE CHORD CONSTITUTION

When we modify the constitution of a chord, we change its tonal function thus allowing it to assume a new tonal role and function as a primary or secondary chord in a new Mode.
The following examples, which demonstrate this method of modulation, involve changing the constitution of the principal chords of the Mode.

CHANGE OF CHORD IV (GRAND TONIC) OF ONE MODE INTO CHORD III (MEDIATE) OF A NEW MODE

Chord IV (minor) of the starting Mode, when altered to be a major, becomes chord III (major) of the new Mode.

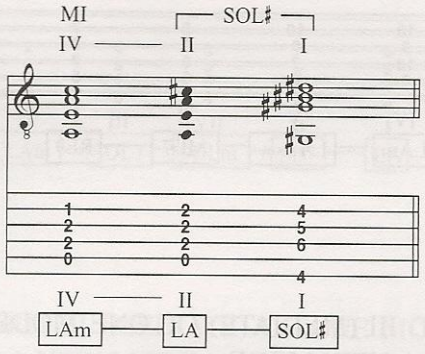
Example: Starting Mode—E; New Mode—F♯



## CHANGE OF CHORD IV (GRAND TONIC) OF ONE MODE INTO CHORD II (RESOLUTIVE) OF A NEW MODE

Chord IV (minor) of the starting Mode, when altered to be a major, becomes chord II (major) of the new Mode.

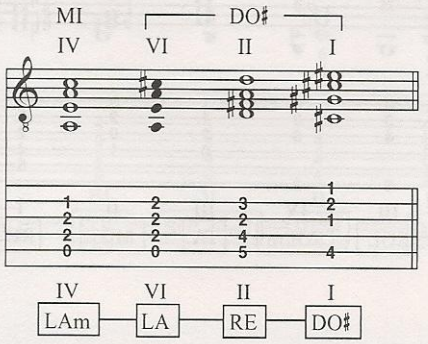
Example: Starting Mode—E; New Mode—G♯




## CHANGE OF CHORD IV (GRAND TONIC) IN ONE MODE INTO CHORD VI (INTERMEDIATE) OF A NEW MODE

Chord IV (minor) of the starting mode, when altered to be a major, becomes chord VI (major) of the new Mode.

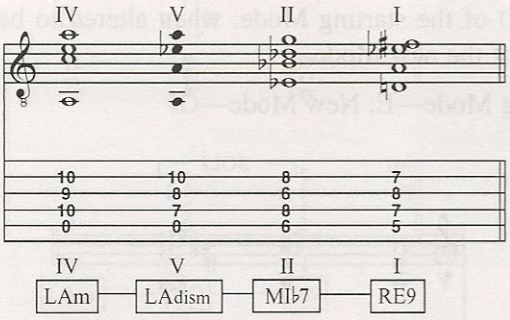
Example: Starting Mode—E; New Mode—C♯




## CHANGE OF CHORD IV (GRAND TONIC) IN ONE MODE INTO CHORD V (DIMINISHED) OF A NEW MODE

Chord IV (minor) of the starting mode, altered to be a diminished, becomes chord V (diminished) of the new mode.

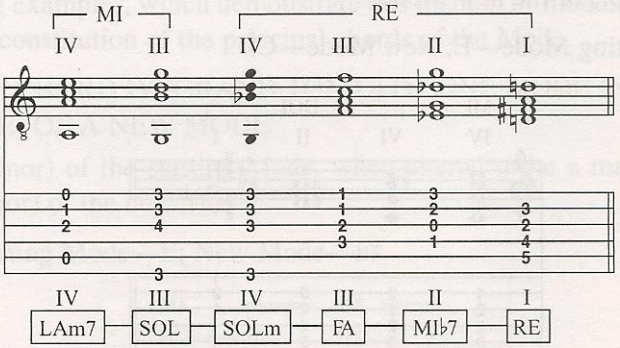
Example: Starting Mode—E; New Mode—D




CHANGE OF CHORD III (MEDIATE) OF ONE MODE INTO CHORD IV (GRAND TONIC) OF A NEW MODE

Chord III (major) of the starting mode, altered to be a minor, becomes chord IV (minor) of the new Mode

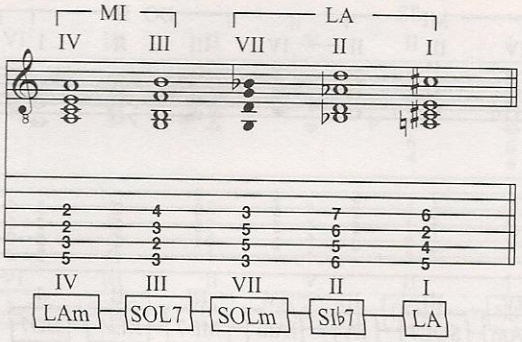
Example: Starting Mode—E; New Mode—D




CHANGE OF CHORD III (MEDIATE) OF ONE MODE INTO CHORD VII (SEMI-RESOLUTIVE) OF A NEW MODE

Chord III (major) of the starting Mode, altered to be a minor, becomes chord VII (minor) of the new Mode.

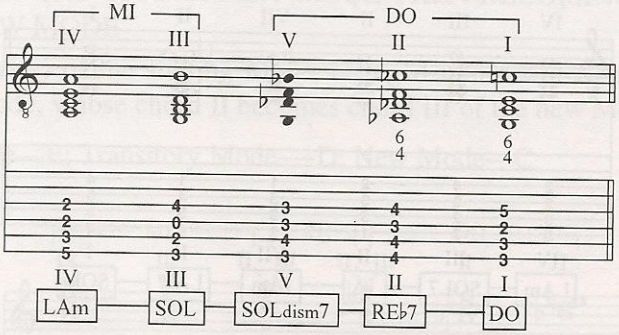
Example: Starting Mode—E; New Mode—A




CHANGE OF CHORD III (MEDIATE) OF ONE MODE INTO CHORD V (DIMINISHED) OF A NEW MODE

Chord III (major) of the starting Mode, altered to be a diminished, becomes chord V (diminished) of the new Mode.

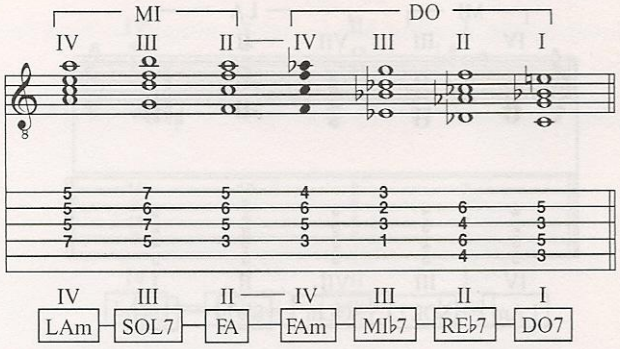
Example: Starting Mode—E; New Mode—C




CHANGE OF CHORD II (RESOLUTIVE) OF ONE MODE INTO CHORD IV (GRAND TONIC) OF A NEW MODE

Chord II (major) of the starting mode, altered to be a minor, becomes chord IV (minor) of the new Mode.

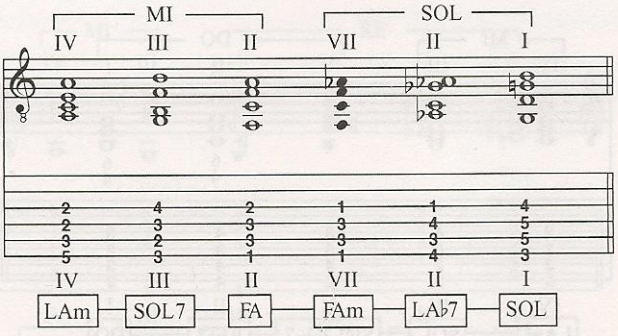
Example: Starting Mode—E; New Mode—C




CHANGE OF CHORD II (RESOLUTIVE) OF ONE MODE INTO CHORD VII (SEMI-RESOLUTIVE) OF A NEW MODE

Chord II (major) of the starting Mode, altered to be a minor, becomes chord VII (minor) of the new Mode.

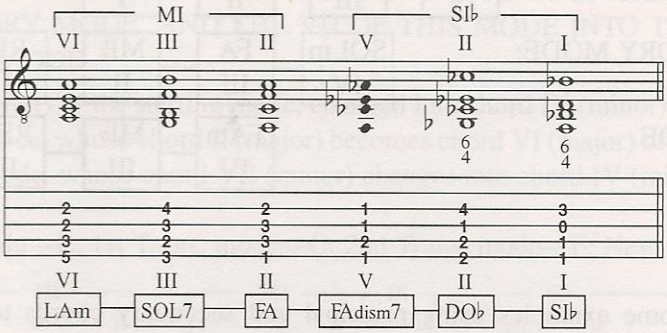
Example: Starting Mode—E; New Mode—G




CHANGE OF CHORD II (RESOLUTIVE) OF ONE MODE INTO CHORD V (DIMINISHED) OF A NEW MODE

Chord II (major) of the starting mode, altered to be a diminished, becomes chord V (diminished) of the new mode.

Example: Starting Mode—E; New Mode—B♭




## 12. INDIRECT MODULATION

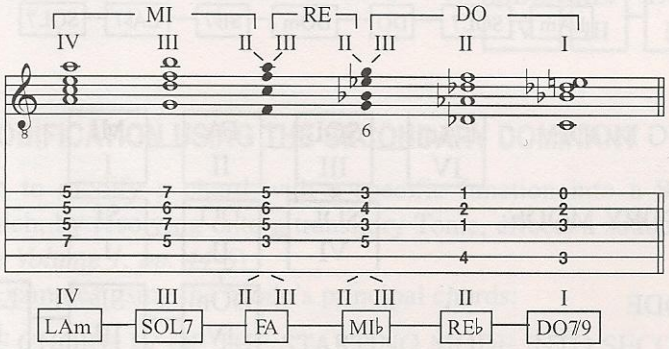
*Indirect modulation* is when, upon leaving the starting Mode, we pass through one or more transitory modes before landing in the new Mode.

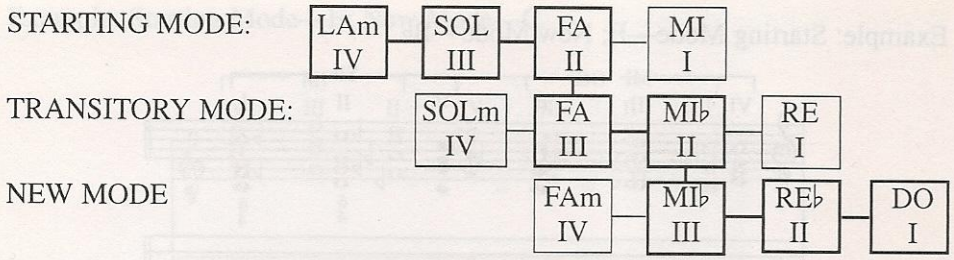
Here we have an example which uses principal chords to effect an indirect modulation.

CHANGE OF CHORD II INTO CHORD III OF THE TRANSITORY MODE, CHORD II OF THE TRANSITORY MODE THEN BECOMING CHORD III OF THE NEW MODE

Chord II (major) of the starting Mode, changed into chord III (major) of the transitory Mode, whose chord II becomes chord III of the new Mode.

Starting Mode—E; Transitory Mode—-D; New Mode—C



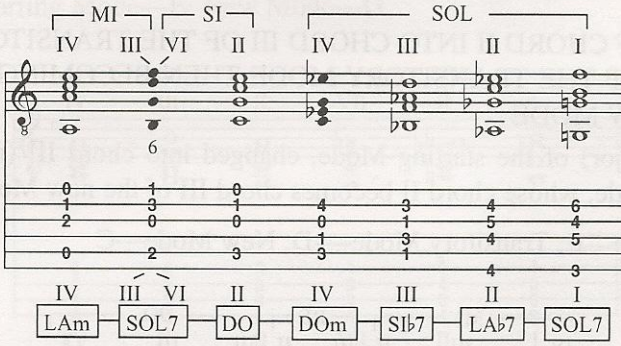


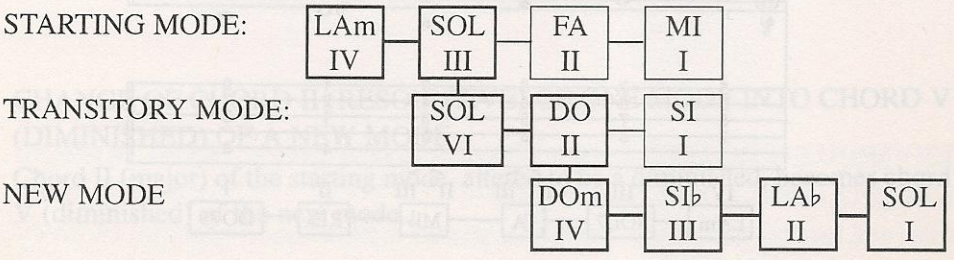

Here are some examples using principal and secondary chords to effect an indirect modulation.

CHANGE OF CHORD III INTO CHORD VI OF THE TRANSITORY MODE, THE II OF THIS MODE BECOMING IV OF THE NEW MODE

Chord III (major) of the starting Mode, changed into chord VI (major) of the transitory Mode, whose chord II (major) becomes chord IV (minor) of the new Mode.

Starting Mode—E; Transitory Mode—B; New Mode—G

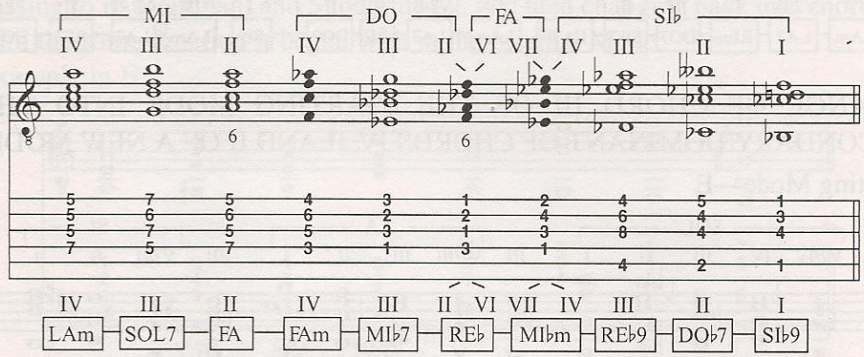


CHANGE OF CHORD II INTO CHORD IV OF THE FIRST TRANSITORY MODE, THE II OF THIS MODE CHANGING INTO VI OF THE SECOND TRANSITORY MODE, AND THE VII OF THIS MODE INTO THE IV OF THE NEW MODE

Chord II (major) of the starting mode, changed into chord IV (minor) of the first transitory mode, whose chord II (major) becomes chord VI (major) of the second transitory mode, whose chord VII (minor) changes into chord IV (minor) of the new mode.

Starting Mode—E; 1st Trans. mode—C; 2nd Trans. mode—F; New Mode—B♭




STARTING MODE: LAm IV — SOL III — FA II — MI I

1st TRANSITORY MODE: FAm IV — MI♭ III — RE♭ II — DO I

2nd TRANSITORY MODE: RE♭ VI — MI♭m VII — FA I

NEW MODE: MI♭m IV — RE♭ III — DO♭ II — SI♭ I

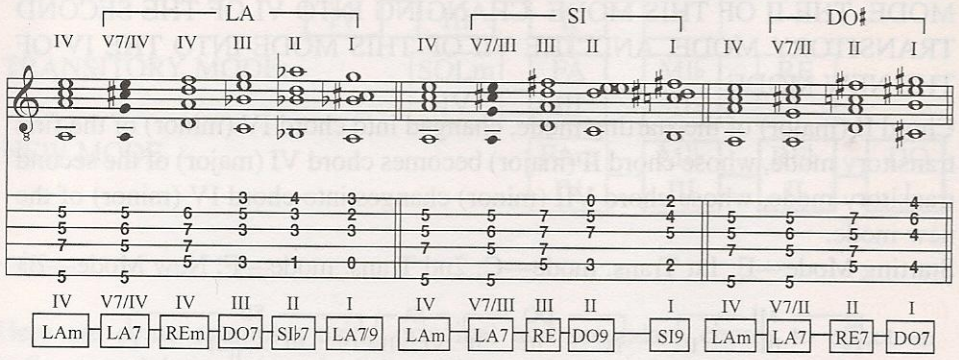
## 13. MODE MODIFICATION USING THE SECONDARY DOMINANT

It is common to modify a chord with a specific function into a Secondary Dominant which, by resolving onto a transitory Tonic, effects a sudden change in Mode. (*See Volume 1, pp. 44-6*)

Here follow examples using the Mode's principal chords:

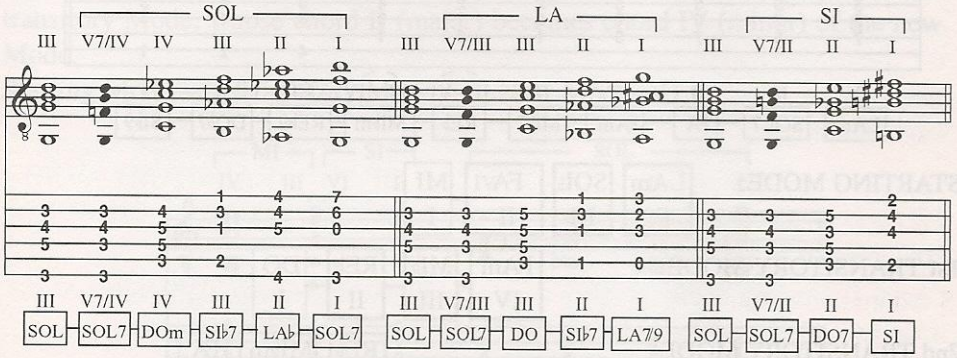
CHANGE OF CHORD IV OF THE STARTING MODE INTO SECONDARY DOMINANT OF CHORDS IV, III AND II OF A NEW MODE

Starting Mode—E



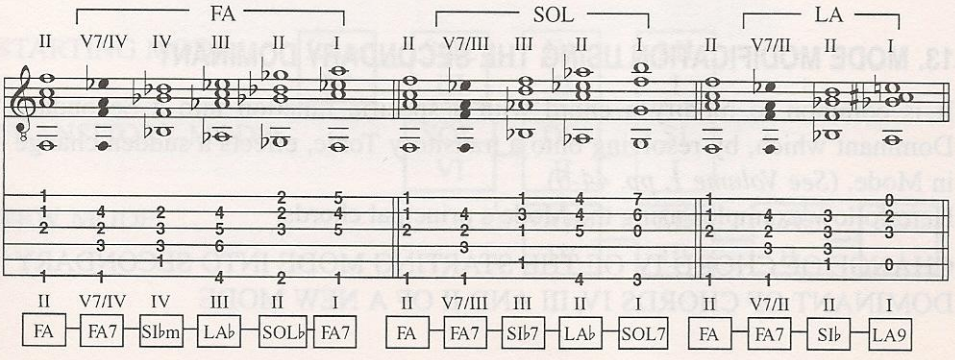

## CHANGE OF CHORD III OF THE STARTING MODE INTO THE SECONDARY DOMINANT OF CHORDS IV, II AND II OF A NEW MODE

Starting Mode—E




## CHANGE OF CHORD II OF THE STARTING MODE INTO THE SECONDARY DOMINANT OF CHORDS IV, III AND II OF A NEW MODE

Starting mode—E

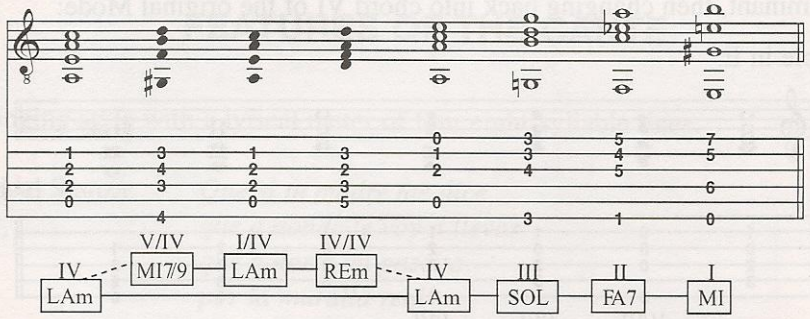


## 14. TRANSITORY MODULATION WITHIN TRADITIONAL HARMONY

Alongside the common practice of using Secondary Dominants in the Andalusian Cadence, we also find transitory progressions based on the theory of Traditional Harmony.
Here are some examples:

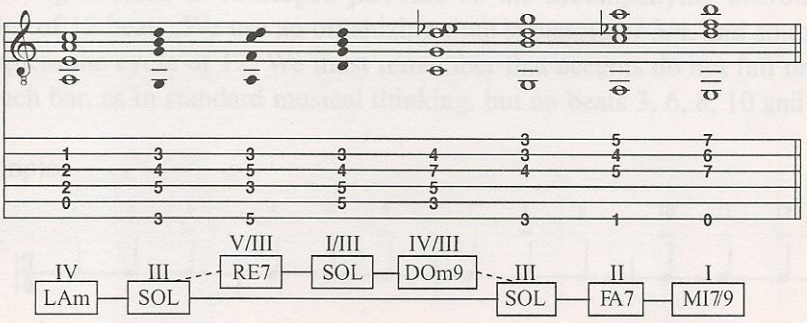
USING THE DOMINANT AND SUBDOMINANT OF TRADITIONAL HARMONY

Chord IV is converted into the Tonic (by Traditional Harmony method), it then passing to its Dominant and Subdominant, and then changing back into chord IV with the same function it began with in the original Mode.
Example in E



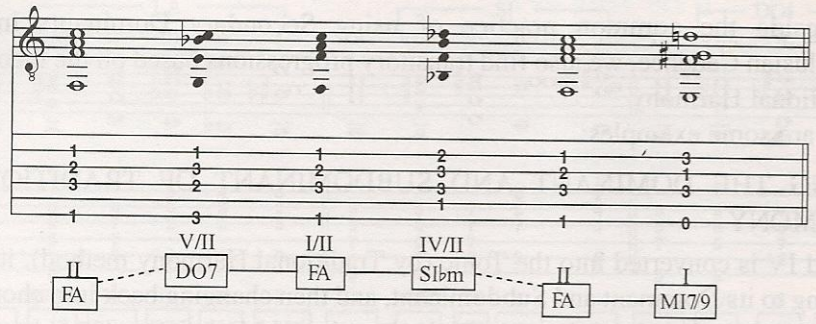

Chord III, changed into the Tonic, and passing to its Dominant and Subdominant, then changing back into chord III of the original Mode.

Example in E:



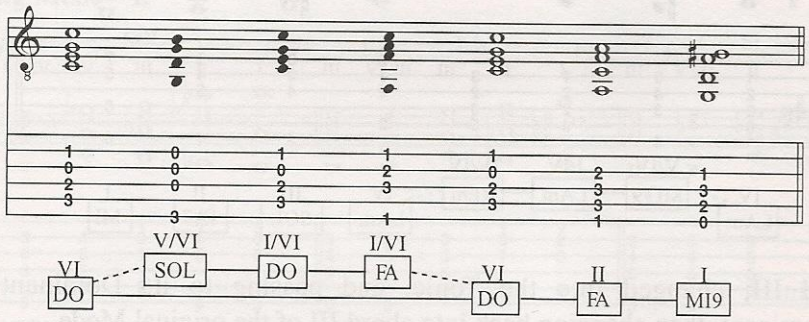

Chord **II**, changed into the Tonic, and passing to its Dominant and Subdominant, then changing back into chord III of the original Mode.

Example in E:




Chord VI, changed into the Tonic, and passing to its Dominant and Subdominant, then changing back into chord VI of the original Mode:

Example in E:



# STYLES WITH SET RHYTHMS

ELEMENTARY LEVEL

# ALEGRÍAS

(TERNARY TIME)

## FEATURES OF THE CANTE

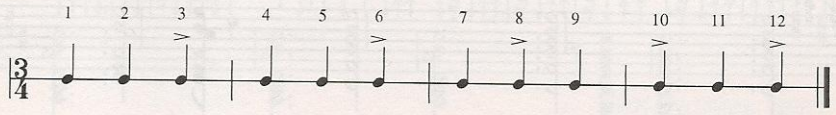
A singing style with a lyrical meter of four eight-syllable lines.

Typical Stanza: *Que si tu madre me dice*
*que a dónde te voy a llevar*
*que a darte un paseito*
*por la muralla real**

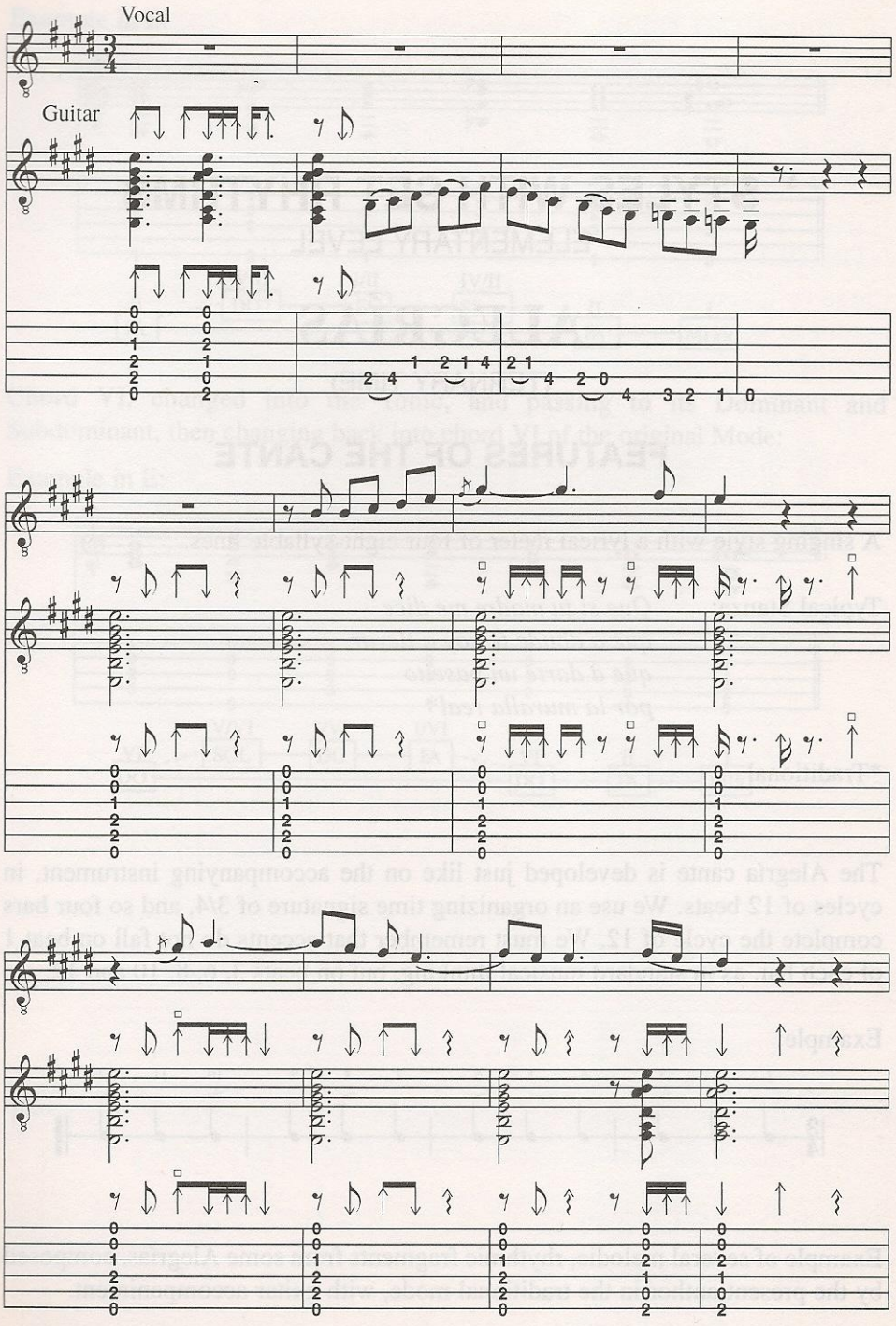
*Traditional

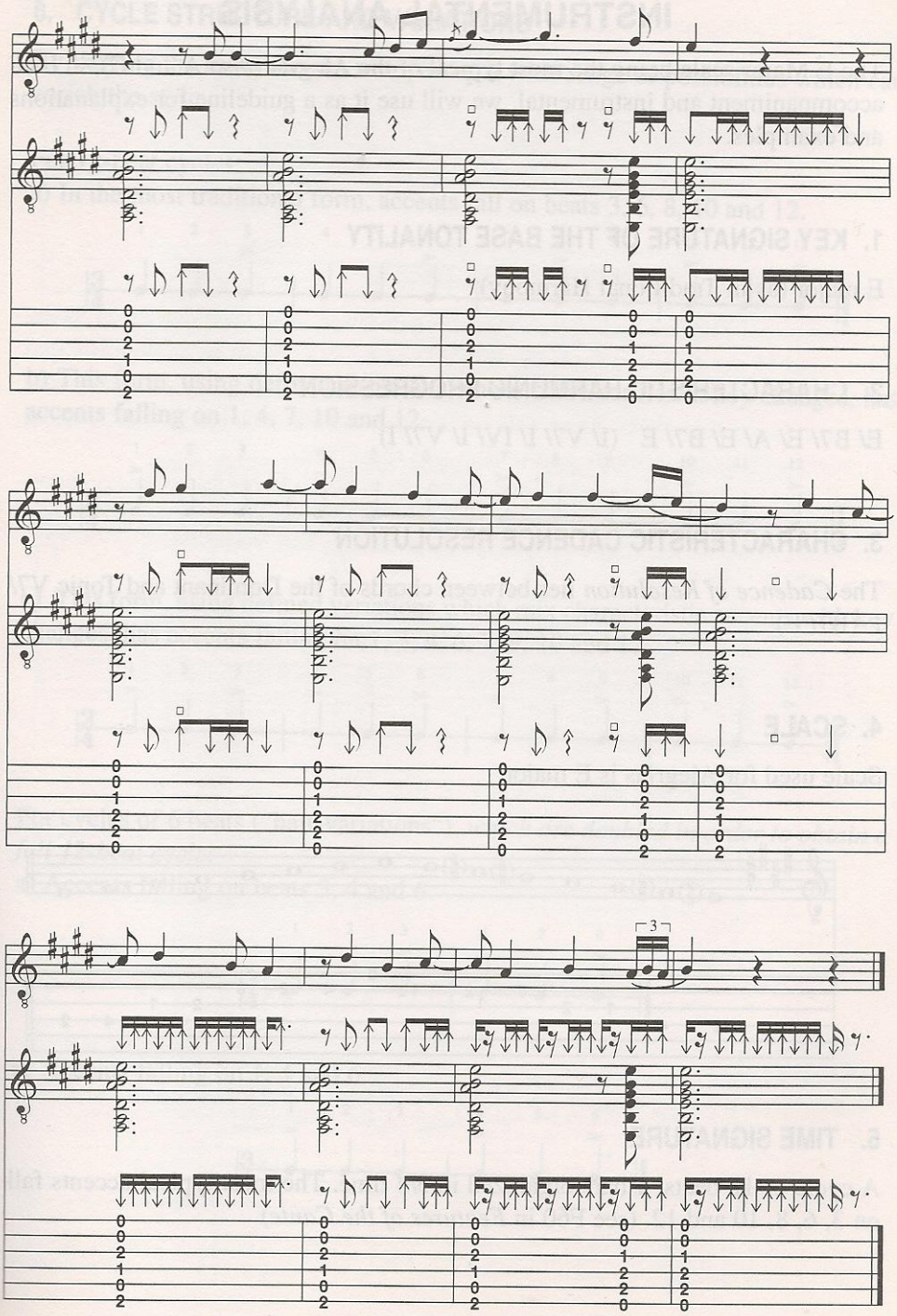
The Alegría cante is developed just like on the accompanying instrument, in cycles of 12 beats. We use an organizing time signature of 3/4, and so four bars complete the cycle of 12. We must remember that accents do not fall on beat 1 of each bar, as in standard musical thinking, but on beats 3, 6, 8, 10 and 12.

Example:




Example of several melodic, rhythmic fragments from some Alegrías, composed by the present author in the traditional mode, with guitar accompaniment.


Vocal
Guitar


3

# INSTRUMENTAL ANALYSIS

The E Major scale being the most typical of the Alegría (also A and C), in both accompaniment and instrumental, we will use it as a guideline for explanations and examples.

## 1. KEY SIGNATURE OF THE BASE TONALITY

E major (as in Traditional Harmony)

## 2. CHARACTERISTIC HARMONIC PROGRESSION

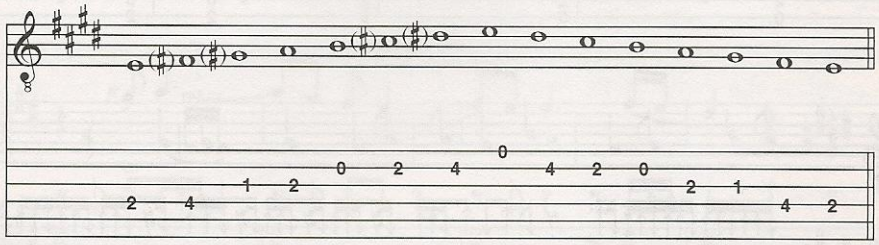
E/ B7/ E/ A/ E/ B7/ E (I/ V7/ I/ IV/ I/ V7/ I)

## 3. CHARACTERISTIC CADENCE RESOLUTION

The *Cadence of Resolution* lies between chords of the Dominant and Tonic V7/ I (B7/ E).

## 4. SCALE

Scale used for Alegrías is E major.




## 5. TIME SIGNATURE

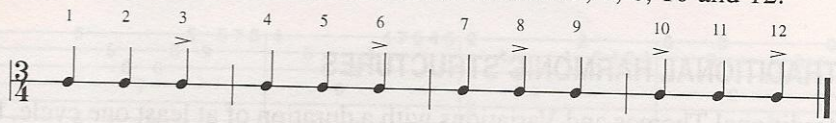
A cycle of 12 beats, 4 bars organized in 3/4 time. The most typical accents fall on 3, 6, 8, 10 and 12. (see F60 in *Features of the Cante*)

## 6. CYCLE STRUCTURE AND VARIATIONS

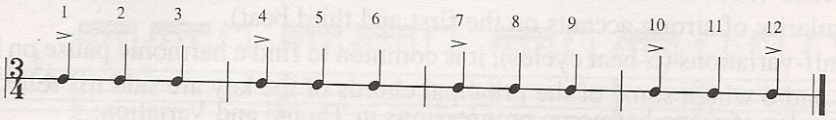
By varying the main accents we open up a wide range of possibilites which can enrich the style.

For 12-beat cycles:

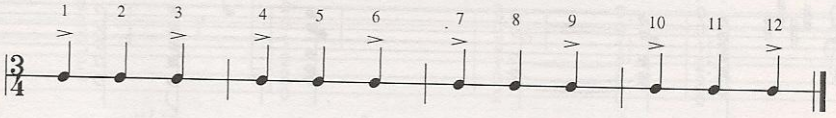
a) In the most traditional form, accents fall on beats 3, 6, 8, 10 and 12.




b) This form, using defined variations whose character lies in key changes, has accents falling on 1, 4, 7, 10 and 12.



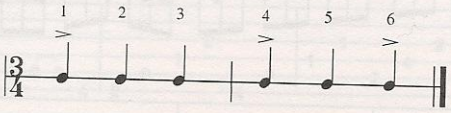

c) This form, using defined variations which mix characteristic accents with key changes, has accents falling on 1, 3, 4, 6, 7, 9, 10 and 12.




For cycles of 6 beats ("half-variations"), *which are doubled in order to obtain a full 12-beat cycle*:

a) Accents falling on beats 3, 4 and 6.


b) Accents falling on 1, 4 and 6.



c) Accents falling on 2, 4 and 6.

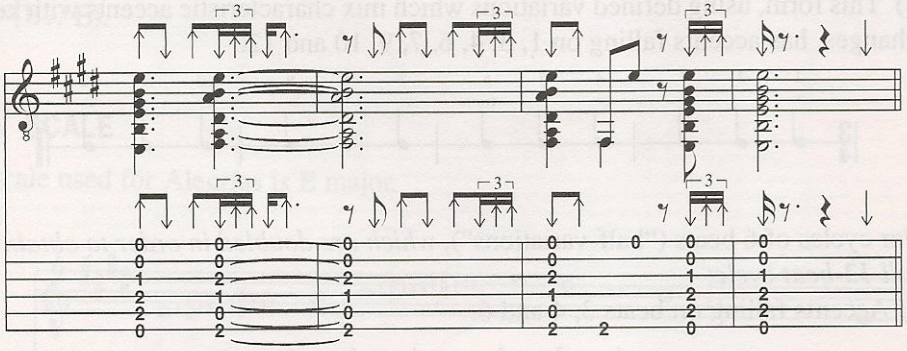

## 7. TRADITIONAL HARMONIC STRUCTURES

For traditional Themes and Variations with a duration of at least one cycle, beats 10, 11 and 12 are reserved for E (I), B7 (V7) or A (IV). These serve the principal tonal function of the key and it is with these that we create the characteristic Cadence (note that these beats fall within the cycle's last bar which has the singularity of strong accents on the first and third beat).

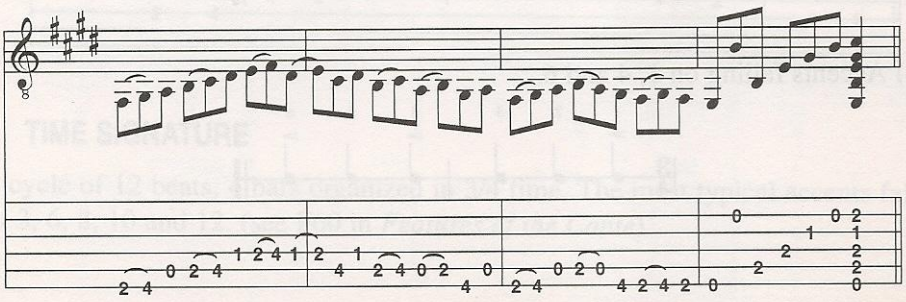
In half-variations (6-beat cycles), it is common to find a harmonic pause on beats 4, 5 and 6 where some of the principal chords of the key are said to "relax".

Examples of some harmonic progressions in Theme and Variation:

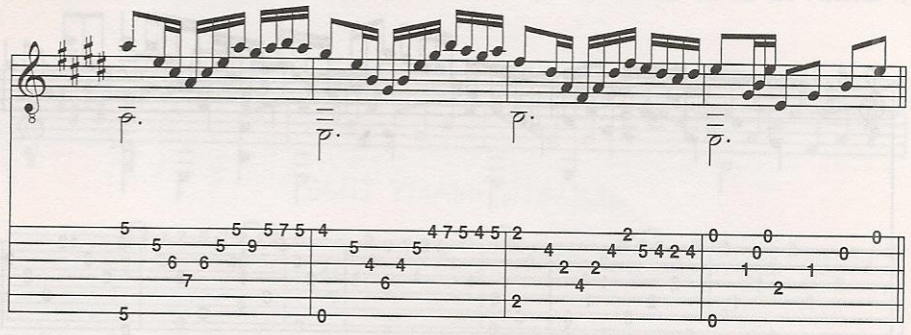
a) **E/ B7/ E (I/ V/ I)**



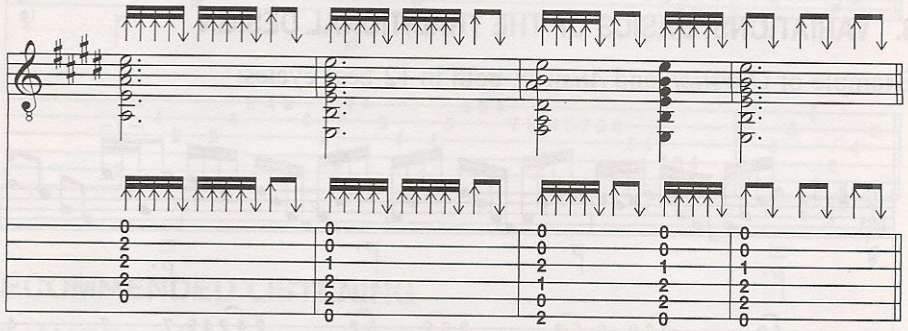
b) **B7/ E (V/ I)**



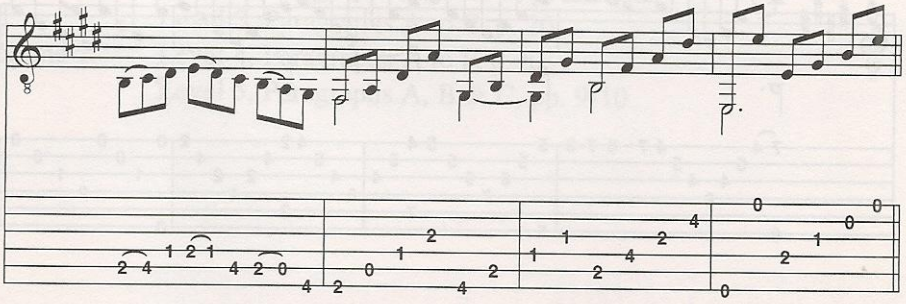
c) **A/ E/ B7/ E (IV/ I/ V/ I)**



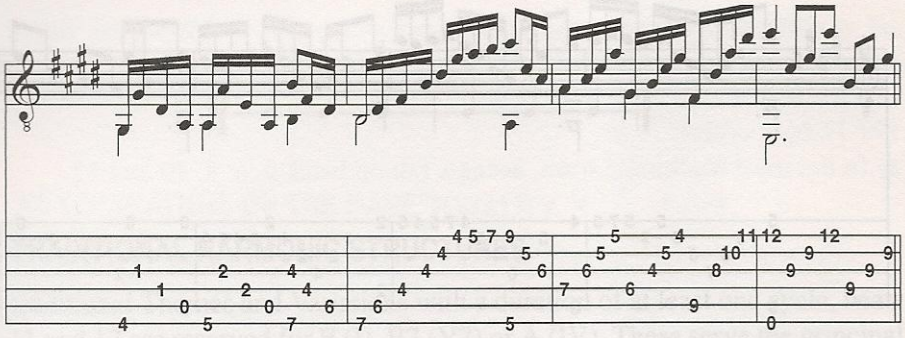
d) **A/ E/ B7/ E (IV/ I/ V/ I)**



e) **E/ B7/ G♯m/ B7/ E (I/ V/ III/ V/ I)**

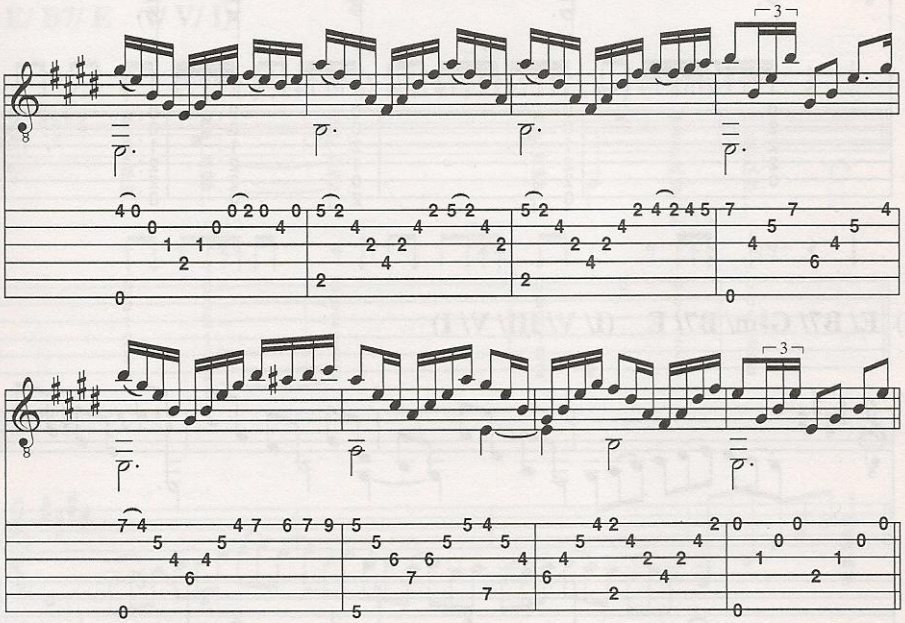


f) **G♯m9/ A/ B/ A/ E/ B7/ E (III/ IV/ V/ IV/ I/ V/ I)**

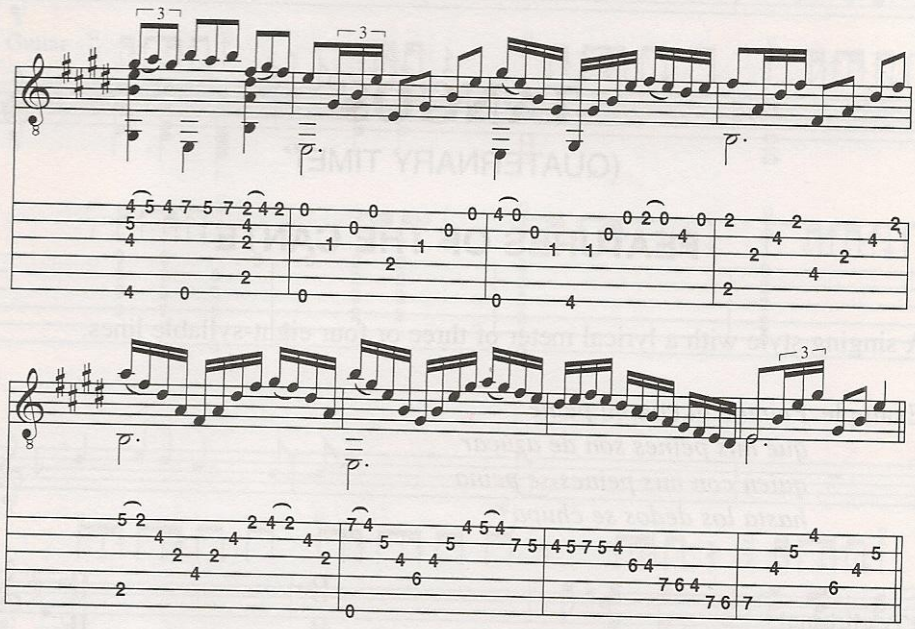


## 8. VARIATIONS: BASICS OF THE TRADITIONAL DESIGN

Example of *Question* and *Answer*, both in 12-beat cycles:



Example of *Question* in doubled 6-beat cycle, and *Answer* in 12-beat cycle



## RECOMMENDED LISTENING

GRANADOS, M.: *Manual Didáctico de la Guitarra Flamenca*
Ventilador Editions, Barcelona 1995
ALEGRÍAS

| | |
|---|---|
| Volume 1: | Level 1, Paragraphs A, B & C, p. 19 |
| | Level 2, Paragraphs A, B & C, p. 19 |
| | Level 3, Paragraphs A to E, p. 20 |
| Volume 2: | Level 4, Paragraphs A to F, p. 8 |
| | Level 5, Paragraphs A, B & C, pp. 9-10 |

# TANGOS

(QUATERNARY TIME)

## FEATURES OF THE CANTE

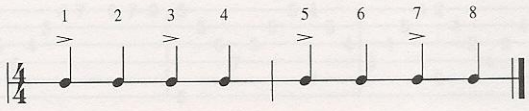
A singing style with a lyrical meter of three or four eight-syllable lines.

Example: *Peinate tú con mi peine*
*que mis peines son de azúcar*
*quien con mis peines se peina*
*hasta los dedos se chupa**

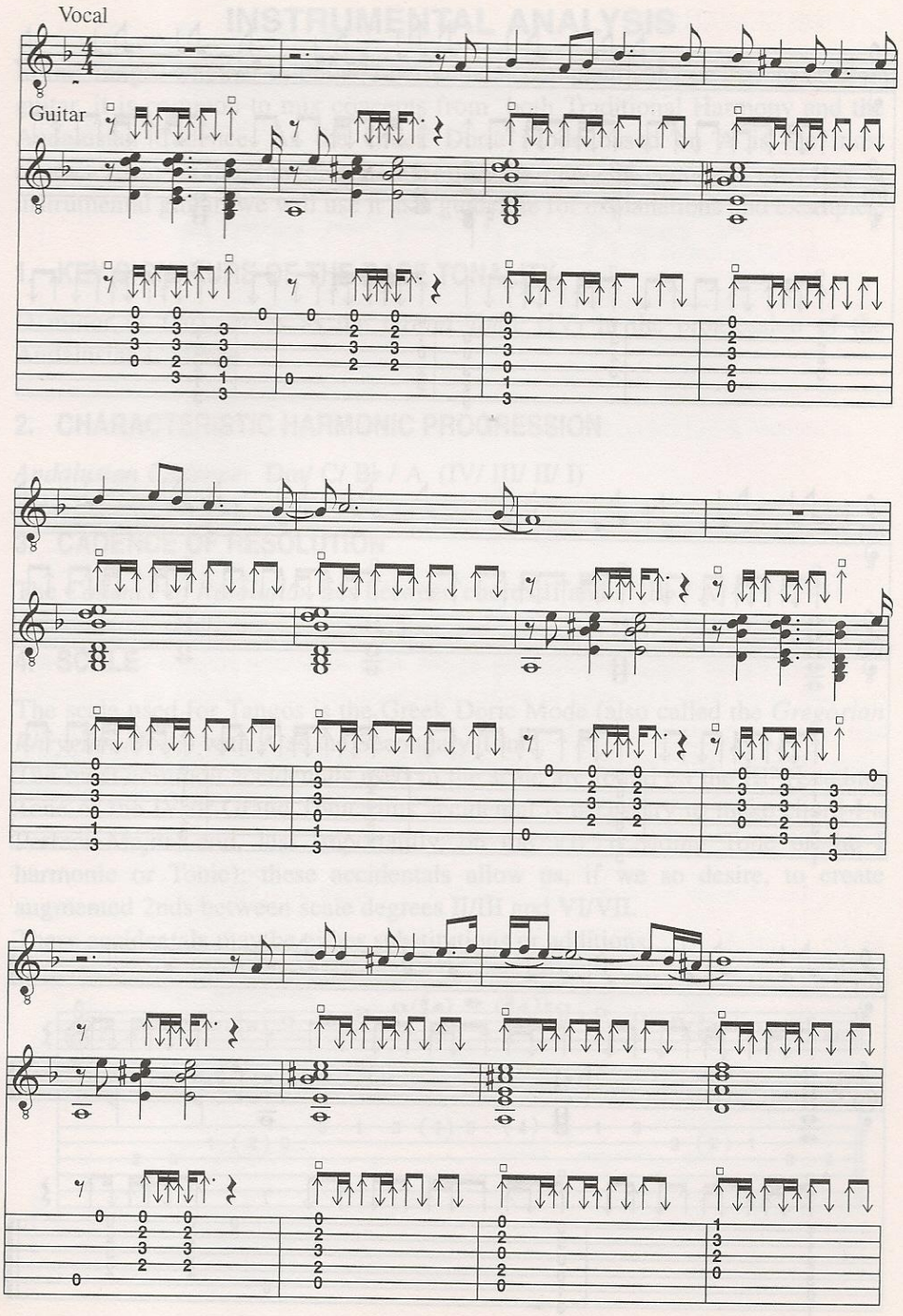
*Traditional

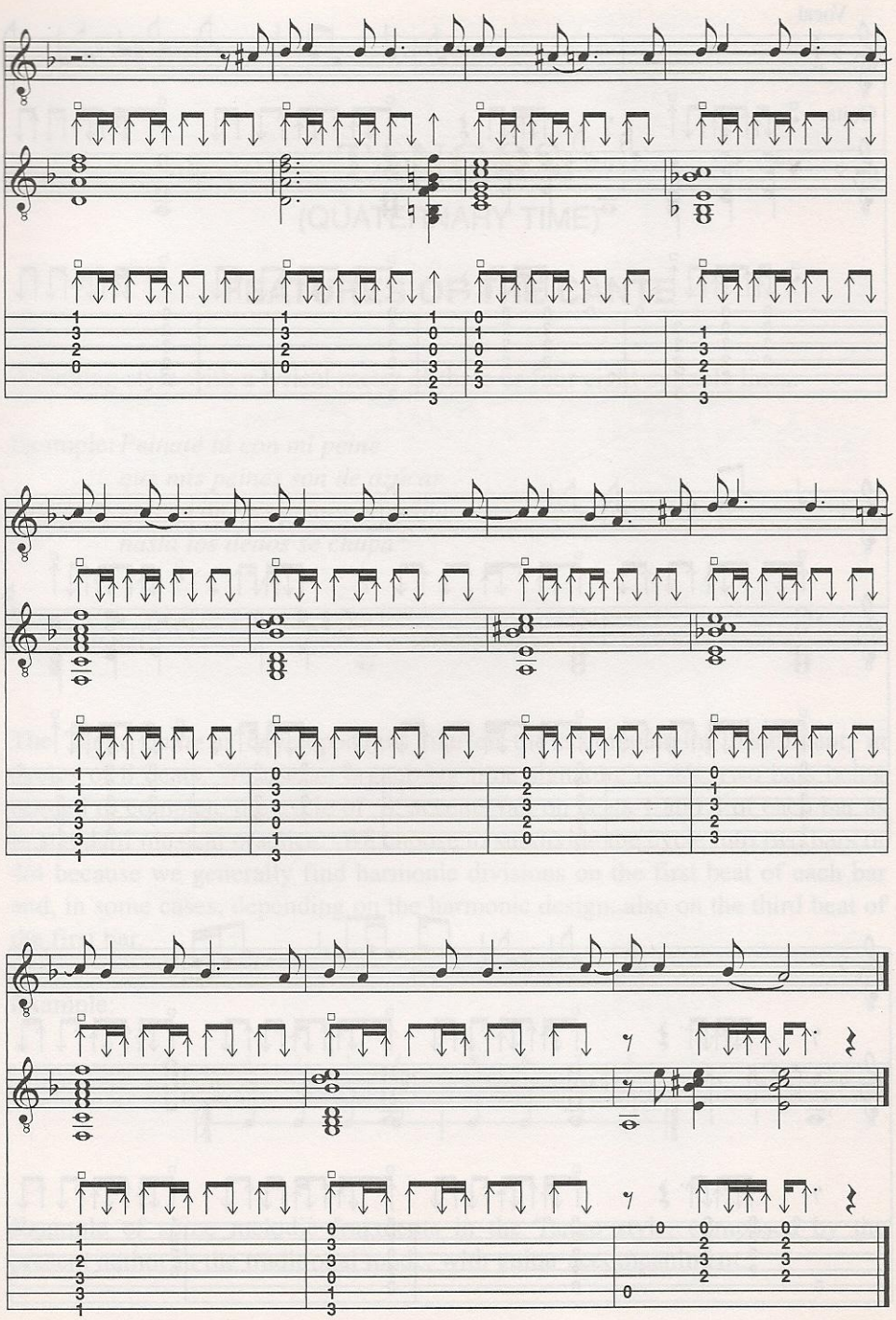
The Tango *cante* is developed just like on the accompanying instrument, in cycles of 8 beats. We use an organizing time signature of 4/4, two bars being needed to complete the cycle of 8; accents fall on beats 1 and 3 of each bar as in standard musical practice. We choose to subdivide the cycle into two bars of 4/4 because we generally find harmonic divisions on the first beat of each bar and, in some cases, depending on the harmonic design, also on the third beat of the first bar.

Example:




Example of some melodic fragments in the Tango style, composed by the present author in the traditional mode, with guitar accompaniment.


Vocal
Guitar



# INSTRUMENTAL ANALYSIS

In the Tango, whether in defined harmonic accompaniments or in solo concert guitar, it is common to mix concepts from both Traditional Harmony and the Andalusian Cadence. As the Greek Doric Mode based on A is the most characteristic of the Tango, generally used as much in accompaniment as in instrumental guitar, we will use it as a guideline for explanations and examples.

## 1. KEY SIGNATURE OF THE BASE TONALITY

D minor (1 flat) serves as the *Grand Tonic* (IV) in the progression of the Andalusian Cadence.

## 2. CHARACTERISTIC HARMONIC PROGRESSION

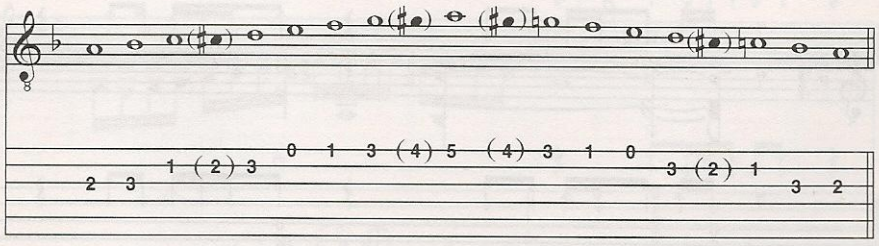
*Andalusian Cadence*: Dm/ C/ B♭ / A (IV/ III/ II/ I)

## 3. CADENCE OF RESOLUTION

The *Cadence of Resolution* lies between chords II and I (B♭ / A)

## 4. SCALE

The scale used for Tangos is the Greek Doric Mode (also called the *Gregorian Phrygian Mode*) with A as the Secondary Tonic.
The most common accidentals used in the scale are found on the III° (Leading Tone of the IV or Grand Tonic; this accidental is necessary to make chord I a Perfect Major) and, less importantly, on the VII° (Leading Tone of the I harmonic or Tonic); these accidentals allow us, if we so desire, to create augmented 2nds between scale degrees II/III and VI/VII.
These accidentals may be either substitutions or additions.



## 5. TIME SIGNATURE

Tangos, like Tientos, use a cycle of 8 beats, organized into 2 bars of 4/4 time. Accents fall on 1, 3, 5 and 7. (see F77 in Features of the Cante)

## 6. CYCLE STRUCTURE AND VARIATIONS

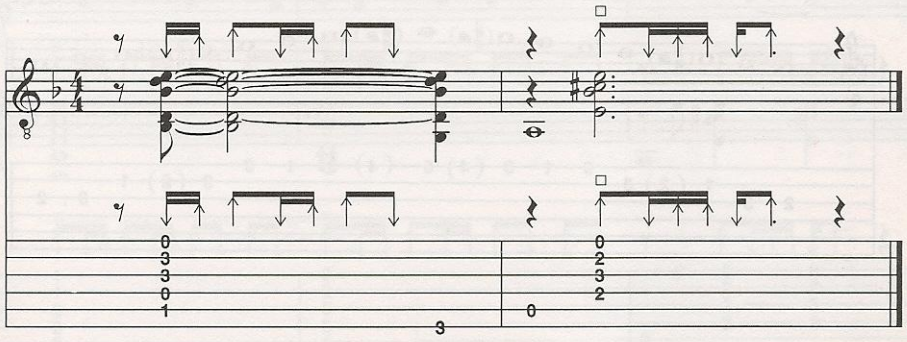
Accents fall on beats 1, 3, 5 and 7.


## 7. TRADITIONAL HARMONIC STRUCTURES

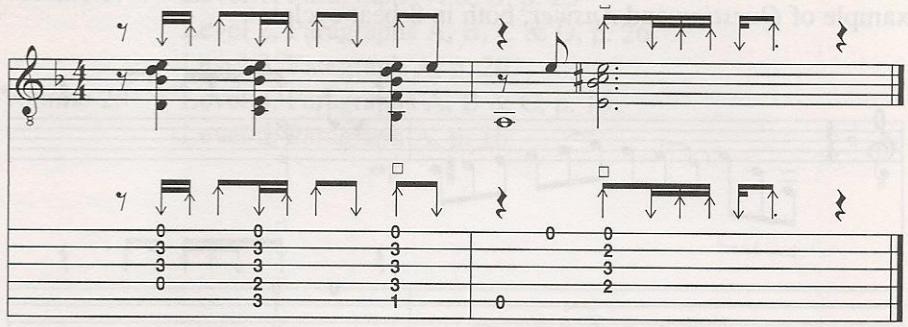
In the traditional theme the note A is reserved for beats 5, 6, 7 and 8 (this being the whole of the cycle's second bar of 4/4 with its strong accents on the bar's first and third beats) in order to set up the characteristic Cadence of Resolution and bring the cycle to an end.
Depending on their design it is common in the variations to reserve for beats 5, 6, 7 and 8 an harmonic pause where some of the Andalusian Cadence's principal and secondary chords relax.

Examples of some harmonic progressions in Theme and Variation:

a) **B♭ / Gm/ A (II/ VII/ I)**

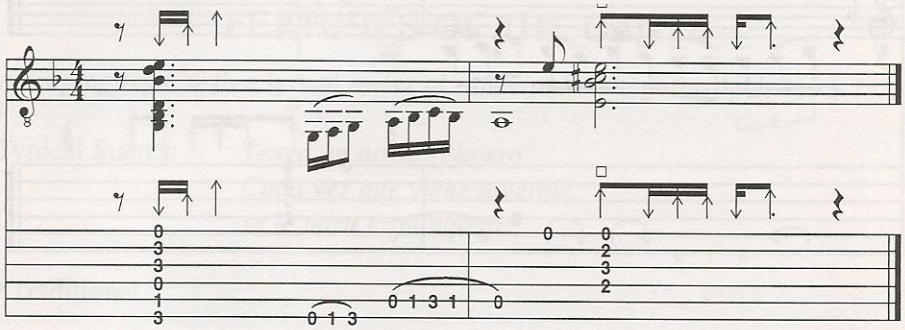


b) **B♭ / C7/9/ B♭ / A (II/ III/ II/ I)**



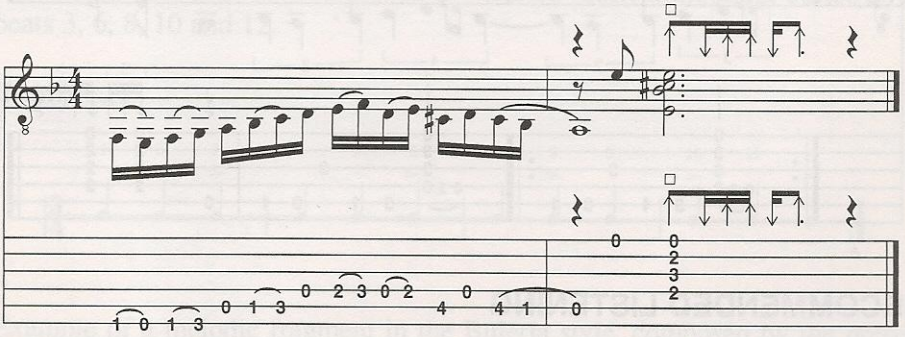
Example of a cycle composed for the start of the Time Signature or the characteristic Rasgueo, and concluding with a small fragment of a Variation.

c) **Gm/ A (VII/ I)**



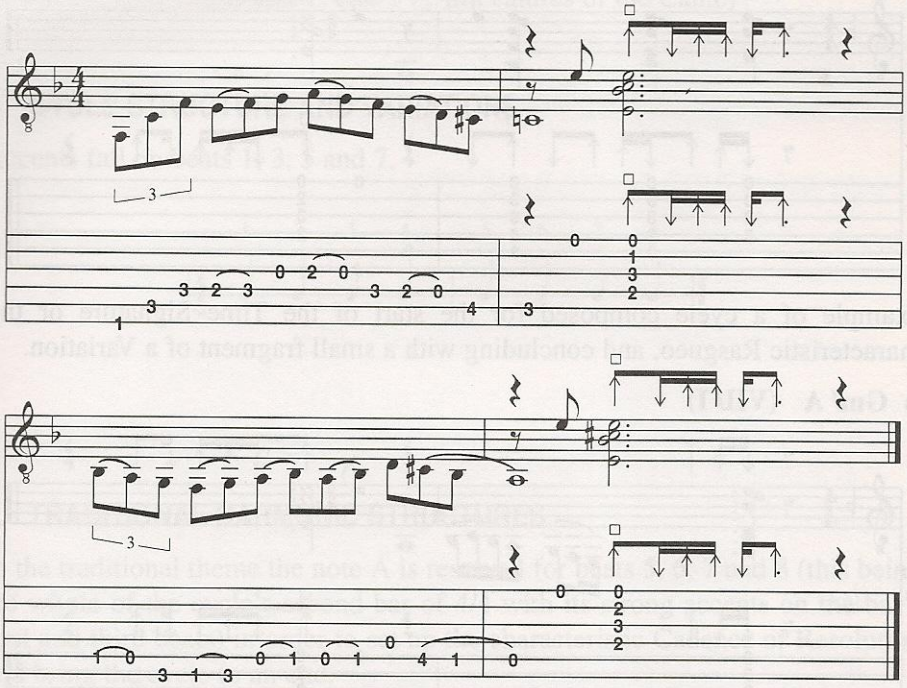
Example of a cycle composed for the beginning of a Half-Variation fragment (4 beats), and its characteristic conclusion.

d) **B♭ / A (II/ I)**

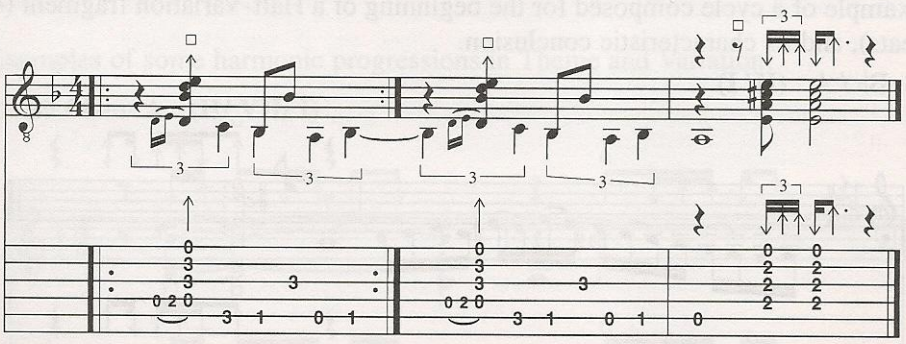


## 8. VARIATIONS: BASICS OF THE TRADITIONAL DESIGN

Example of *Question* and *Answer*, both in 8-beat cycles:



Example of *Question* in doubled 4-beat cycle, and *Answer* in 8-beat cycle



## RECOMMENDED LISTENING

GRANADOS, M.: *Manual Didáctico de la Guitarra Flamenca*
Ventilador Editions, Barcelona 1995

TANGOS

| | |
|---|---|
| Volume 1: | Level 1, Paragraphs A & B, p. 25 |
| | Level 2, Paragraphs A, B, C & D, p. 26 |
| | Level 3, Paragraph A, p. 26 |
| Volume 2: | Level 4, Paragraphs A, B & C, p. 15 |
| | Level 5, Paragraph A, p. 16 |

# BULERÍAS

(TERNARY TIME)

## FEATURES OF THE CANTE

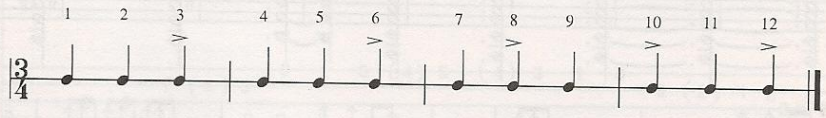
A singing style with a lyrical meter of three or four eight-syllable lines.

Typical Stanza: *Tengo un novio relojero*
*Cada vez que viene a verme*
*se le para er minutero**

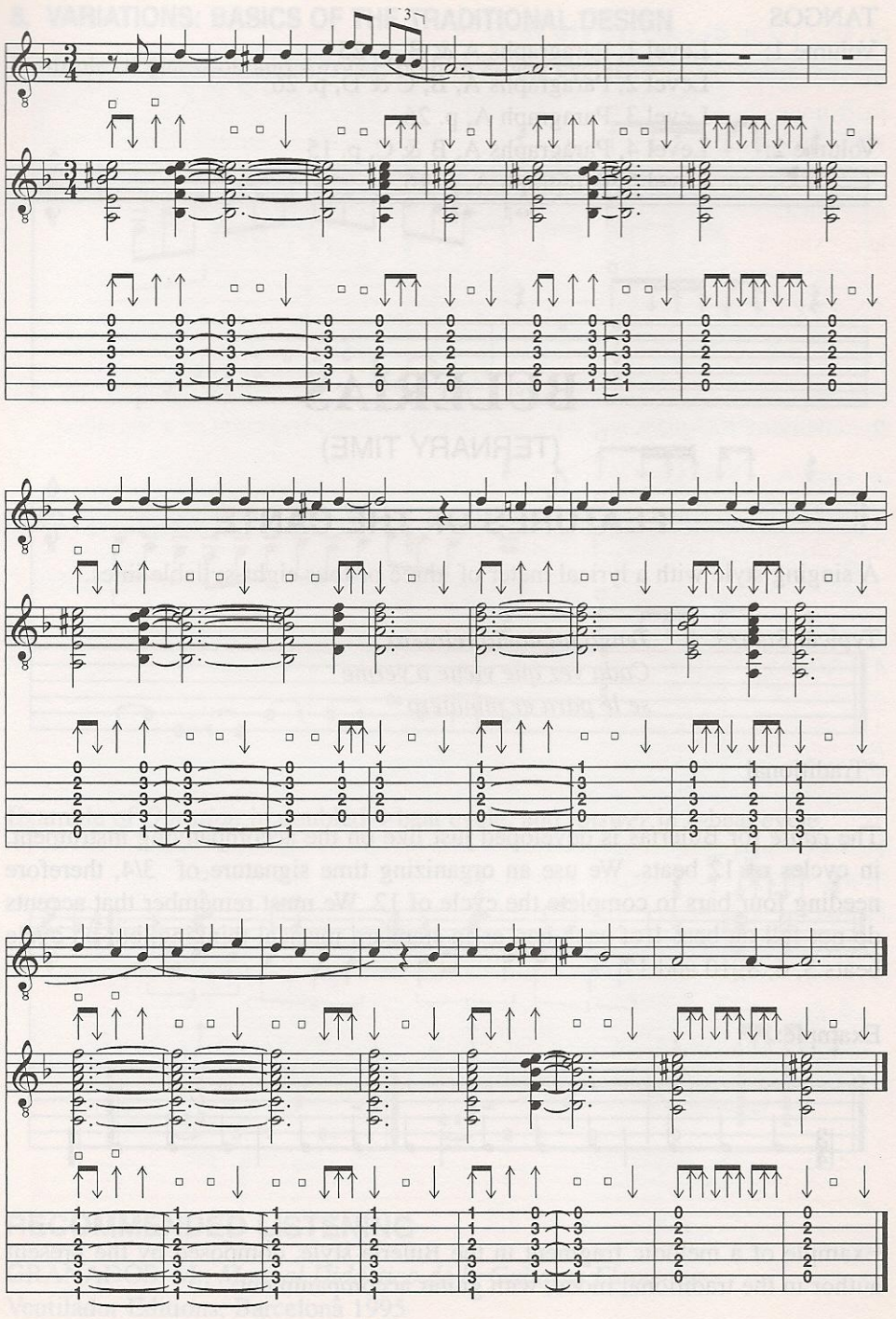
*Traditional

The *cante* for Bulerías is developed just like on the accompanying instrument, in cycles of 12 beats. We use an organizing time signature of 3/4, therefore needing four bars to complete the cycle of 12. We must remember that accents do not fall on beat 1 of each bar, as in standard musical thinking, but on cycle beats 3, 6, 8, 10 and 12.

Example:




Example of a melodic fragment in the Bulería style, composed by the present author in the traditional mode, with guitar accompaniment.



# INSTRUMENTAL ANALYSIS

In the Bulería, whether in defined harmonic accompaniments or in solo instrumental guitar, it is common to mix concepts from both Traditional Harmony and the Andalusian Cadence. As the Greek Doric Mode based on A is the most characteristic of the Bulería, generally used as much in accompaniment as in instrumental concert guitar, we will use it as a guideline for explanations and examples.

## 1. KEY SIGNATURE OF THE BASE TONALITY

D minor is the *Grand Tonic* (IV) in the progression of the Andalusian Cadence.

## 2. CHARACTERISTIC HARMONIC PROGRESSION

*Andalusian Cadence*: Dm/ C/ B♭ /A (IV/ III/ II/ I)

## 3. CADENCE OF RESOLUTION

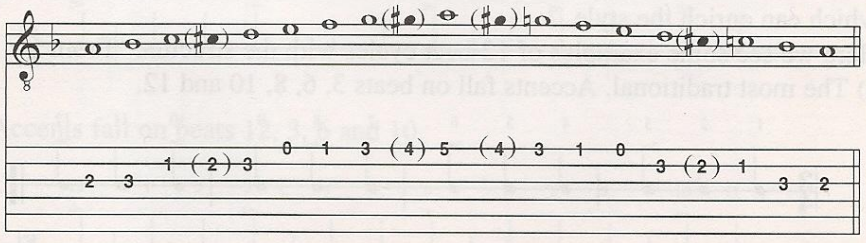
The *Cadence of Resolution* lies between chords II and I (B♭ /A)

## 4. SCALE

The scale used in Bulerías is the Greek Doric Mode (also called the *Gregorian Phrygian Mode*) based on A.

The most common accidentals used in the scale are found on the III° (Leading Tone of the IV or Grand Tonic; this accidental is necessary to make chord I a Perfect Major) and, less importantly, on the VII° (Leading Tone of the I or Tonic); these accidentals allow us, if we so desire, to create augmented 2nds between scale degrees II/III and VI/VII.

These accidentals may be either substitutions or additions.

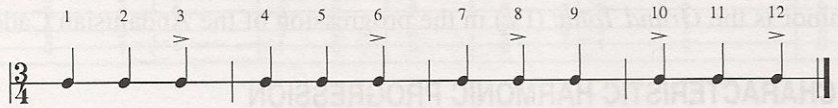


## 5. TIME SIGNATURE

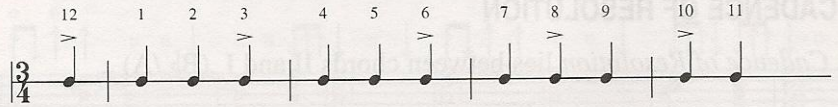
The Bulería uses a cycle of 12 beats, organized in 4 bars of 3/4 time. The most characteristic accents fall on 3, 6, 8, 10 and 12. (see F87 in *Features of the Cante*)

## 6. CYCLE STRUCTURE AND VARIATIONS

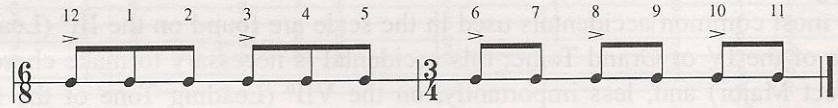
The Bulería cycle is determined by where the idea of the Theme or Variation begins; traditionally we have two different concepts:
Bulerías "From 1" begins the cycle on the first beat of the first bar of 3/4 .




Bulerías "From 12" begins its cycle on the third beat of the fourth bar.

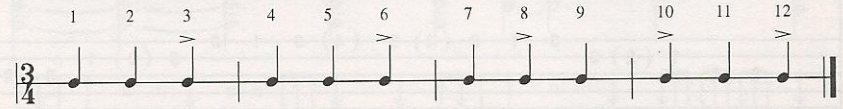



It is also common in the "From 12" cycle to use alternating time signatures (6/8 and 3/4):

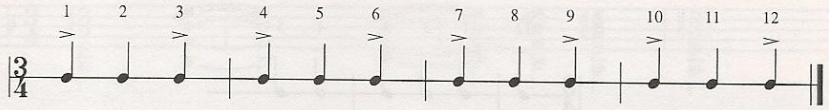



The "From 12" cycle's character is marked by the strong accent.

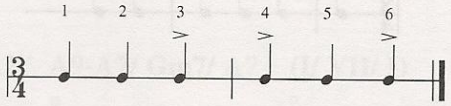
The variability of the principal accents permits a wide variety of possibilities which can enrich the style.
Here we see some examples of 12-beat cycles with the structure "From 1":
a) The most traditional. Accents fall on beats 3, 6, 8, 10 and 12.



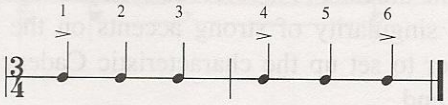
b) Used in variations which mix the style's characteristic accents with changes of tonality:
Accents fall on beats 1, 3, 4, 6, 7, 9, 10 and 12.



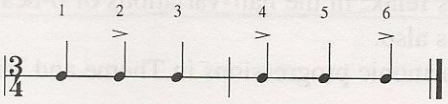

For "From 1" cycles of 6 beats, or half-variations (this type of variation *doubled* in order to achieve a full 12-beat cycle):
a) Accents fall on beats 3, 4 and 6.



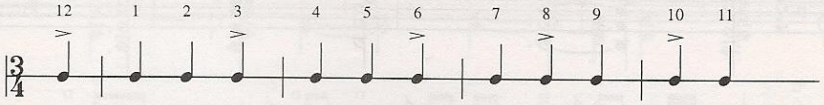

b) Accents fall on beats 1, 4 and 6.



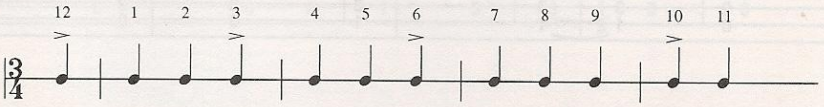

c) Accents fall on beats 2, 4 and 6.



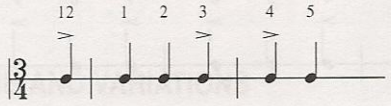

Here are some examples of 12-beat "From 12" cycles:
a) Accents fall on beats 12, 3, 6, 8 and 10.



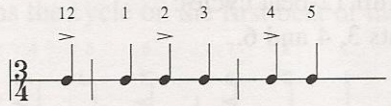

b) Accents fall on beats 12, 3, 6 and 10.



For "From 12" cycles of 6 beats, or half-variations (this type of variation *doubled* in order to achieve a full 12-beat cycle):
a) Accents fall on beats 12, 3 and 4.



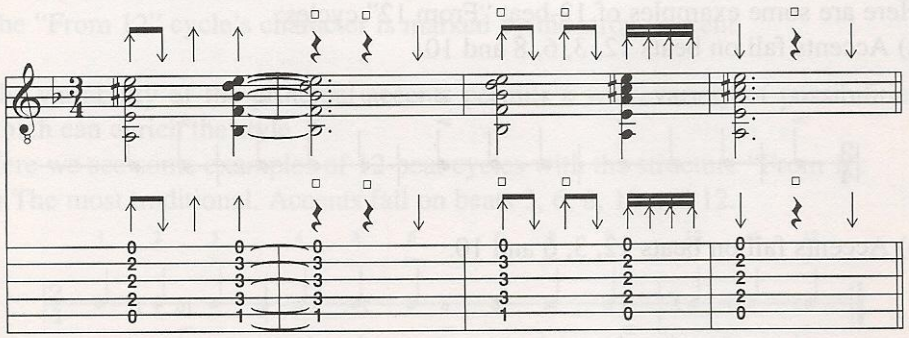

b) Accents fall on beats 12, 2 and 4.



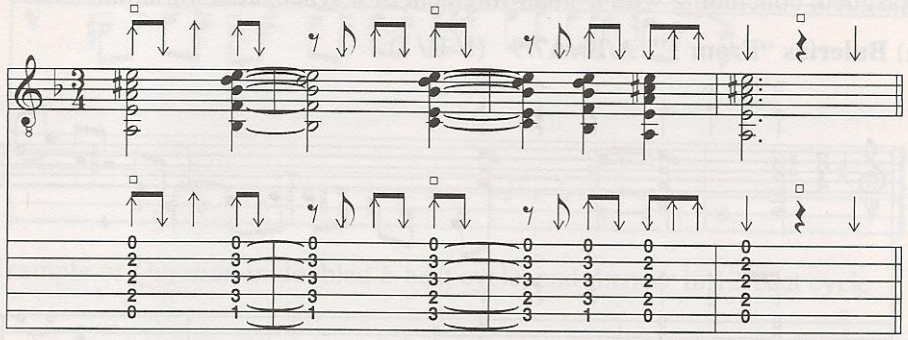

## 7. TRADITIONAL HARMONIC STRUCTURES

In the traditional theme the note A is reserved for cycle beats 10, 11 and 12 (last bar of 3/4 with the singularity of strong accents on the bar's first and third beats); this is in order to set up the characteristic Cadence of Resolution and bring the cycle to an end.
Depending on their design it is common in the variations to reserve for beats 10, 11 and 12 an harmonic pause where some of the Andalusian Cadence's principal and secondary chords relax. In the half-variations of 6-beat cycles, beats 4 and 6 are reserved for this also.
Examples of some harmonic progressions in Theme and Variation:

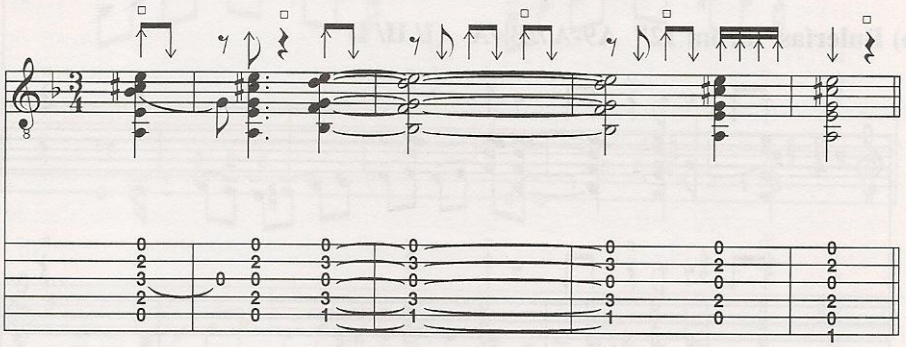
a) **Bulerías "From 1" A/ B♭ /A (I/ II/ I)**



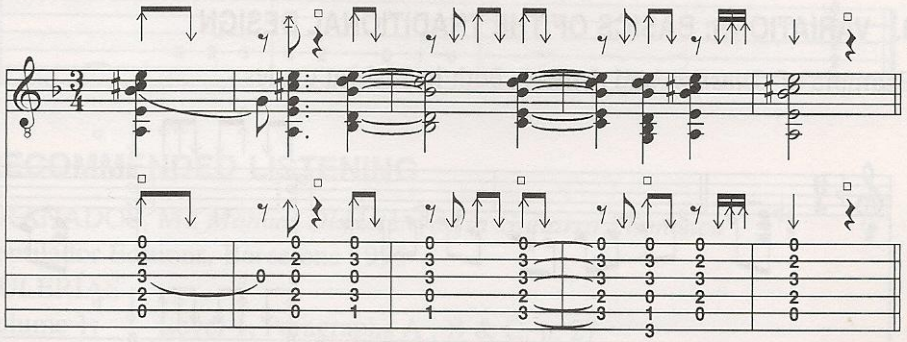
b) **"From 1" A/ B♭ / C7/9/ B♭ /A (I/ II/ III/ II/ I)**



c) **Bulerías "From 12" A9-A7/ Gm7/ A7 (I/ VII/ I)**

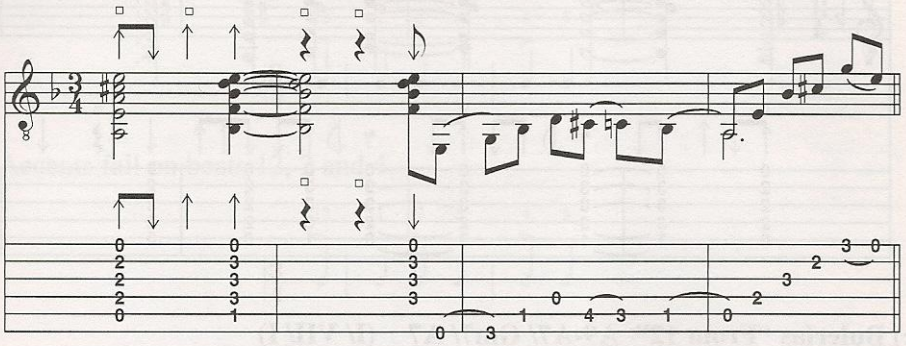


d) **"From 12" A9-A7/ B♭ /C7/9/ Gm/ A9 (I/ II/ III/ VII/ I)**

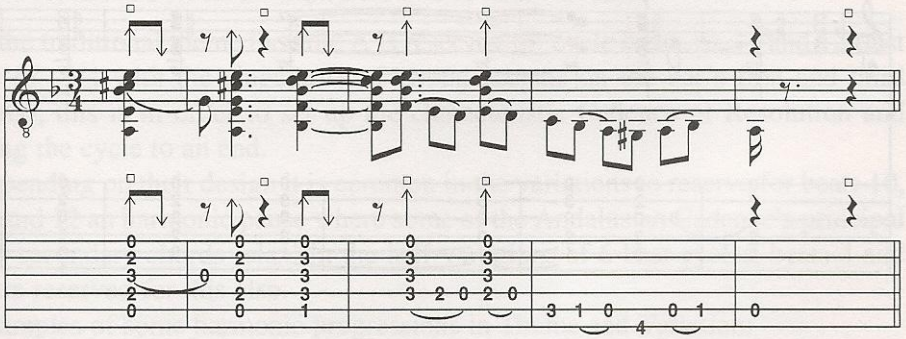


Example of some cycles composed to begin the measure or characteristic Rasgueo, concluding with a small fragment of a syncopated Variation.

a) **Bulerías "From 1" A/B♭/A7/9 (I/ II/ I)**

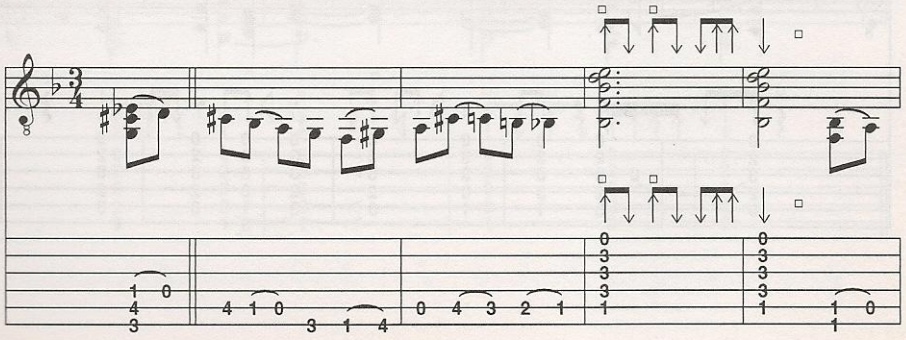


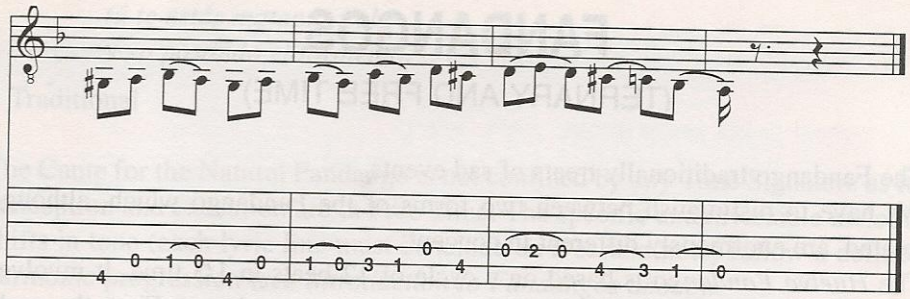
b) **Bulerías "From 12" A9-A7/B♭/A (I/ II/ I)**



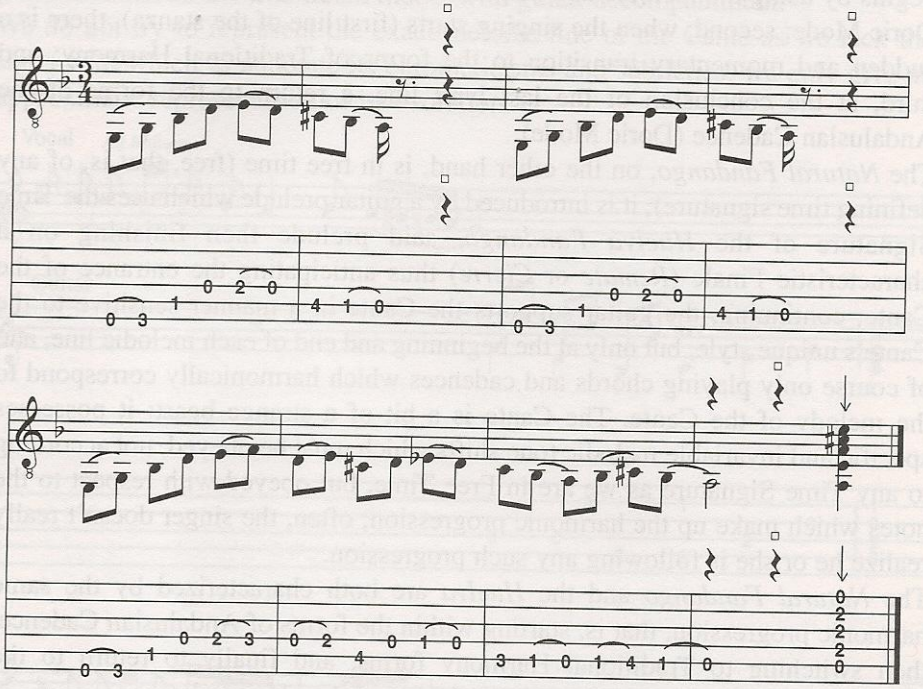
## 8. VARIATIONS: BASICS OF THE TRADITIONAL DESIGN

Example of *Question* and *Answer*, both in 12-beat cycles:





Example of *Question* in doubled 6-beat cycle, and *Answer* in 12-beat cycle



## RECOMMENDED LISTENING

GRANADOS, M.: *Manual Didáctico de la Guitarra Flamenca*
Ventilador Editions, Barcelona 1995
BULERÍAS

| | |
|---|---|
| Volume 1: | Level 1, Paragraphs A , B & C, p. 27 |
| | Level 2, Paragraphs A, B, & C, p. 27 |
| | Level 3, Paragraph A to E, p. 28 |
| Volume 2: | Level 4, Paragraphs A to F, p. 17 |
| | Level 5, Paragraph A to D, pp. 18 |

# FANDANGOS

## (TERNARY AND FREE TIME)

The Fandango traditionally treats of sad events.
We have to distinguish between two forms of the Fandango which, although related, are enormously different in concept:
The *Huelva Fandango* is based on a cycle of 12 beats in 1/3 time. It involves three essential parts, both in the Cante and the accompaniment. First, the cycle begins by using the melodic and harmonic forms of the Andalusian Cadence or Doric Mode; second, when the singing starts (first line of the stanza), there is a sudden and momentary transition to the forms of Traditional Harmony; and third, at the conclusion of the last lyric line, a return to the forms of the Andalusian Cadence (Doric Mode).
The *Natural Fandango*, on the other hand, is in free time (free, that is, of any defining time signature); it is introduced by a guitar prelude which uses the Time Signature of the *Huelva Fandango,* said prelude then finishing on a characteristic Finale (*Remate* or *Cierre*) thus anticipating the entrance of the Cante; continuing, the guitar supports the Cante in a manner sensitive to the Cante's unique style, but only at the beginning and end of each melodic line, and of course only playing chords and cadences which harmonically correspond to the melody of the Cante. The Cante is a bit of a strange beast: it possesses specific and invariable melodic tone shifts which must be obeyed, not according to any Time Signature as we are in Free Time, but obeyed with respect to the notes which make up the harmonic progression; often, the singer doesn't really realize he or she is following any such progression.
The *Natural Fandango* and the *Huelva* are both characterized by the same harmonic progression, that is, starting within the forms of Andalusian Cadence, then switching to Traditional Harmony forms, and finally to return to the Andalusian Cadence forms for the conclusion of the ultimate line.

## FEATURES OF THE CANTE

### THE NATURAL FANDANGO

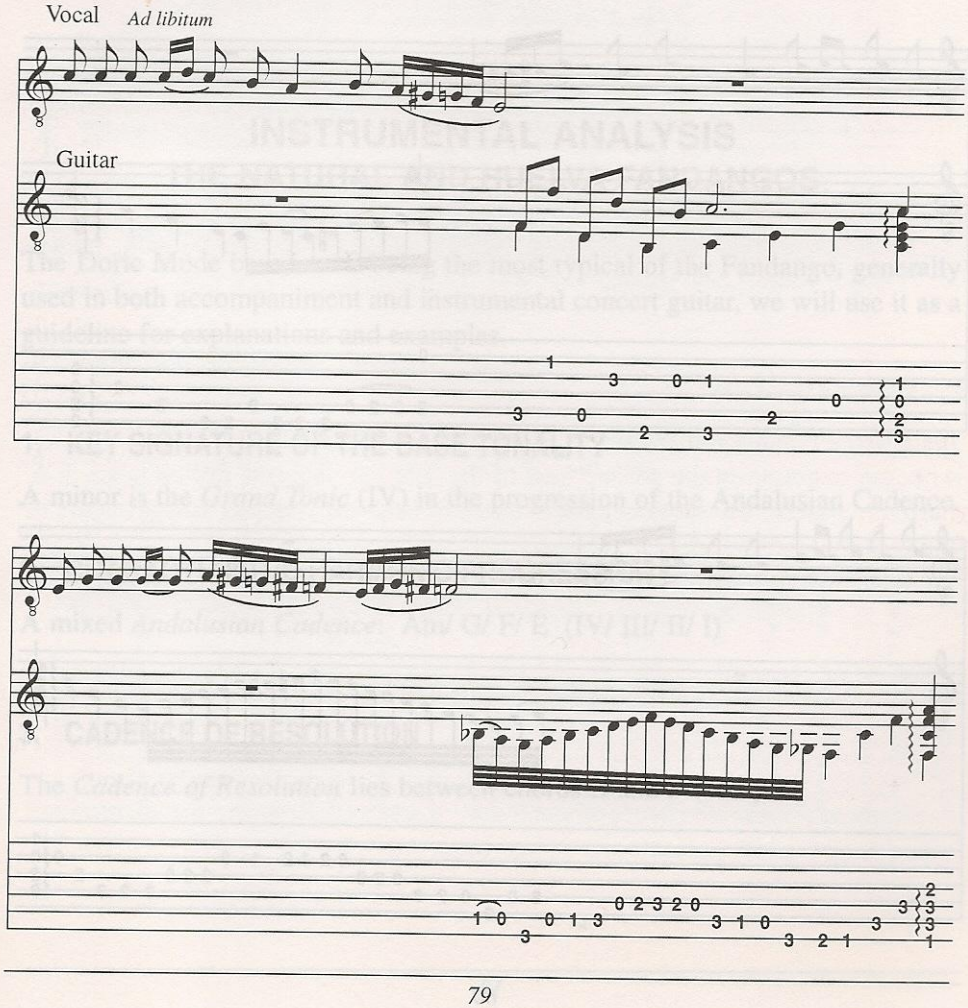
A singing style with a lyrical meter of four or five eight-syllable lines, which normally ends up with six as one of the two first lines is repeated, or both.

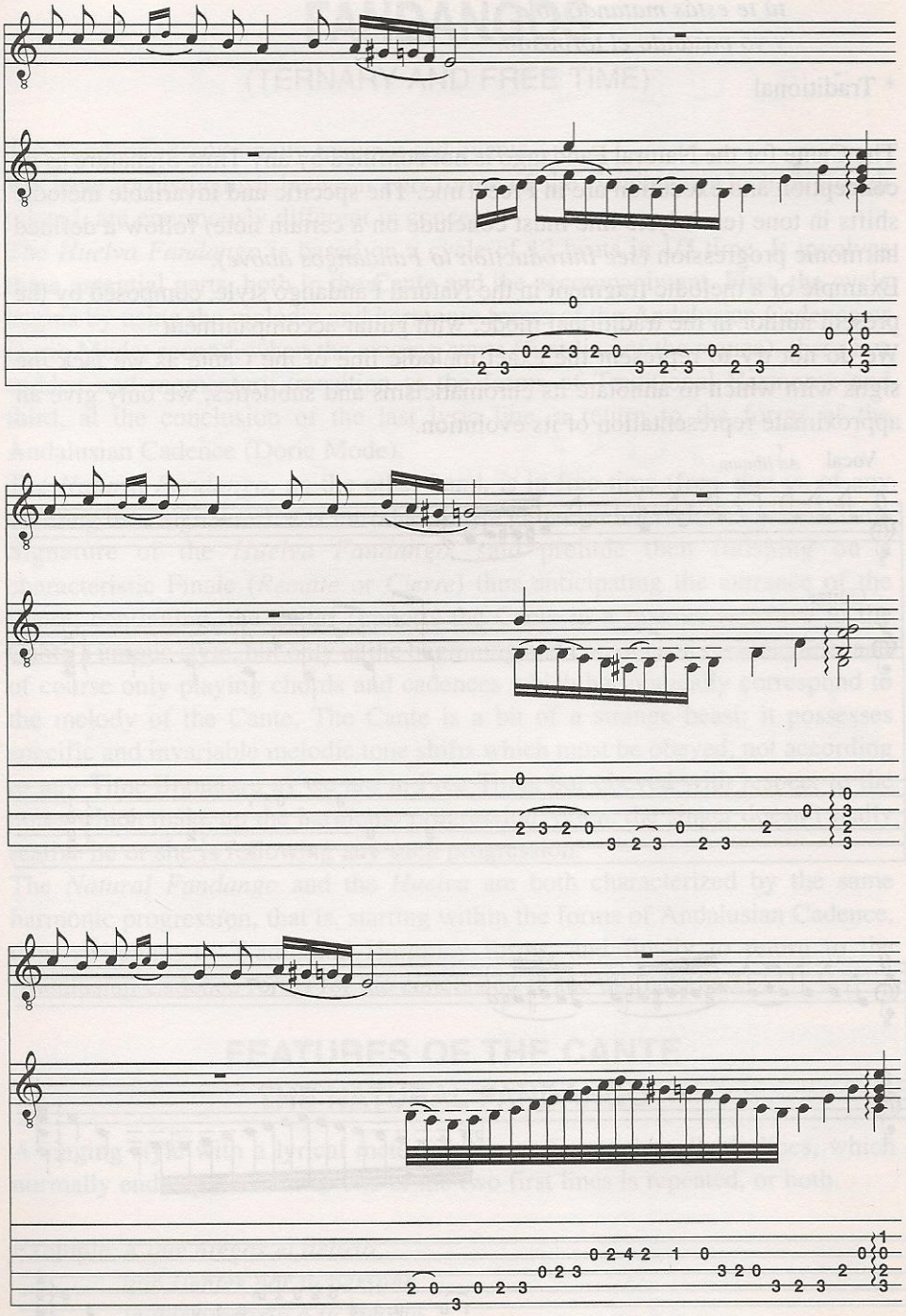
Example: *A que niegas el delirio*
*que sientes por tu persona,*
*le dás martirio a tu cuerpo,*

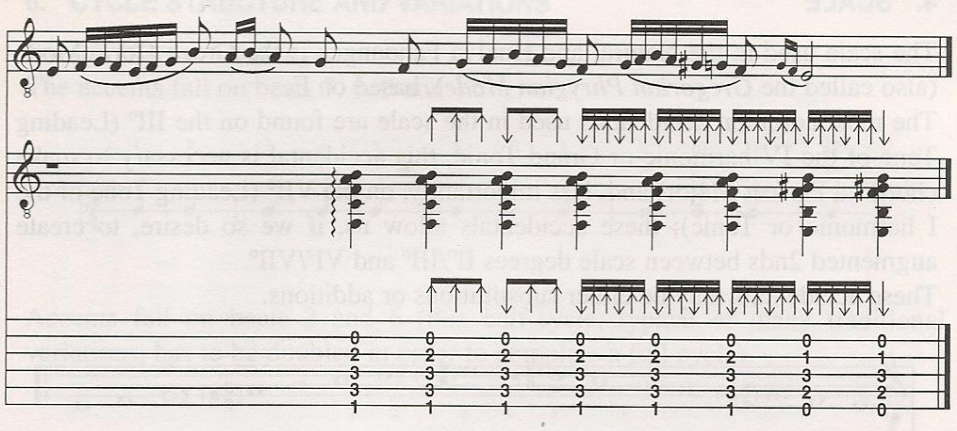
*tú te estás matando sola*
*y yo pasando el tormento.**

* Traditional

The Cante for the Natural Fandango is not confined by any Time Signature as its conception and execution are in Free Time. The specific and invariable melodic shifts in tone (each lyric line must conclude on a certain note) follow a defined harmonic progression (*see Introduction to Fandangos above*).
Example of a melodic fragment in the Natural Fandango style, composed by the present author in the traditional mode, with guitar accompaniment.
We do not try to represent the exact melodic line of the Cante as we lack the signs with which to annotate its chromaticisms and subtleties; we only give an approximate representation of its evolution.







# INSTRUMENTAL ANALYSIS
## THE NATURAL AND HUELVA FANDANGOS

The Doric Mode based on E being the most typical of the Fandango, generally used in both accompaniment and instrumental concert guitar, we will use it as a guideline for explanations and examples.

### 1. KEY SIGNATURE OF THE BASE TONALITY

A minor is the *Grand Tonic* (IV) in the progression of the Andalusian Cadence.

### 2. CHARACTERISTIC HARMONIC PROGRESSION

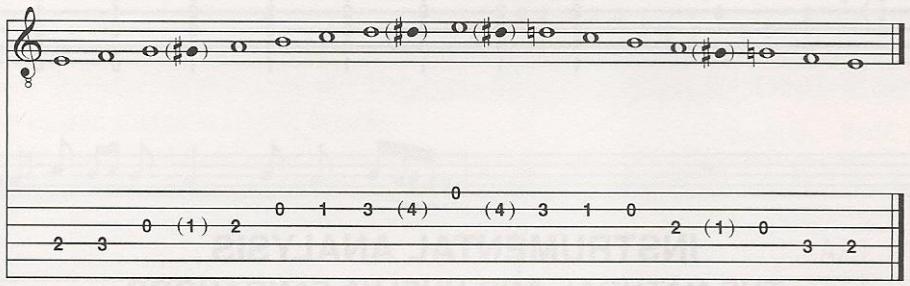
A mixed *Andalusian Cadence*: Am/ G/ F/ E (IV/ III/ II/ I)

### 3. CADENCE OF RESOLUTION

The *Cadence of Resolution* lies between chords II and I (F/ E)

## 4. SCALE

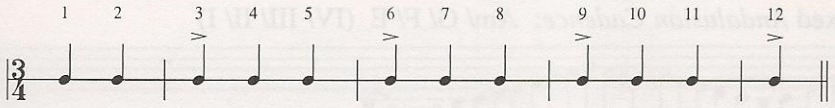
The scale used in the Natural and Huelva Fandangos is the Greek Doric Mode (also called the *Gregorian Phrygian Mode*), based on E.
The most common accidentals used in the scale are found on the III° (Leading Tone of the IV harmonic or Grand Tonic; this accidental is necessary to make chord I a Perfect Major) and, less importantly, on the VII° (Leading Tone of the I harmonic or Tonic); these accidentals allow us, if we so desire, to create augmented 2nds between scale degrees II°/III° and VI°/VII°.
These accidentals may be either substitutions or additions.



For the instrumental interpretation of the lyric or for its accompaniment, we use the D major scale. (*See Volume 1, p. 22*)

## 5. TIME SIGNATURE

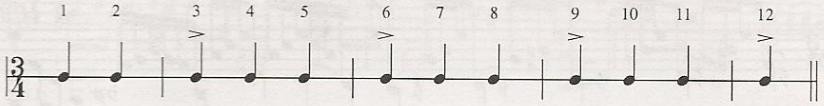
The *Huelva Fandango* uses a cycle of 12 beats, organized into 4 bars in 3/4 time; we begin to count on the second beat of the first bar. Accents fall on beats 3, 6, 9 and 12, which turn out to be the first beat of each bar like that which occurs in standard musical practice.



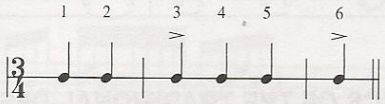

The *Natural Fandango* (in accompaniment) does not follow any pre-determined time structure as its execution is in free time.

## 6. CYCLE STRUCTURE AND VARIATIONS

For the *Huelva Fandango*:
The accents fall on beats 3, 6, 9 and 12.




Accents fall on beats 3 and 6 (this half-cycle, typical of many traditional variations, has to be doubled in order to complete a full cycle).

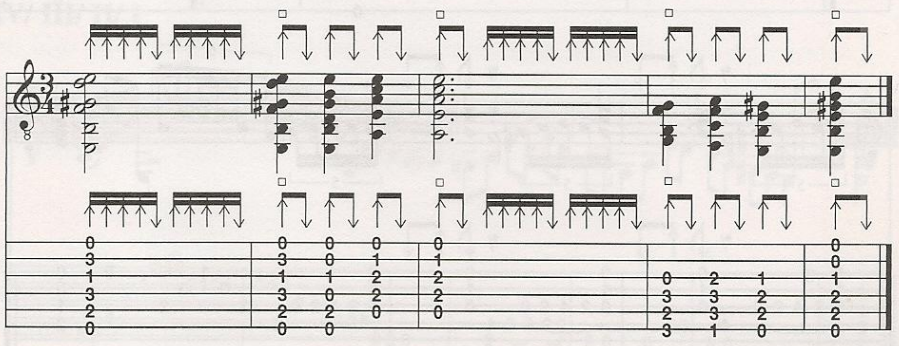



## 7. TRADITIONAL HARMONIC STRUCTURES

For traditional variations the key of E major is reserved for the end of the musical phrase, thus allowing a sensation of conclusion. We can also rest on some of the principal and secondary chords of the Andalusian Cadence depending upon their constitution.

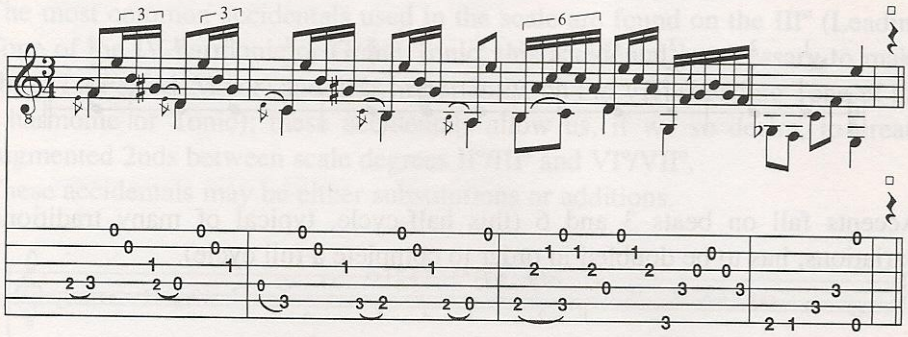
Example of a rhythmical Theme:

**E7/9-E7/ Am/ G7/ F/ E (I/ IV/ III/ II/ I)**



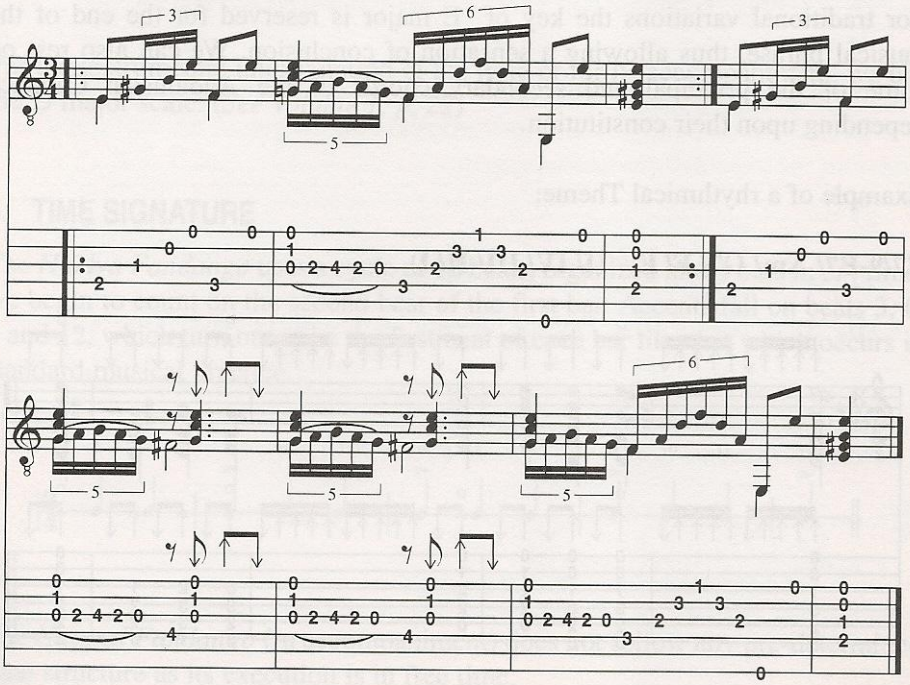
Example of a variation:

**E/ Am/** D7-**G7/ F/ E (I/ IV/** V7/III-**III/ II/ I)**

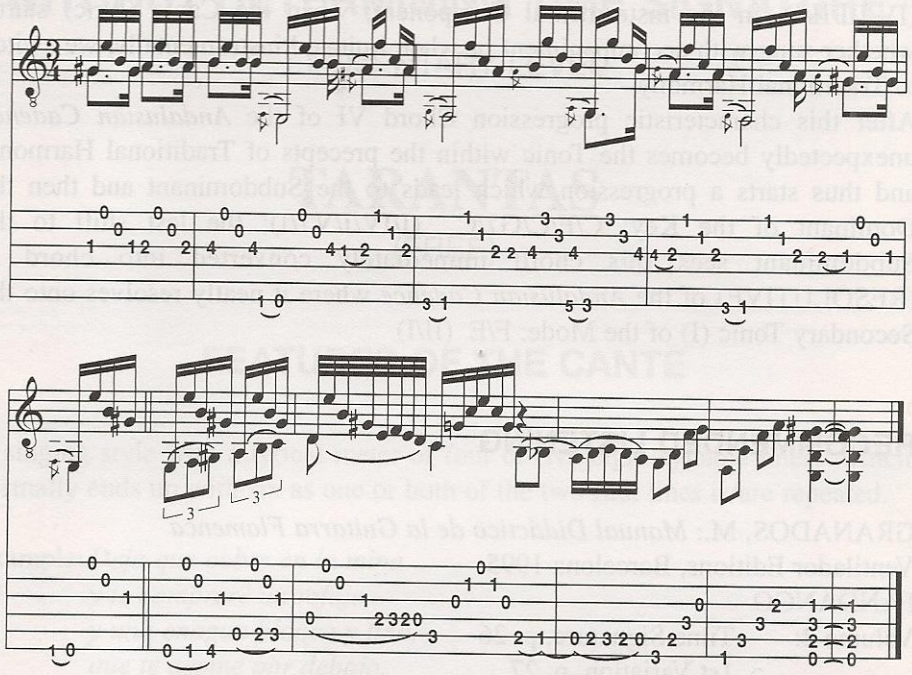


## 8. VARIATIONS: BASICS OF THE TRADITIONAL DESIGN

Variations within the framework of the *Huelva Fandango* style:
Example of *Question* in doubled 6-beat cycle, and *Answer* in 12-beat cycle



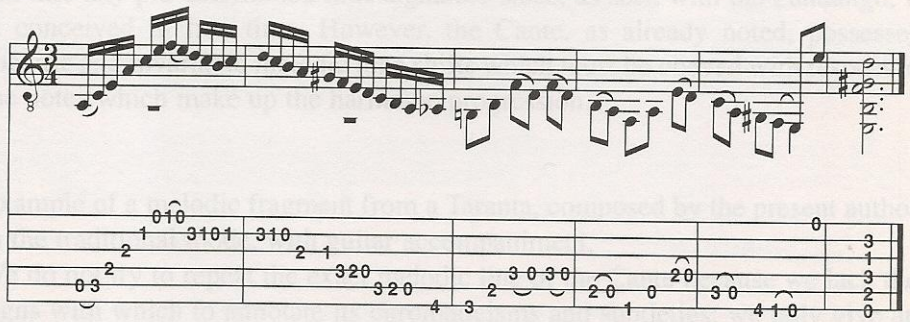
Example of *Question* and *Answer*, both in 12-beat cycles:



## 9. MELODIC-HARMONIC DESIGN FOR THE INTRODUCTION TO THE CANTE

Examples of conclusive fragments taken from a variation of the introduction to the Cante

**IV/ III/ II/ I**



## 10. DEVELOPMENT OF THE CANTE AND ITS ACCOMPANIMENT

We begin by using the concepts of the Andalusian Cadence, Am/G/F/E (IV/III/II/I), in the instrumental Component; when the Cante (lyric) starts, whether sung with accompaniment or when imitated instrumentally, we switch to Traditional Harmony.

After this characteristic progression Chord VI of the *Andalusian Cadence* unexpectedly becomes the Tonic within the precepts of Traditional Harmony, and thus starts a progression which leads to the Subdominant and then the Dominant of the Key: C/F/C/G7/C (I/IV/I/V7/I); the last shift to the Subdominant sees this chord immediately converted into chord II (RESOLUTIVE) of the *Andalusian Cadence* where it neatly resolves onto the Secondary Tonic (I) of the Mode: F/E (II/I)

## RECOMMENDED LISTENING

GRANADOS, M.: *Manual Didáctico de la Guitarra Flamenca*
Ventilador Editions, Barcelona 1995
FANDANGO

| | |
|---|---|
| Volume 2: | Time Signature, p. 26 |
| | 1st Variation, p. 27 |
| Volume 3: | 2nd Variation, p. 17 |
| | 3rd Variation, p. 17 |
| | 4th Variation, p. 18 |
| | 5th Variation, p. 19 |

# STYLES IN FREE TIME
## WITHOUT DETERMINING TIME SIGNATURE

ELEMENTARY LEVEL

# TARANTAS

(FREE)

## FEATURES OF THE CANTE

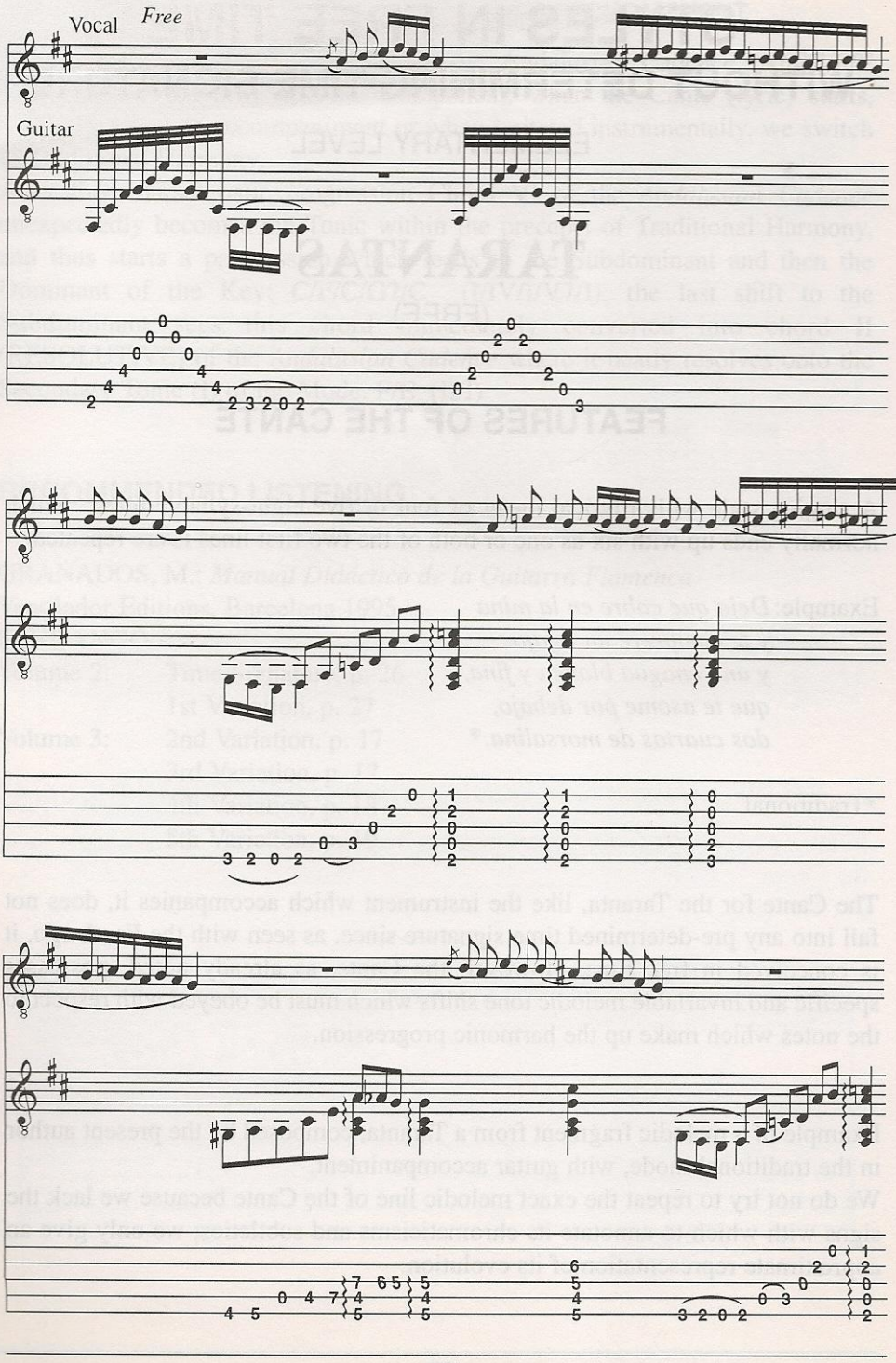
A singing style with a lyrical meter of four or five eight-syllable lines, which normally ends up with six as one or both of the two first lines is/are repeated.

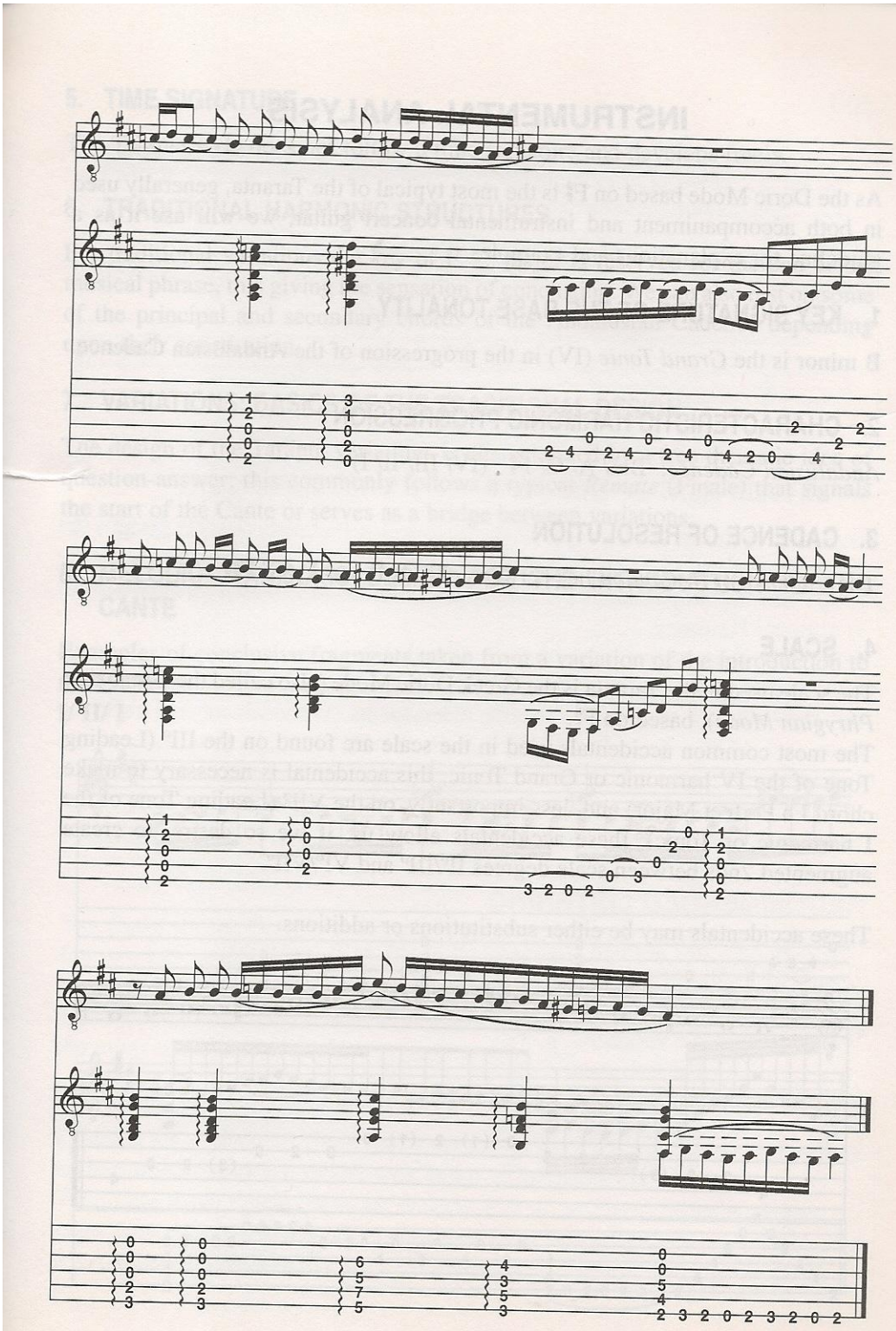
Example: *Deja que cobre en la mina*
*y te compreré un refajo*
*y una enagua blanca y fina,*
*que te asome por debajo,*
*dos cuartas de morsalina.**

*Traditional

The Cante for the Taranta, like the instrument which accompanies it, does not fall into any pre-determined time signature since, as seen with the Fandango, it is conceived in free time. However, the Cante, as already noted, possesses specific and invariable melodic tone shifts which must be obeyed with respect to the notes which make up the harmonic progression.

Example of a melodic fragment from a Taranta, composed by the present author in the traditional mode, with guitar accompaniment.
We do not try to repeat the exact melodic line of the Cante because we lack the signs with which to annotate its chromaticisms and subtleties; we only give an approximate representation of its evolution.


Vocal
Free
Guitar



# INSTRUMENTAL ANALYSIS

As the Doric Mode based on F♯ is the most typical of the Taranta, generally used in both accompaniment and instrumental concert guitar, we will use it as a guideline for explanations and examples.

## 1. KEY SIGNATURE OF THE BASE TONALITY

B minor is the *Grand Tonic* (IV) in the progression of the Andalusian Cadence.

## 2. CHARACTERISTIC HARMONIC PROGRESSION

*Andalusian Cadence*: Bm/ A/ G/ F♯ (IV/ III/ II/ I)

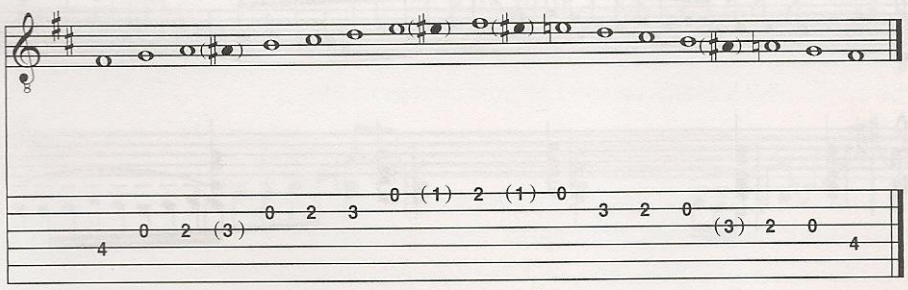
## 3. CADENCE OF RESOLUTION

The *Cadence of Resolution* lies between chords II and I (G/ F♯)

## 4. SCALE

The scale used in the Taranta is the Greek Doric Mode (also called the *Gregorian Phrygian Mode*), based on F♯.
The most common accidentals used in the scale are found on the III° (Leading Tone of the IV harmonic or Grand Tonic; this accidental is necessary to make chord I a Perfect Major) and, less importantly, on the VII° (Leading Tone of the I harmonic or Tonic); these accidentals allow us, if we so desire, to create augmented 2nds between scale degrees II°/III° and VI°/VII°.

These accidentals may be either substitutions or additions.



## 5. TIME SIGNATURE

The Taranta style does not follow a time signature and develops freely.

## 6. TRADITIONAL HARMONIC STRUCTURES

For traditional variations the key of F major is reserved for the end of the musical phrase, this giving the sensation of conclusion. We can also rest on some of the principal and secondary chords of the Andalusian Cadence depending upon their constitution.

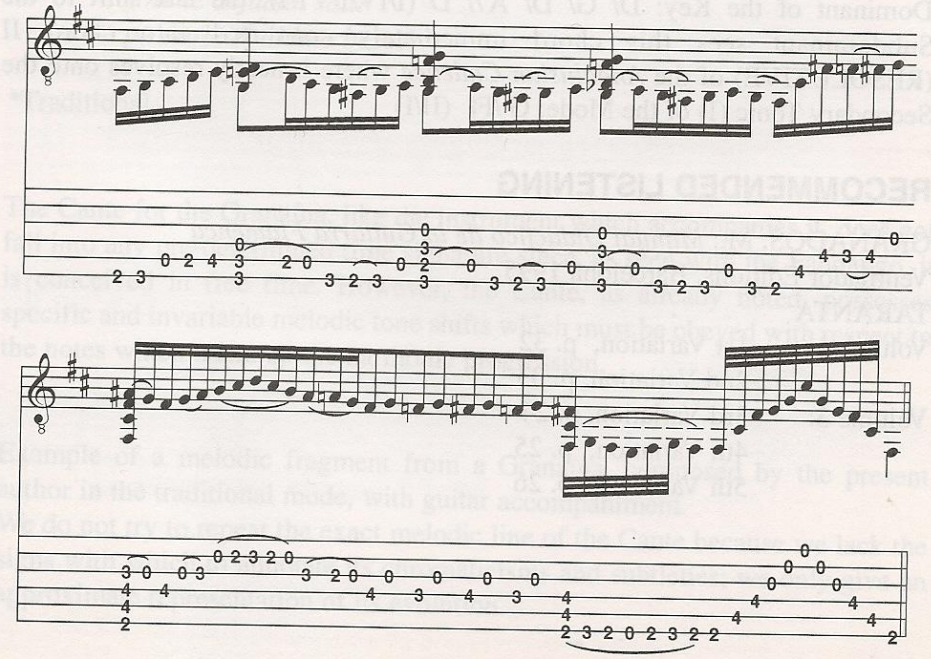
## 7. VARIATIONS: BASICS OF THE TRADITIONAL DESIGN

The design of the Taranta variations is characterized by a free thematic idea of question-answer; this commonly follows a typical *Remate* (Finale) that signals the start of the Cante or serves as a bridge between variations.

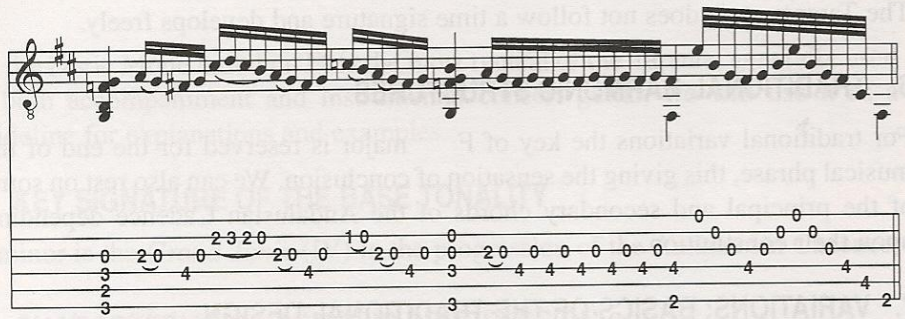
## 8. MELODIC- HARMONIC DESIGN FOR THE INTRODUCTION TO THE CANTE

Examples of conclusive fragments taken from a variation of the introduction to the Cante:

**I/ II/ I**



II/ I



## 9. DEVELOPMENT OF THE CANTE AND ITS ACCOMPANIMENT

We begin by using the concepts of the Andalusian Cadence, Bm/ A/ G/ F♯ (IV/ III/ II/ I), in the instrumental component; when the Cante (lyric) starts, whether sung with accompaniment or when imitated instrumentally, we switch to Traditional Harmony.

After this characteristic progression Chord VI of the *Andalusian Cadence* unexpectedly becomes the Tonic within the precepts of Traditional Harmony, and thus starts a progression which leads to the Subdominant and then the Dominant of the Key: D/ G/ D/ A7/ D (I/IV/I/V7/I); the last shift to the Subdominant sees this chord immediately converted into chord II (RESOLUTIVE) of the *Andalusian Cadence* where it neatly resolves onto the Secondary Tonic (I) of the Mode: G /F♯ (II/I)

## RECOMMENDED LISTENING

GRANADOS, M.: *Manual Didáctico de la Guitarra Flamenca*
Ventilador Editions, Barcelona 1995
TARANTA

| | |
|---|---|
| Volume 2: | 1st Variation, p. 32 |
| | 2nd Variation, p. 33 |
| Volume 3: | 3rd Variation, p. 24 |
| | 4th Variation, p. 25 |
| | 5th Variation, p. 26 |

# GRANAÍNA

(FREE)

## FEATURES OF THE CANTE

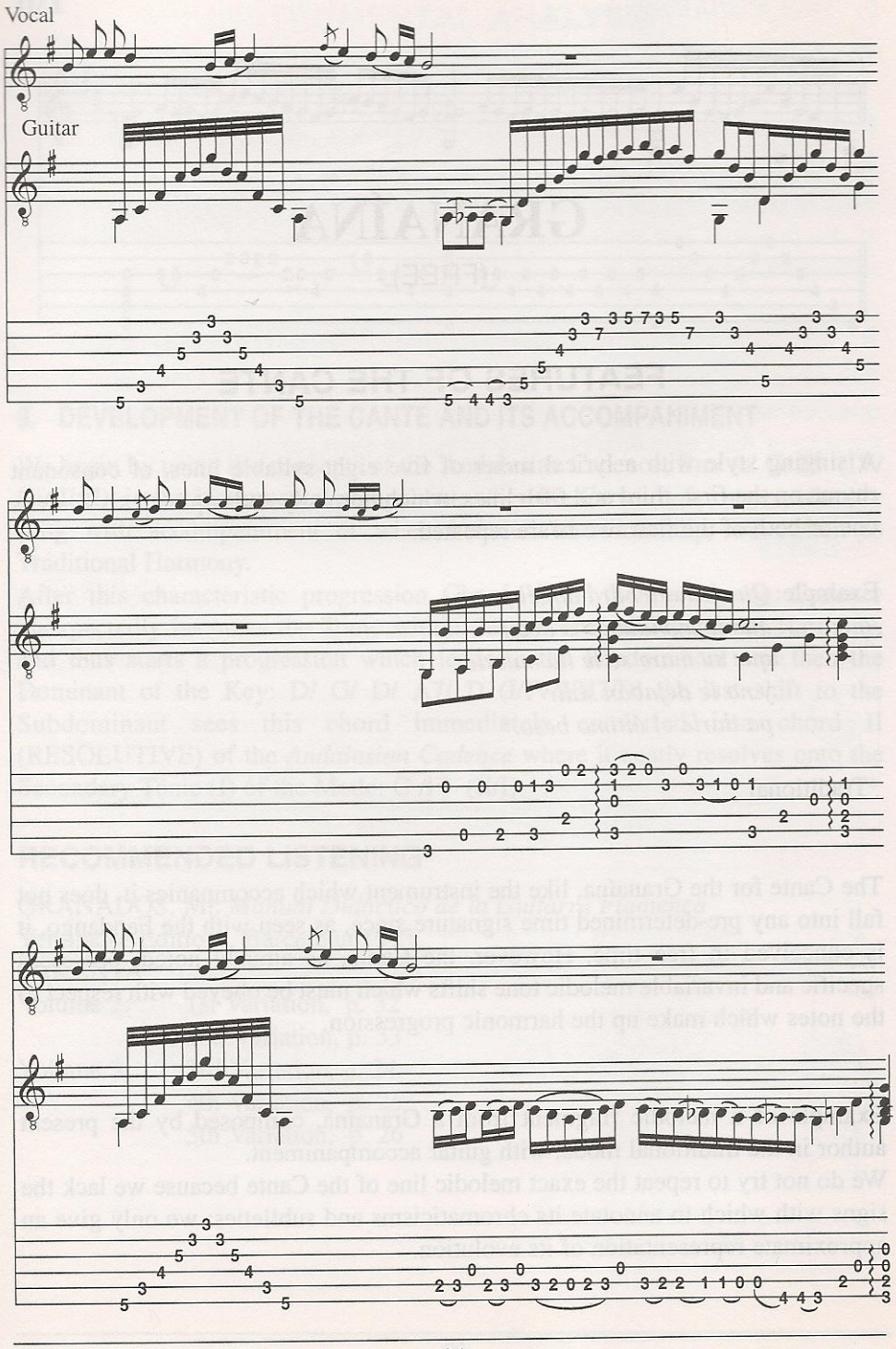
A singing style with a lyrical meter of five eight-syllable lines, of consonant rhyme on the first, third and fifth lines, which normally ends up with six lines as one or both of the first two is/are repeated.

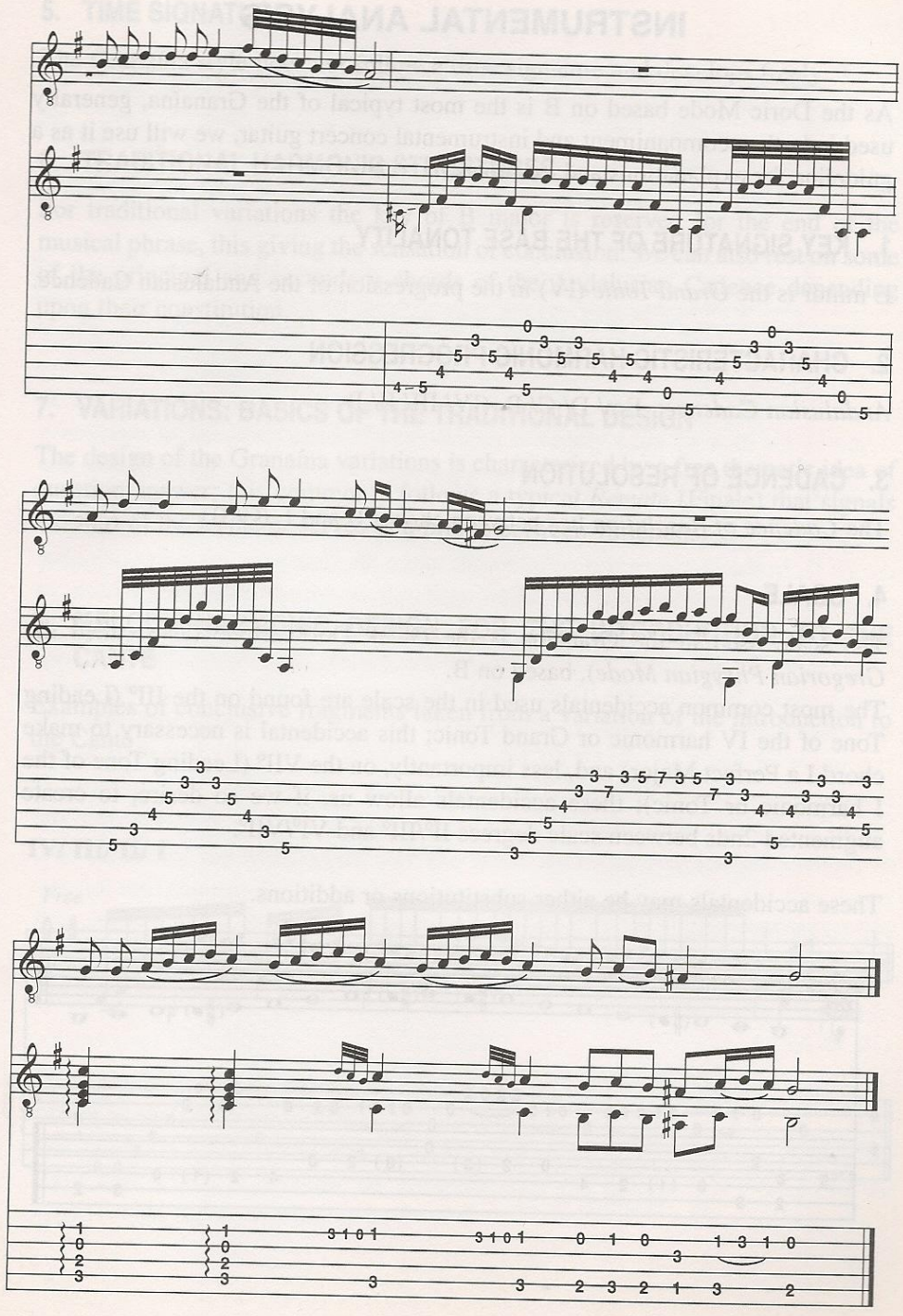
Example: *Que pena tendrá aquel preso*
*que le mandaban a decir*
*que su mare se le ha muerto*
*y no le dejaban salir*
*pa darle el último beso.**

*Traditional

The Cante for the Granaína, like the instrument which accompanies it, does not fall into any pre-determined time signature since, as seen with the Fandango, it is conceived in free time. However, the Cante, as already noted, possesses specific and invariable melodic tone shifts which must be obeyed with respect to the notes which make up the harmonic progression.

Example of a melodic fragment from a Granaína, composed by the present author in the traditional mode, with guitar accompaniment.
We do not try to repeat the exact melodic line of the Cante because we lack the signs with which to annotate its chromaticisms and subtleties; we only give an approximate representation of its evolution.


Vocal
Guitar



# INSTRUMENTAL ANALYSIS

As the Doric Mode based on B is the most typical of the Granaína, generally used in both accompaniment and instrumental concert guitar, we will use it as a guideline for explanations and examples.

## 1. KEY SIGNATURE OF THE BASE TONALITY

E minor is the *Grand Tonic* (IV) in the progression of the Andalusian Cadence.

## 2. CHARACTERISTIC HARMONIC PROGRESSION

*Andalusian Cadence*: Em/ D/ C/ B (IV/ III/ II/ I)

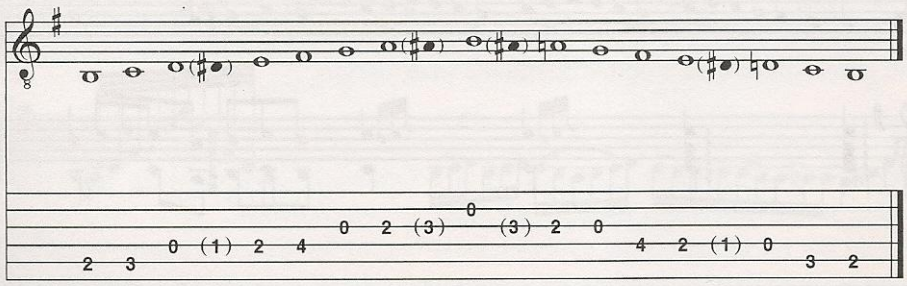
## 3. CADENCE OF RESOLUTION

The *Cadence of Resolution* lies between chords II and I (C/ B)

## 4. SCALE

The scale used in the Granaína is the Greek Doric Mode (also called the *Gregorian Phrygian Mode*), based on B.
The most common accidentals used in the scale are found on the III° (Leading Tone of the IV harmonic or Grand Tonic; this accidental is necessary to make chord I a Perfect Major) and, less importantly, on the VII° (Leading Tone of the I harmonic or Tonic); these accidentals allow us, if we so desire, to create augmented 2nds between scale degrees II°/III° and VI°/VII°.

These accidentals may be either substitutions or additions.



## 5. TIME SIGNATURE

The Granaína style does not follow a time signature and develops freely.

## 6. TRADITIONAL HARMONIC STRUCTURES

For traditional variations the key of B major is reserved for the end of the musical phrase, this giving the sensation of conclusion. We can also rest on some of the principal and secondary chords of the Andalusian Cadence depending upon their constitution.

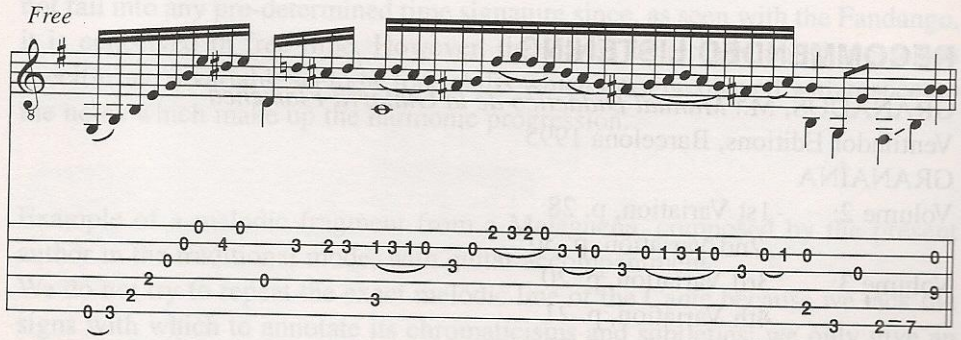
## 7. VARIATIONS: BASICS OF THE TRADITIONAL DESIGN

The design of the Granaína variations is characterized by a free thematic idea of question-answer; this commonly follows a typical *Remate* (Finale) that signals the start of the Cante or serves as a bridge between variations.

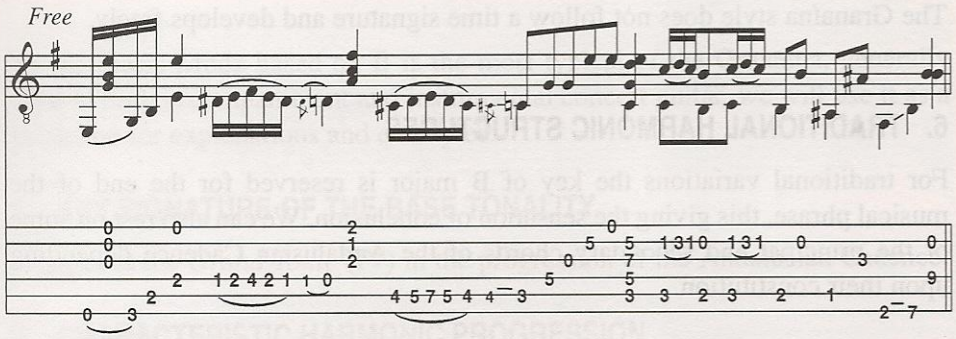
## 8. MELODIC-HARMONIC DESIGN FOR THE INTRODUCTION TO THE CANTE

Examples of conclusive fragments taken from a variation of the introduction to the Cante

**IV/ III/ II/ I**



**IV/ III/ II/ I**




## 9. DEVELOPMENT OF THE CANTE AND ITS ACCOMPANIMENT

We begin by using the concepts of the *Andalusian Cadence*, Em/ D/ C/ B (IV/ III/ II/ I), in the instrumental component; when the Cante (lyric) starts, whether sung with accompaniment or when imitated instrumentally, we switch to Traditional Harmony.

After this characteristic progression Chord VI of the *Andalusian Cadence* unexpectedly becomes the Tonic within the precepts of Traditional Harmony, and thus starts a progression which leads to the Subdominant and then the Dominant of the Key: G/ C/ G/ D7/ G (I/ IV/ I/ V7/ I); the last shift to the Subdominant sees this chord immediately converted into chord II (RESOLUTIVE) of the *Andalusian Cadence* where it neatly resolves onto the Secondary Tonic (I) of the Mode: C /B (II/ I)

## RECOMMENDED LISTENING

GRANADOS, M.: *Manual Didáctico de la Guitarra Flamenca*
Ventilador Editions, Barcelona 1995
GRANAÍNA

| | |
|---|---|
| Volume 2: | 1st Variation, p. 28 |
| | 2nd Variation, p. 30 |
| Volume 3: | 3rd Variation, p. 20 |
| | 4th Variation, p. 21 |
| | 5th Variation, p. 22 |

# MALAGUEÑA

(FREE)

## FEATURES OF THE CANTE

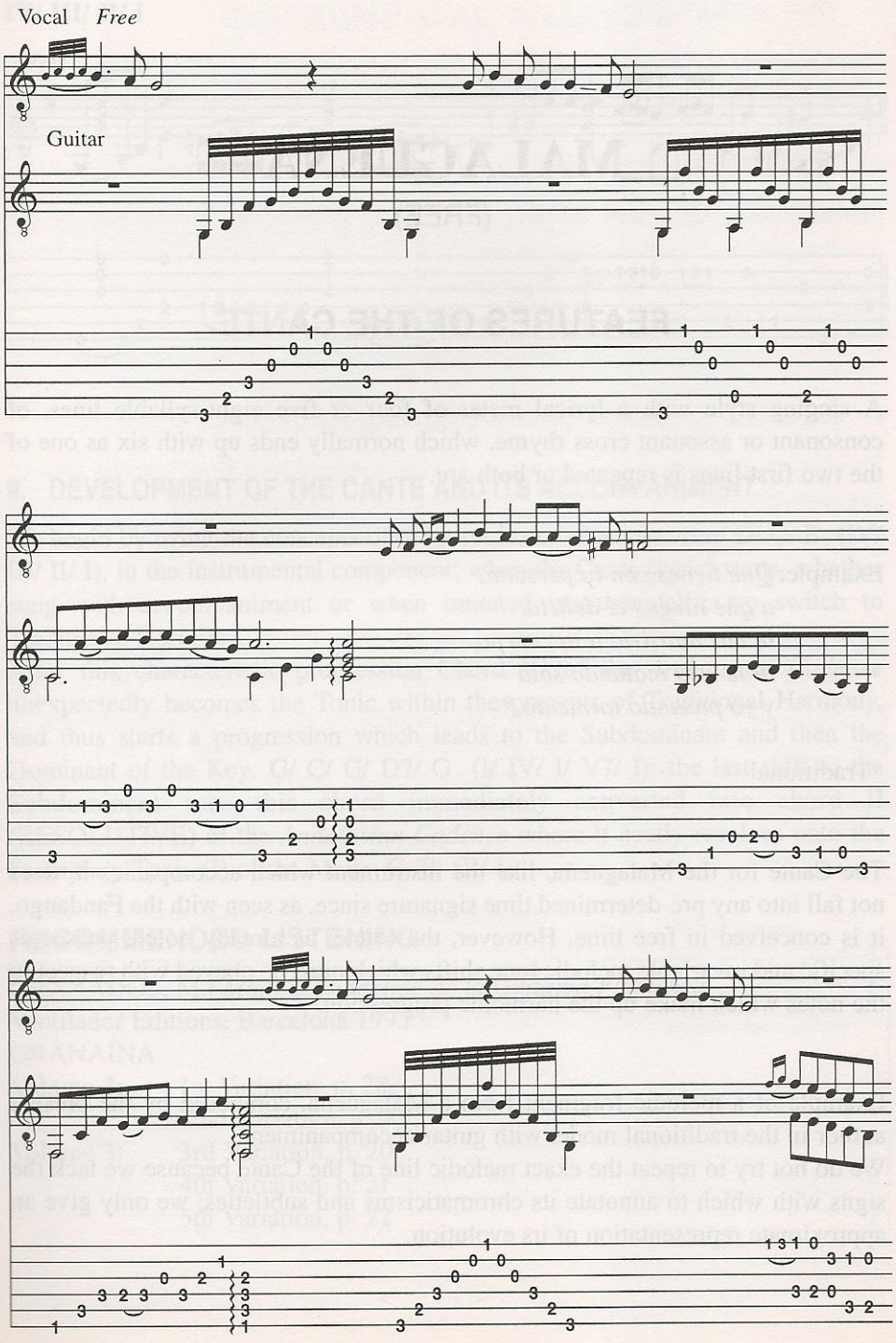
A singing style with a lyrical meter of four or five eight-syllable lines, of consonant or assonant cross rhyme, which normally ends up with six as one of the two first lines is repeated or both are.

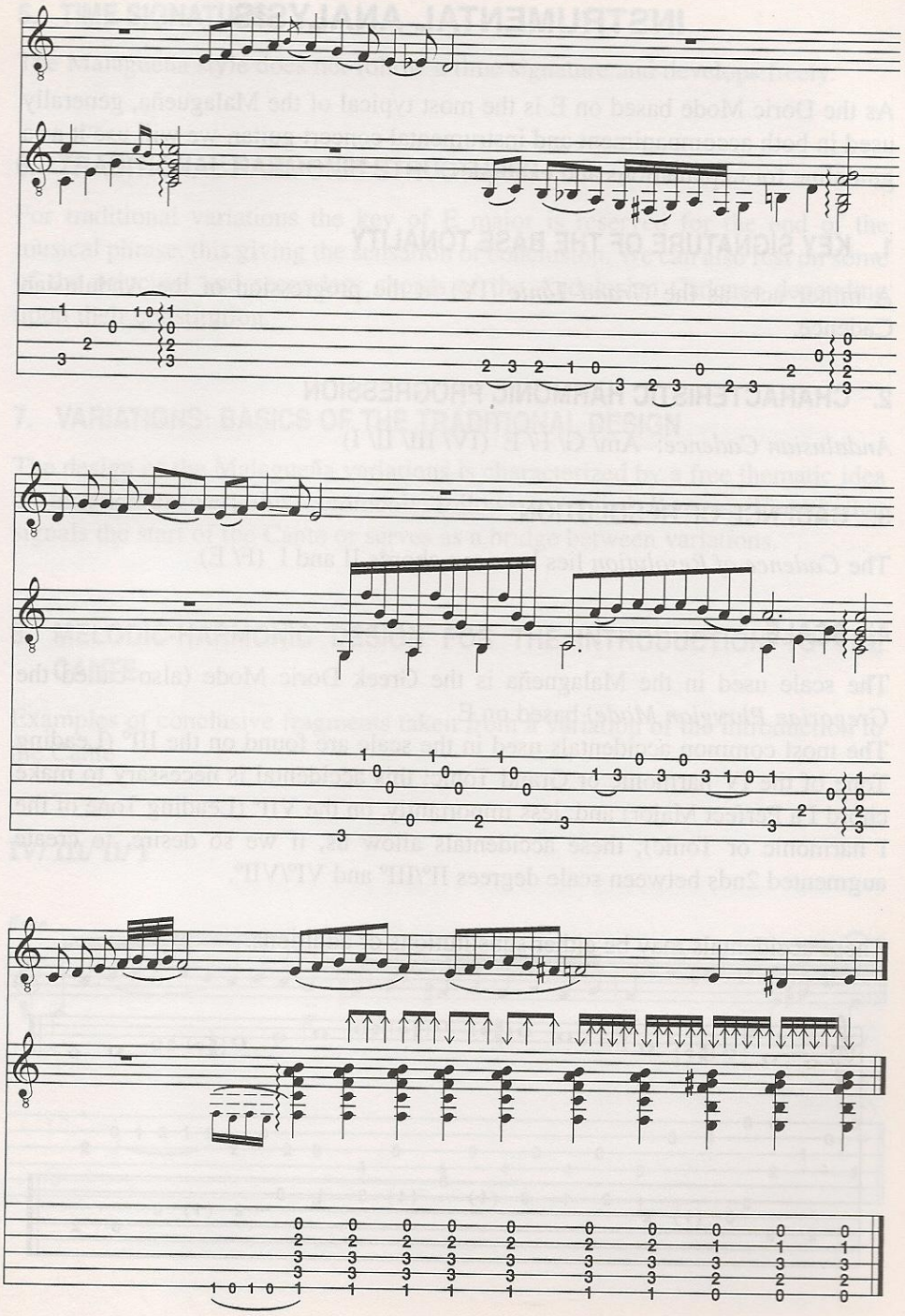
Example: *Que tienes con tu persona,*
*a qué niegas el delirio,*
*le das martirio a tu cuerpo,*
*tú te está matando sola*
*y yo pasando tormento.**

*Traditional

The Cante for the Malagueña, like the instrument which accompanies it, does not fall into any pre-determined time signature since, as seen with the Fandango, it is conceived in free time. However, the Cante, as already noted, possesses specific and invariable melodic tone shifts which must be obeyed with respect to the notes which make up the harmonic progression.

Example of a melodic fragment from a Malagueña, composed by the present author in the traditional mode, with guitar accompaniment.
We do not try to repeat the exact melodic line of the Cante because we lack the signs with which to annotate its chromaticisms and subtleties; we only give an approximate representation of its evolution.


Vocal *Free*
Guitar



# INSTRUMENTAL ANALYSIS

As the Doric Mode based on E is the most typical of the Malagueña, generally used in both accompaniment and instrumental concert guitar, we will use it as a guideline for explanations and examples.

## 1. KEY SIGNATURE OF THE BASE TONALITY

A minor acts as the *Grand Tonic* (IV) in the progression of the Andalusian Cadence.

## 2. CHARACTERISTIC HARMONIC PROGRESSION

*Andalusian Cadence*: Am/ G/ F/ E (IV/ III/ II/ I)

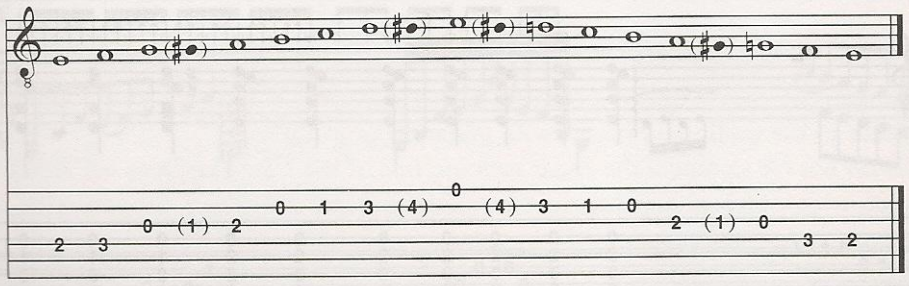
## 3. CADENCE OF RESOLUTION

The *Cadence of Resolution* lies between chords II and I (F/ E)

## 4. SCALE

The scale used in the Malagueña is the Greek Doric Mode (also called the *Gregorian Phrygian Mode)* based on E.
The most common accidentals used in the scale are found on the III° (Leading Tone of the IV harmonic or Grand Tonic; this accidental is necessary to make chord I a Perfect Major) and, less importantly, on the VII° (Leading Tone of the I harmonic or Tonic); these accidentals allow us, if we so desire, to create augmented 2nds between scale degrees II°/III° and VI°/VII°.

These accidentals may be either substitutions or additions.



## 5. TIME SIGNATURE

The Malagueña style does not follow a time signature and develops freely.

## 6. TRADITIONAL HARMONIC STRUCTURES

For traditional variations the key of E major is reserved for the end of the musical phrase, this giving the sensation of conclusion. We can also rest on some of the principal and secondary chords of the Andalusian Cadence depending upon their constitution.

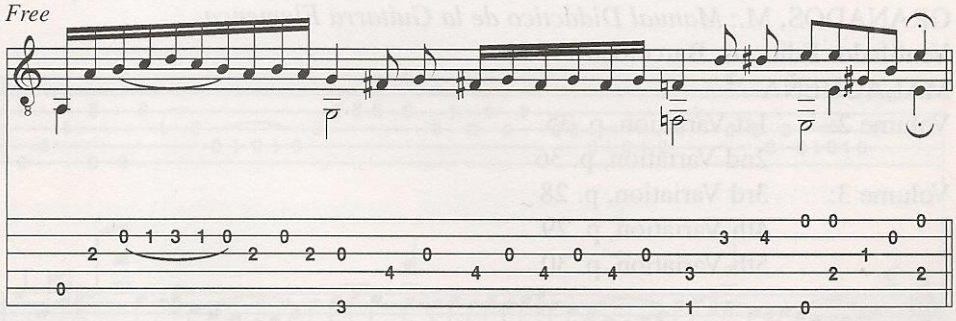
## 7. VARIATIONS: BASICS OF THE TRADITIONAL DESIGN

The design of the Malagueña variations is characterized by a free thematic idea of question-answer; this commonly follows a typical *Remate* (Finale) that signals the start of the Cante or serves as a bridge between variations.

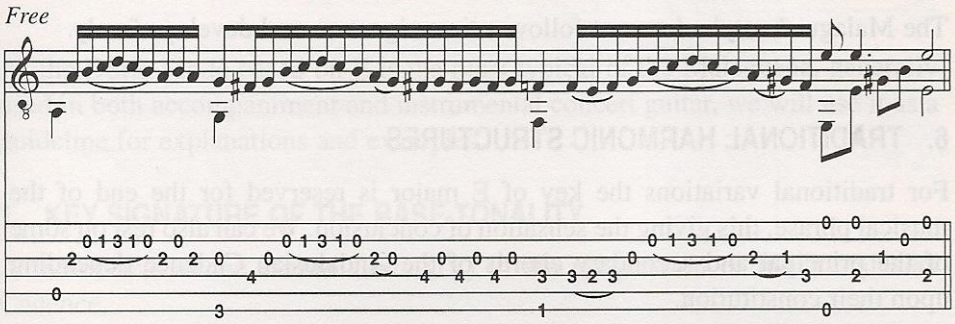
## 8. MELODIC-HARMONIC DESIGN FOR THE INTRODUCTION TO THE CANTE

Examples of conclusive fragments taken from a variation of the introduction to the Cante

**IV/ III/ II/ I**



**IV/ III/ II/ I**




## 9. DEVELOPMENT OF THE CANTE AND ITS ACCOMPANIMENT

We begin by using the concepts of the *Andalusian Cadence*, Am/ G/ F/ E (IV/ III/ II/ I), in the instrumental component; when the Cante (lyric) starts, whether sung with accompaniment or when imitated instrumentally, we switch to Traditional Harmony.

After this characteristic progression Chord VI of the *Andalusian Cadence* unexpectedly becomes the Tonic within the precepts of Traditional Harmony, and thus starts a progression which leads to the Subdominant and then the Dominant of the Key: C/ F/ C/ G7/ C (I/ IV/ I/ V7/ I); the last shift to the Subdominant sees this chord immediately converted into chord II (RESOLUTIVE) of the *Andalusian Cadence* where it neatly resolves onto the Secondary Tonic (I) of the Mode: F/ E (II/ I)

## RECOMMENDED LISTENING

GRANADOS, M.: *Manual Didáctico de la Guitarra Flamenca*
Ventilador Editions, Barcelona 1995
MALAGUEÑA

| | |
|---|---|
| Volume 2: | 1st Variation, p. 35 |
| | 2nd Variation, p. 36 |
| Volume 3: | 3rd Variation, p. 28 |
| | 4th Variation, p. 29 |
| | 5th Variation, p. 30 |