

Cante Andaluz

Cantes de Ida y Vuelta

- Based on the flamencoization of Latin American song forms:
 - Colombianas
 - Rumba
 - Guajiras
 - Milonga
 - Various bulerías

Colombianas

- Not a true “*Ida y Vuelta*” cante
- Invented by Pepe Marchena in the 1920s (perhaps based on a Basque folksong)
- Put to a rumba-like (4s) accompaniment by Ramón Montoya
- Major key, cante chico

Colombianas – Carmen Amaya

Quisiera, cariño mío
que tú nunca me olvidaras
y tus labios
con los míos en un beso se
ajuntaran
y que no hubiera en el mundo
que nos separara

Darling I wish
you never forget me
and that you lips
join mine in a kiss

and that no one in the
world separate us



Rumba

- Popular adaptation of Cuban song form
- Attracts various popular songs
- 4s, many different keys, cante chico

Rumba – Chano Lobato

Ay estoy tan enamorado
de esta negra Tomasa
que cuando sale de casa
¡ay qué triste me pongo!
ay estoy tan enamorado
de su ritmo y su gracia
que cuando baila esta negra
yo no sé que me pasa

Ay, ay ay Camará, Camará
ay que esta negra linda, Camará
que a mi me da bilongo
quiquiribú Mandinga

I'm so in love
with the negra Tomasa
when she leaves the house
I get so sad!
I'm so in love
with her rhythm and grace
when that negra dances
I don't know what comes over me

Ay, Comrade
this beautiful negra
puts a spell on me
quiquiribú Mandinga



Guajiras

- Based on Cuban song form
- 'Tropical' aire; sensual, suggestive verses
- 12s, major key, cante chico

Guajiras – Chano Lobato

Cuando en tu jardín entré
pensé he de cortar una flor
mas no me llames traidor
porque cortada la llevé

Verdad que contigo hablé
y contigo estuve a solas
si otro pájaro a deshora
en tu flor había picao
porque seré yo el culpable
de esas lágrimas que lloras

When I entered your garden
I thought of cutting a flower
But don't call me a traitor
Because I cut and took it

It's true I talked to you
And that I was alone with you
If another bird butted in
And tasted your flower
Why should I be to blame
For your tears

Guajiras – Chano Lobato



Sevillanas

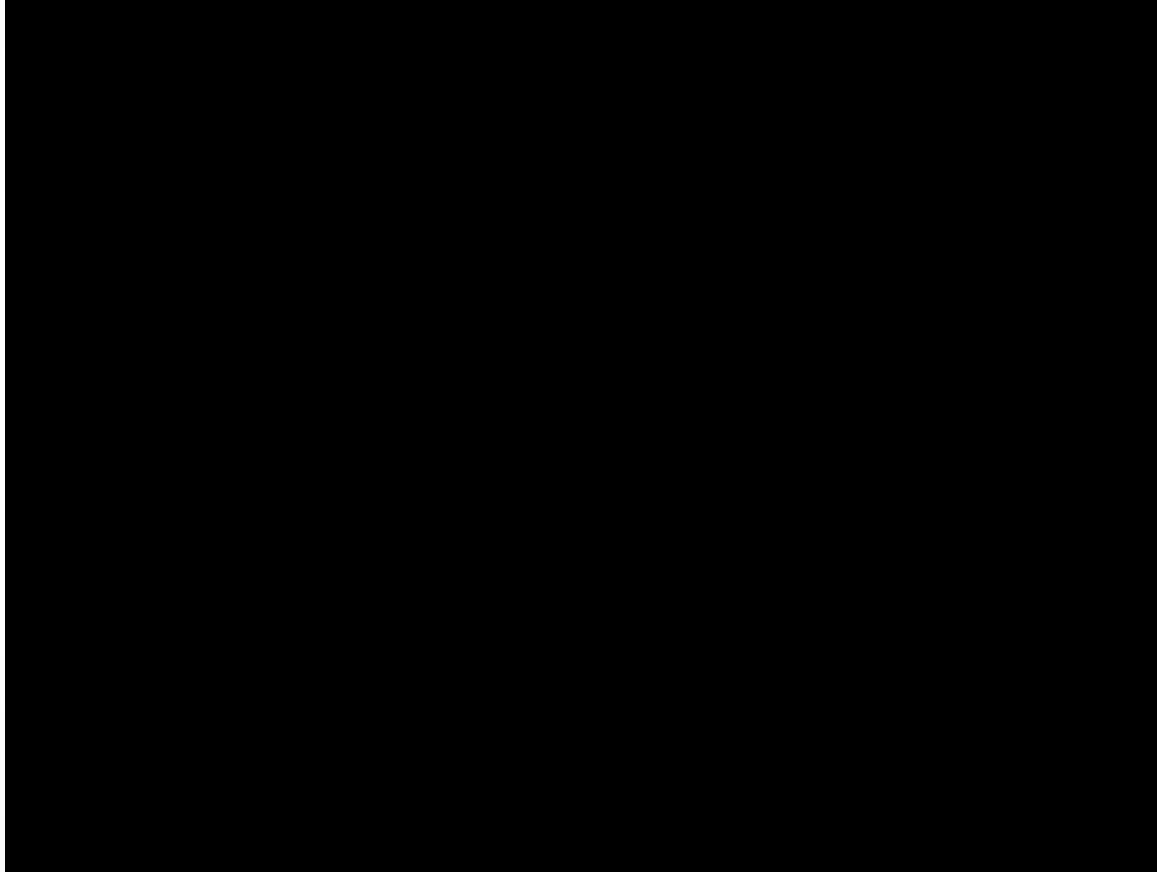
- Folkloric dance form that is a representative of the old *Seguedillas*
- Danced in pairs – in 6s, many different keys – new popular verses created constantly
- Popular during the Spring Feria de Sevilla
- Also during the *La Romería de El Rocio* – a religious pilgrimage that ends in El Rocio – a town in the marshlands between Sevilla and Huelva
- Sometimes sung by chorus groups (*coros rocieros*)
- *Salas Rocieras* are popular in Andalucía

Sevillanas Rocieras – Los Romeros de la Puebla

Solano de las marismas
tú que alisas las arenas
y vas dejando la raya
salobre, desierta y seca
dile a los vientos vecinos
que no hay caminos de vuelta
todo el que ha visto alguna vez
a la virgen desde cerca
no puede volverse atrás
aunque los tiempos se vuelvan

West Wind of the marshes
you who smooths the sands
and leaves the groove
salty, desert, and dry,
tell the other winds
that there's no way back
anyone who's seen
the virgin up close
Can't turn back
even if the winds leave

Sevillanas Rocieras – Los Romeros de la Puebla



The Fandangos Family

- Folkloric song and dance form, related to Jotas of Northern Spain
- Many regional variations
- Traditionally with a 12s (or 6s) compás – cante chico
- More flamencoized versions are libre, and cante intermedio

Fandangos de Huelva

- Most famous of the rhythmic fandangos forms
- The chord structure alternates between the major key (e.g. C major) and a related phrygian (e.g. E phrygian)
- Entre copla: Am G7 F E (Andalucian cadence)
- Copla: G7 C F G7 C G7 G7 C F E

Fandangos de Alonso – Antonio Toscano and Paco Toronjo

Quise dormir y no podía
Era una noche tormentosa
Soñé que estabas con otro
Y hasta la almohada modrí
Y por poco me vuelvo loco

I wanted to sleep but I couldn't
One stormy night
I dreamt you with someone else
And I even bit the pillow
And I almost went crazy

Pensando en tí me dormí
(Eres el) retrato del mismo cielo
Me desperté y no vivía sin ti
Me echo a llorar sin consuelo
¿Qué va a ser de mí?

I thought of you as I fell asleep
You're the picture of heaven
I awoke and couldn't live without you
I cried without stopping
What's to become of me?

Mis lagrimas las voy a echar todas
En un vaso de cristal
Ahora las echo todas al suelo
Porque de tanto llorar
El vaso lo tengo lleno

I'm going to drop all my tears
Into a glass
Now they're all going on the floor
Because I've cried so much
I've filled the glass

El fandango es mi alegría
Es el cante que más quiero
Se alegra las penas mías
Con un fandango alsonero
Al Amanecer el día

Fandango is my joy
It's my favorite song
It gladdens my sorrows
With a fandango of Alonso
At the break of day

Fandangos de Alonso – Antonio Toscano and Paco Toronjo



Fandangos Naturales

- Called *Fandangos Grandes* in some works – cante indermedio
- Essentially the same chord structure as fandangos de Huelva
- Libre
- Became very popular during the 1920-1950s
- Verses tend to be maudlin

Fandangos - Rancapino

¡Cállala por Dios, padre mío!
y tú no me peges
más a mi madre
que mira si tú le pegas
a mi madre
y ésa es la que a mí me parió
y yo no consiento
que a ella me la maltrate nadie

For God's sake, shut up father!
and don't hit
my mother anymore
look – if you hit my mother
she's who bore me
and I won't stand for
anyone abusing her



Fandangos - Camarón

No sé porqué
esa mujer quiere a mí buscarme ruina
y siendo yo macho y ella hembra
y hembra me quiere a mí volver
mala ruina le vengán

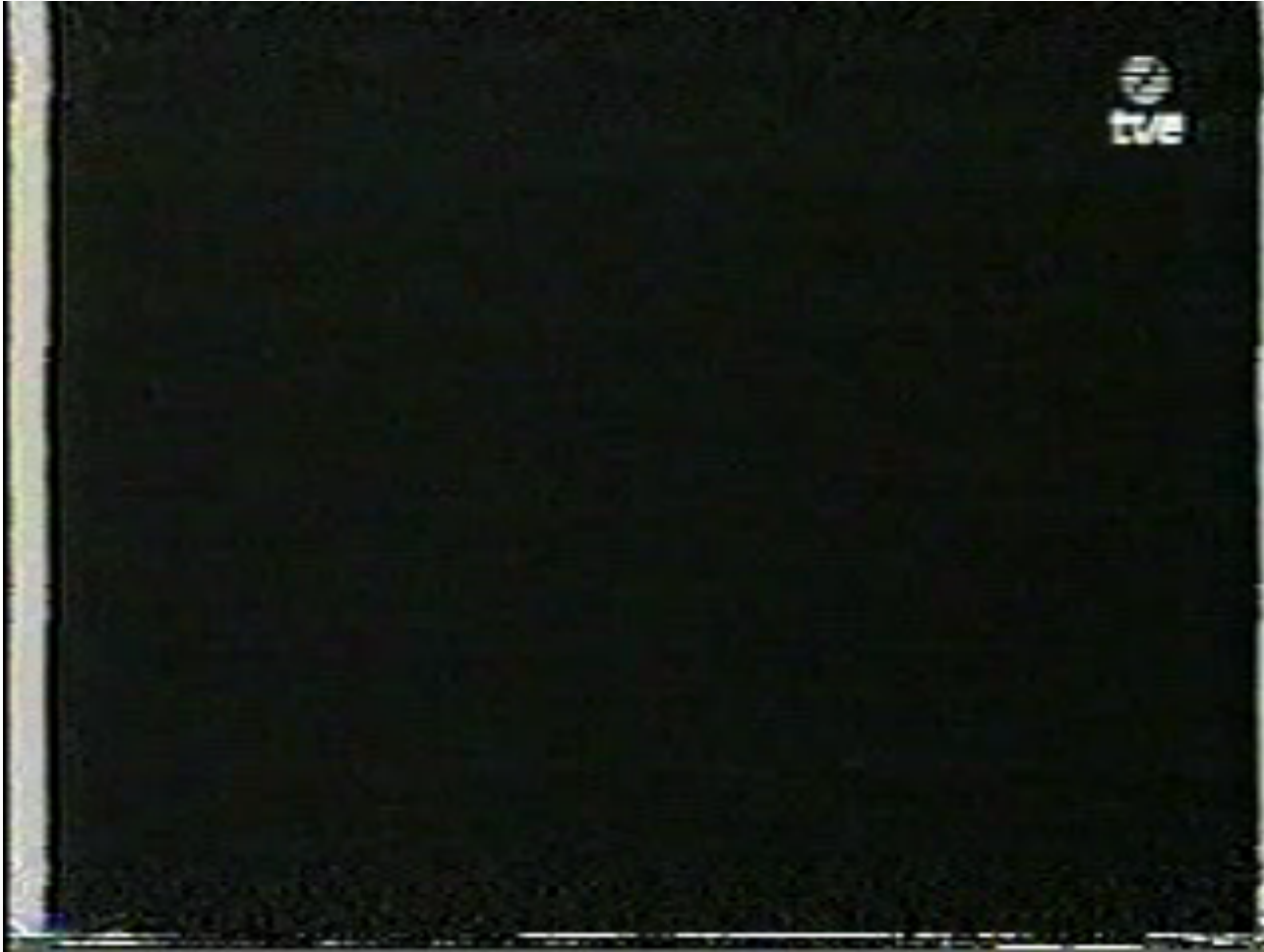
I don't know why
that woman is looking for trouble
I'm a man and she's a woman
but she wants to turn me into a woman
She'll come to a bad end

Chiquetito que apenas andaba
ay un día sin esperarlo
yo me quedé sin mi padre
y mi mare salió a buscar la vida

y para darnos de comer
a mis hermanitos y a mí
y al rontuluto de mi padre
que hacía tiempo se lo guardaba

I was a little kid, hardly walking
one day, unexpectedly,
I was left without my father
my mother had to go out and earn a
living
in order to feed
my brothers and me
after awhile
she put away the mourning clothes

Fandangos - Camaron



Cantes Abandolaos

- Folkloric fandangos from Málaga and Granada areas
- Often performed in groups with violins, guitars, tambourines, etc. (*Banda*)
- Part of a group of related forms – *cantes abandolaos*; distinctive 6-beat compás
- These include verdiales, jaberías, rondeñas, fandangos de Lucena, and fandangos de Yerbabuena



Verdiales – Banda del Capitán, Alora



Jaberas - Niño de Olivares

Coge pluma y escribe
se despierta un rey celoso
coge pluma y escribe
Y en el primer renglón pone
Quien tiene pena no vive

He takes a pen and writes
a jealous king wakes up
takes a pen and writes
and on the first line he puts:
“whoever has sorrow doesn't
live”



Malagueña

- Developed from Abandolaos into a libre cante
- Juan Breva was an early creator
- Antonio Chacón was the most famous creator and interpreter
- Enrique del Mellizo developed a distinct version in Cádiz, incorporating elements of Gregorian Chant
- A major fad around the turn of the 20th century
- Unrelated to the popular piano/guitar solo

Malagueña de Chacón – Enrique Morente

Y allí fueron mis quebrantos
en un hospital la vi
quién me había de decir
mujer que yo quise tanto
iba a tener tan mal fin

That's where my sadness began
When I saw her in the hospital
Who would have told me
That the woman I loved so
Would come to such a bad end



Malagueña del Mellizo - Pericón

Perdón Dios mío
perdón y clemencia
perdón e indulgencia
perdón y piedad

Pardon me God
pardon and clemency
pardon and indulgence
pardon and piety

Por lo mucho que te quiero
de noche no duermo en cama
siempre estoy con el sentido
por ver si a mi puerta llamas
y ni aun durmiendo yo te olvido

Because I love you so much
I don't sleep at night
I'm always listening
to see if you knock at my door
and even asleep I don't forget you



Granadinas

- Created by Chacón from a verdiales-like local fandangos from Granada (fandangos de Francisco La Yerbabuena)
- Played in the key of B
- Two varieties: Granadianas and Media Granadinas

Granadina – Camarón

Sin tener razón ninguna
tú me tratas malamente
y sólo vivo para quererte
y con tan mala fortuna
que no puedo aborrecerte

For no reason at all
you treat me badly
and I only live to love you
with such bad luck
that I can't hate you



Granadina con Malagueña del Mellizo - Pericón

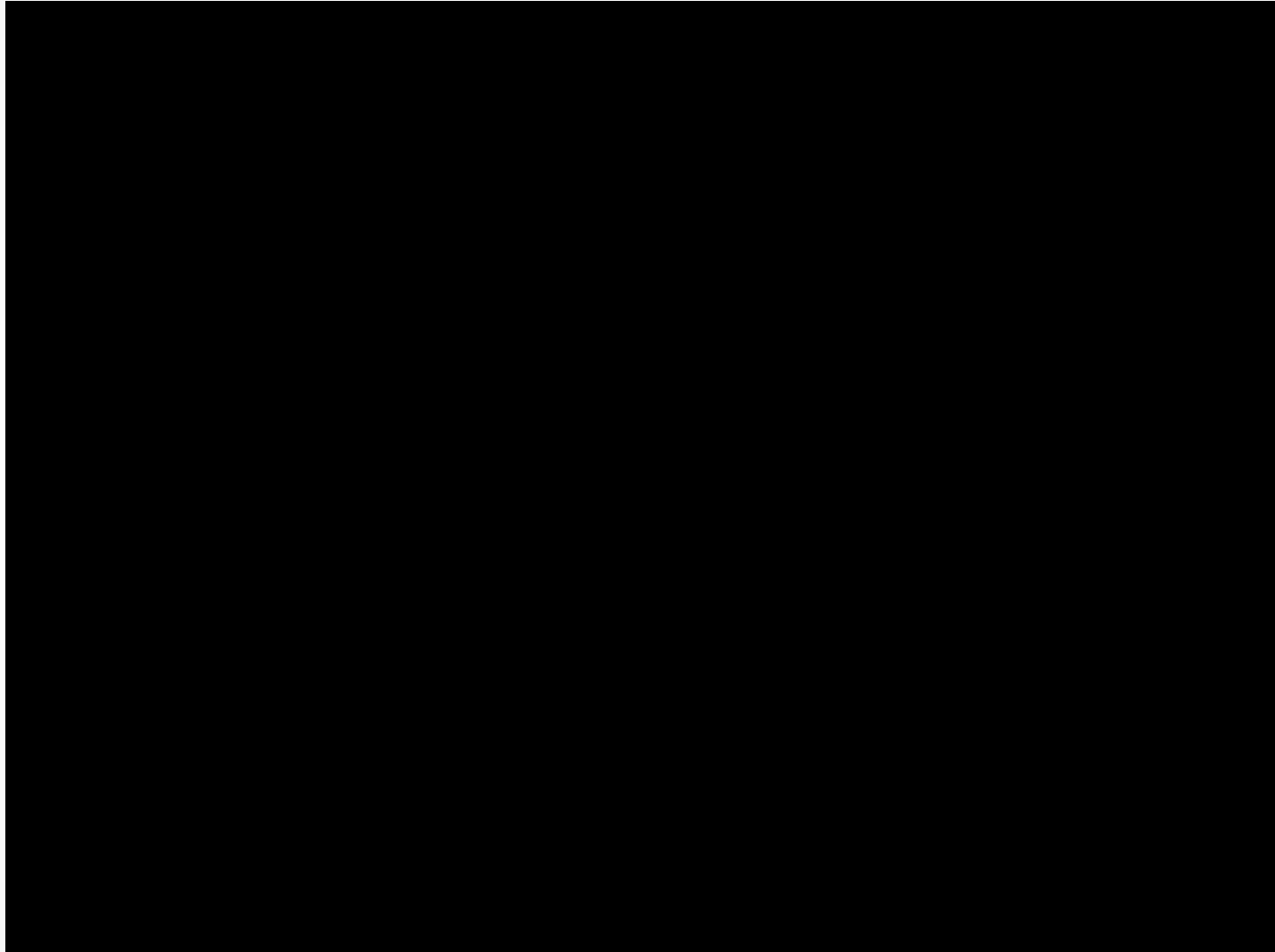
mira si sería bonita
que hasta el mismo enterrador
en cuanto le vió la cara
tiró la azada y la besó
y dijo que no la enterraba

Tu cariño
sólo el transe de la muerte
me borraré tu cariño
agonizando he de estar
y en medio de mi delirio
a voces te he de llamar

See how beautiful she was
that even her own grave digger
when he saw her face
threw down the shovel and kissed it
and said he wouldn't bury her

Your love
only death
will erase your love for me
I'm agonizing
and in my delirium
I have to shout out to you

Granadina con Malagueña del Mellizo - Pericón



Cantes del Levante

- Fandangos-based cantes, from eastern Andalucía
- Mining region – often the verses have mining themes
- Usually played in F#, with the standard fandangos structure
- Somewhat more oriental in character

Cantes de Levante

- Major Levante forms:
 - Tarantos (sometimes in 4s, particularly when danced)
 - Tarantas
 - Levanticas
 - Mineras
 - Cartegeneras
- Ramón Montoya played a Mineras guitar solo in A-flat

Tarantos – El Chocolate

Con la mecha y la barrena
yo hago el monte explotar
para ver si saco el metal
de esta mina traicionera
que conmigo va a acabar

With lamp and a drill
I make the mountain explode
to see if I get any metal
from this treacherous mine
that will be the end of me



Baile por Tarantos

- Dance said to have originated with Carmén Amaya
- Became popular in the 1970s
- Taranto cante is adapted to a slow 4/4 compás
- Various contestaciones in the verse
- Ends in a tango/rumba

Baile por Tarantos – Carmen Mora



Tarantas – Eloy Cortés Calderón

Ay yo me enamoré de ti
al entrar en Cartegena,
madre de mi alma
y al ver tu cara morena
y yo a ti por mi madre te lo juré
ay, que tu conmigo serías más
buena

I fell in love with you
when I came to Cartegena
mother of my soul
and saw your brown face
by my mother, I swore
that with me you'd be better off



Levántica – José Fernández Parrondo

Ay La Unión
me van a hacer barrenero
en las minas de La Unión
y entre todos mis compañeros
me van a comprar farol
porque no tengo dinero

In La Union
They're making me a driller
in the mines of La Union
between my friends
they'll buy me a lamp
because I don't have any
money

