

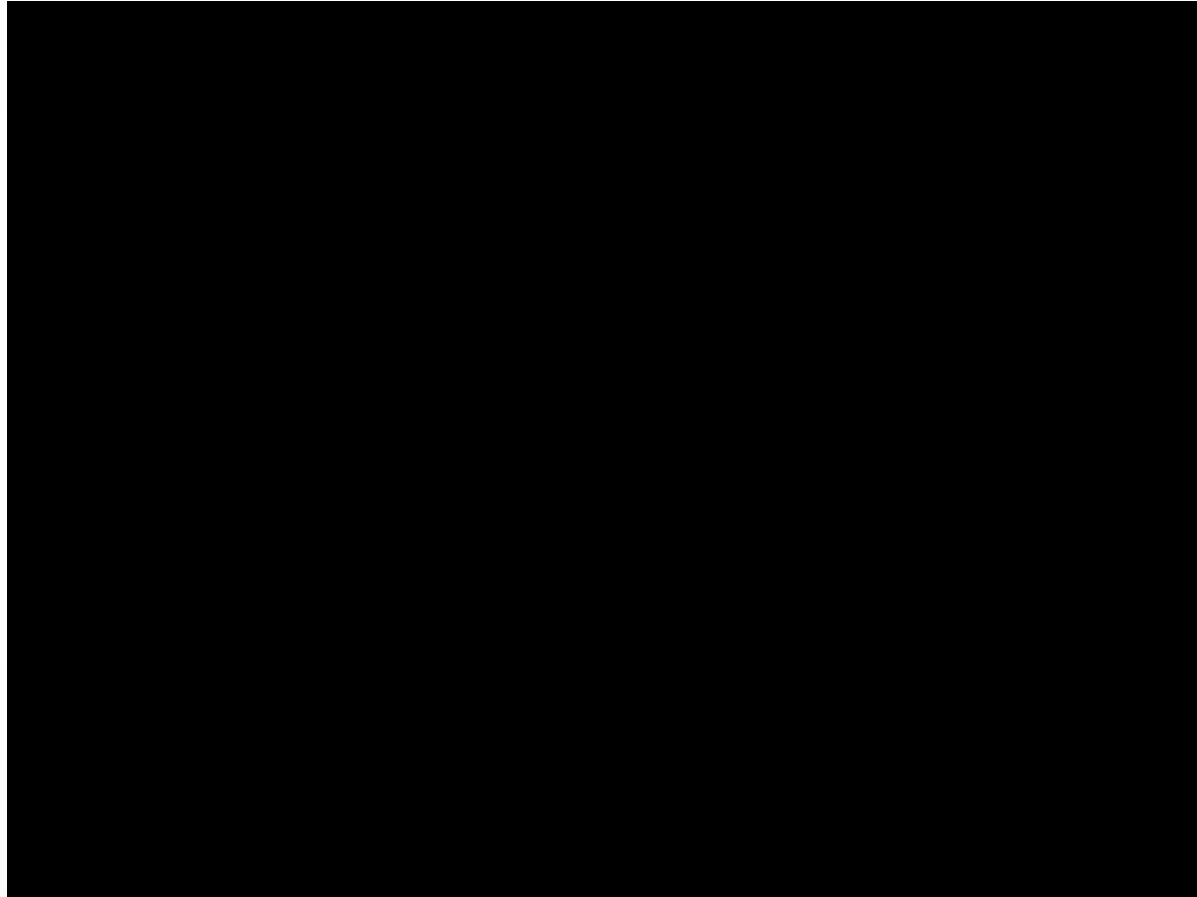
History of Flamenco – Part 3

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The Paco-Camarón Revolution

- First “Colaboración Especial” was in 1969
- Camarón developed a personal style based on cantes from Cádiz, plus other influences he found in the Madrid tablao circuit (in particular, extremeño influences)
- Together, they made flamenco relevant to a new generation

Paco and Camarón



Paco - 1976 - Bulerías



Paco – Entre dos Aguas

- Originally a filler song to finish up an LP
- Became a huge cross-over hit and made Paco famous beyond the flamenco subculture

Paco – Entre dos Aguas



Paco – Jazz Fusion

- In the late 1970s, Paco began experimenting with jazz fusion (originally with a quintet)
- In 1980s, he toured with Al DeMiola and John McGlaughlin
- Learned improvisation

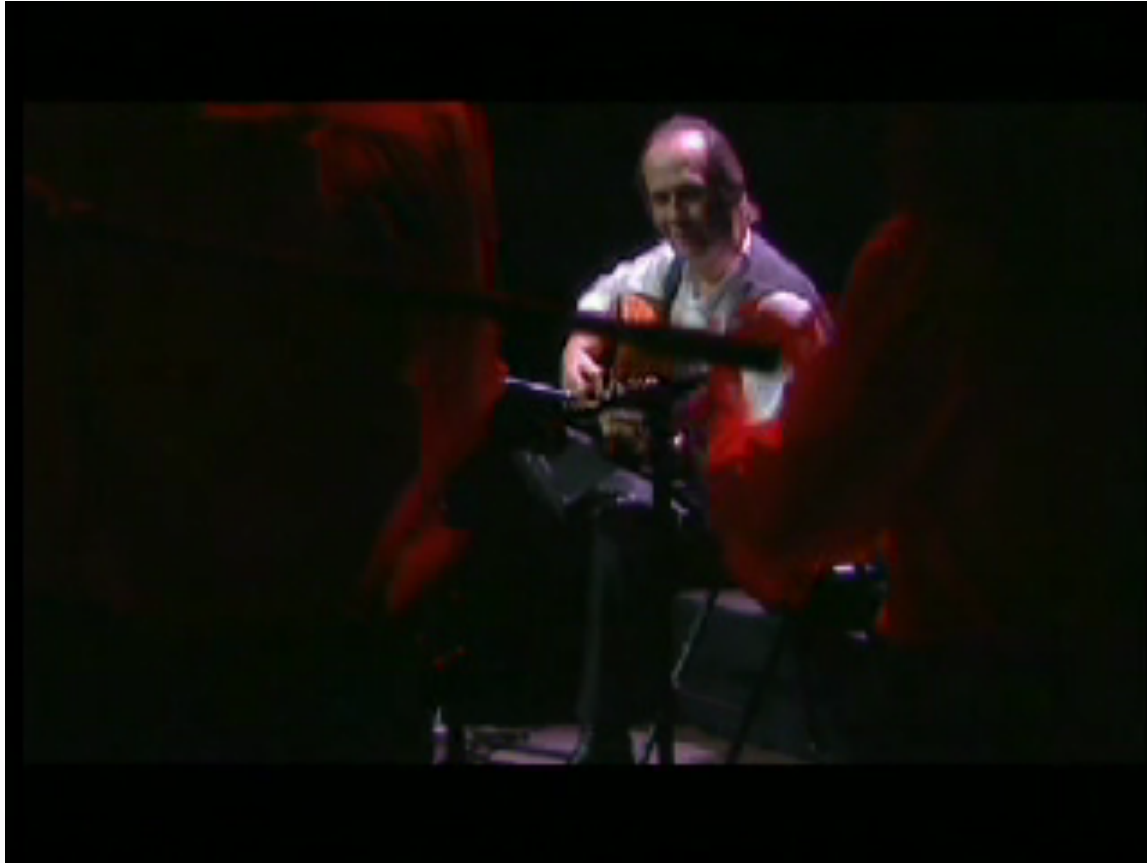
Paco with Al DeMiola and John McGlaughlin



Paco – Post Fusion

- Post-jazz, Paco's solo flamenco took on a new sound
- Begins concerts solo, then adds several others

Paco - Bulerías - post-fusion



Paco - Septet



Camarón

- Born in slum in San Fernando
- Mother Canastera; father a Blacksmith
- Father died; mother worked cleaning offices
- Camarón and friend Rancapino sang on buses and in Plaza San Juan de Dios for tips
- Frequented Venta de Vargas

Camarón in San Fernando



influences

La Perla de Cádiz



Chaqueta and La Repompa de Málaga

- Later, working in Malaga, he was influenced by Antonio el Chaqueta and La Repompa de Málaga



Camarón - Madrid

- Came to Madrid in the early 70s and worked in *Torres Bermejas* with guitarist Paco Cepero
- Other influences, including *tangos extremeños*
- Camarón played guitar – sought out singers to accompany and learn from

Camarón and Cepero - Tango



La Leyenda del Tiempo

- The first major flamenco fusion recording
- Camarón with Tomatito, Raimundo Amador, and others
- Non-traditional instruments (electric bass, piano)
- Based on poems by Lorca and others
- Set a trend in future flamenco-nuevo work

La Tarara - Camarón

Ay Tarara loca
Mueve la cintura
Para los muchachos
de las aceitunas
Ay Tarara, sí, ay Tarara, no
Ay Tarara niña de mi corazón

Ay crazy Tarara
Moves her waist
For the boys
Of the olives
Yes Tarara, No Tarara
Tarara, child of my heart



The Basis of Flamenco Nuevo

- After *Leyenda del Tiempo*, Camarón recorded a series of records with Paco and Tomatito
- The sound created here formed the basis of subsequent flamenco nuevo
- Emphasis on bulerías and tangos (rumbas)
- Some non-standard instrumentation (cajón, bass)
- “Modern” chords with intricate syncopation

Camaron - Tres Luceros

Me perdi por tus ojos,
Por ti, gitana,
Y me duelen las venas
Por tu mirada,
Y ole,y ole,
Por tu mirada,
Lere, lere.

Tu te clavaste
Como un rayo en la tierra,
Tu te quemaste,
Lere,lere lere

Yo no sé lo que me has dao,
Que ando solo por el mundo
Por tu cariño embrujao.

Yo me voy pa mi cabaña
Y me guian tres luceros,
Uno me rie hasta el alma
Y el otro mi pensamiento,
Mi Gema de mis entrañas,
Mi Gema de mi cuerpo.

Me topo en las tabernas,
Lo primero que pregunto,
Si la taberna es guapa,
Y el vino tiene buen gusto,
Valgame Dios compañerita,
Si el vino tiene buen gusto.

Cuatro quinaores
Por una caña
Y endica ,que endica,
No indicaban nada.

Y después que te fuiste queó
Gitanita mia, mu solo lo nuestro,
Y to el mundo te recuerda
Con mucha alegría,
Porque tu ausencia la siente
Toita Andalucia.
Y los gitanos en las boas
Bailamos por ti, cantamos por ti.
Ay gitanita tan buena y tan guapa,
Que gitanita si estuviera aquí.

Camarón and Tomatito



One of the last performances



Enrique Morente

- Learned cante from Pepe de la Matrona in Madrid' s peñas
- Encyclopedic knowledge of traditional cante
- Major innovator and influence on Camarón
- Specialist in drawn out cantes del Levante and slow tangos

La Estrella - Enrique Morente

Si yo encontrara la estrella
Que me guiara
Yo la metería
Muy dentro de mi pecho
Y a ver si esperara
Quien encontrará estrella
Que el camino lo va
a alumbrar

If I found the star
That guided me
I would put it
Near my heart
And see if it waited for
Whoever would find the star
And it will light their path



La Susi

- Encarnación Amador - *Gitana* from Alicante (brother, Joaquín Amador is Manuela Carrasco's husband and guitarist)
- Began as *tablao* dancer
- Sings in Camarón style, cross-over to flamenco fusion

La Susi – Romper el Cristal

Que yo quisiera romper el cristal
Que nos separa
Que yo quisiera romper el cristal
Para poder besar tu cara

I'd like to break the window
That separates us
I'd like to break the window
In order to kiss your face



Rumberos

- 1960s and 1970s
- Artists or groups that specialized in rumbas (sometimes bulerias)
- Often incorporating popular songs
- Sometimes non-flamenco instrumentation

Bambino

- Gitano from Utrera (related to La Fernanda)
- Popular songs, many from Mexico
- Sung por rumba or bulerias
- Some unconventional instrumentation, but employed top guitarists (e.g. Paco del Gastor, Juan Maya Marote)

Voy - Javier Solís



Voy - Bambino

Voy a mojarme los labios
con agua bendita
para lavar los besos
que una vez me diera
tu boca maldita

I'm going to wash my lips
with holy water
to wash away the kisses
your cursed mouth
once gave me

Voy
a ponerme en los ojos
un hierro candente
pues mil veces prefiero
estar ciego
que volver a verte

I'm going to
stick in my eyes
a hot iron
I'd a thousand times rather
be blind
than to see you again



Bambino - El Poeta



Las Grecas

- *Gitana* sisters from Madrid
- “Gypsy Rock”
- Mainly rumbas with rock accompaniment
- Hit song in mid-70s

Las Gecas - Te Estoy Amando Locamente

Video By Nilus

Los Chunguitos

- Gitanos from *Madrid Moratalaz* neighborhood
- From *extremeño* family

Lod Chunguitos – Ay, Qué Dolor



Lole y Manuel

- Gitanos from Triana (Sevilla)
- Slow *bulerías* compositions
- 70s style early New Age theme (seagulls, unicorns, butterflies, etc.)

Lole y Manuel – Mariposa Blanca

Erase una vez, un mariposa
blanca
que era la reina de todas las
mariposas del alba
se posaba en los jardines,
entre las flores más bellas,
y le susurraba historias al clavel
y a la violeta

There was once a white butterfly
The queen of all the butterflies of
the Dawn
She lived in the gardens
Among the most beautiful flowers
And whispered stories to the
carnation and the violet

Lole y Manuel – Mariposa Blanca



Pata Negra

- Flamenco – Rock/Blues fusion group founded by Triana gitanos Raimundo Amador and Kiko Veneno



Camarón - Pata Negra

Era una noche de invierno
que llovía a chaparones
una niña nos decía
“Joselito dame frijones”
la fragua estaba encendida
y tu madre Juana cantaba
y tu padre Luis hacía
alcayatita gitanas

Ay José que te canto,
Camarón
te canto para que me cante
y me alegre el corazón

It was a winter night
and was raining cats and dogs
a girl said to us
“Joselito, give me some beans”
the forge was lit,
your mother Juana was singing
and you father Luis
was hammering out gypsy L-
hooks

Ay José , I sing to you
Camarón
I sing to you so you'll sing to me
and gladden my heart



Las 3000 Viviendas

- Recording honoring the Gitano residents of the urban housing projects outside Sevilla
- Displaced from Triana due to gentrification



Martin Revuelo – Dr. Galeno

Doctor Galeno Ud. me va a matar
no coma, no beba, no fume más
no coma, no beba, no fume más
y a la semana una vez no más

Dr. Galeno you're killing me
no more eating, drinking or smoking
no more eating, drinking or smoking
no more than once a week



El Robot Amador - Rafael Amador

En mi casa yo tengo un robot
que habla ingles y habla francés
y como sabe que soy tan mosquetó
a mí me habla en Caló

Diquela a mis niños hacer compás
y este robot es tan enrollado
ay hasta canta por soleá

Y los serenos de Triana
iban diciendo por la calle: :
“Este robot es Amador”
“”

At home I have a robot
that speaks English and French
And since it knows I'm such a stickler
it speaks Caló to me

It shows my kids rhythm
and that robot is so clued in
that it can even sing soleá

The watchmen of Triana
would go around saying:
“This robot is an Amador”



Diego Carrasco

- Originally a guitarist, playing for singers and in a number of dance companies (Tate de Jerez)
- In 1984 became "Diego Carrasco" - embarked on a unique path
- Combined simple children's songs with a strong sense of compás to create a new sound
- His records were not that successful, but widely acclaimed
- High-energy performances

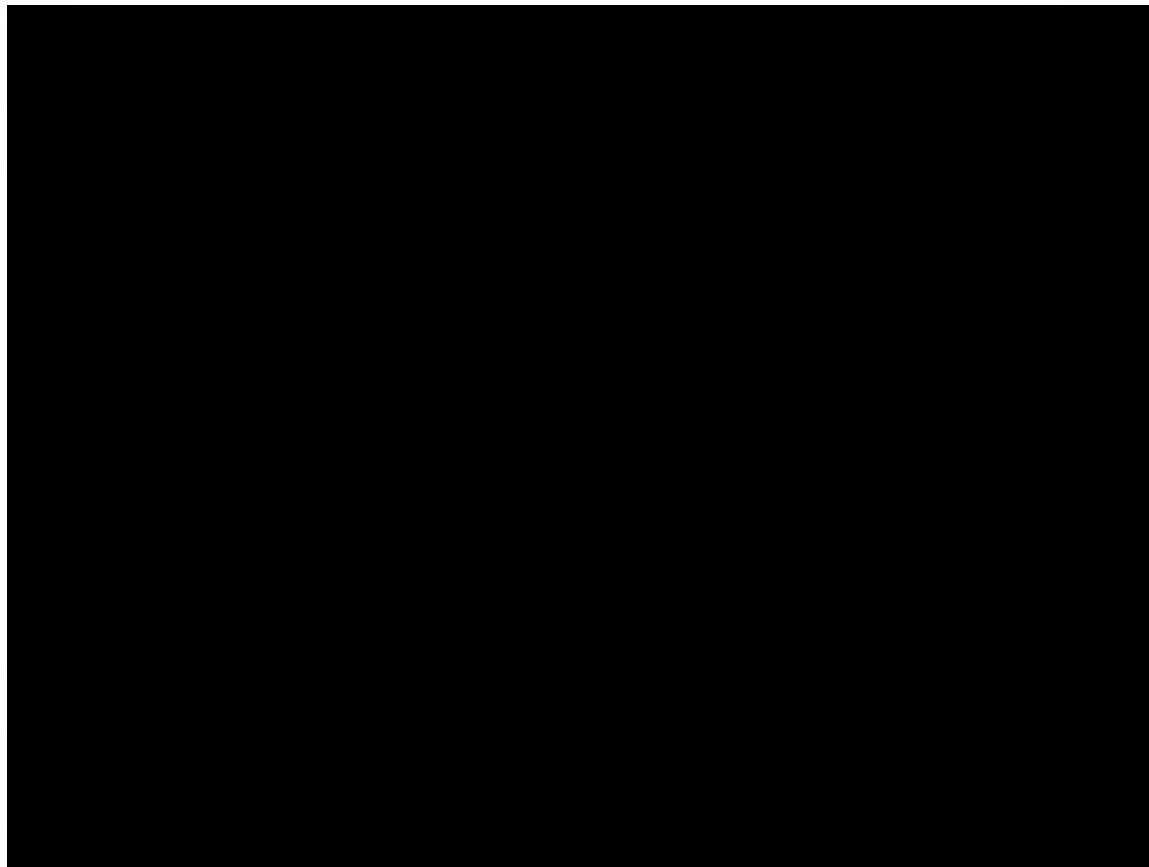
Diego Carrasco – Homenage a Camarón



Ketama

- Flamenco-salsa pop group begun by Juan Carmona, José Soto, and other second-generation Madrid Gitanos
- Forefront of the Madrid “Candelas” scene of the 1980s

José Soto



Ketama – Vente a Madrid



Navajita Plateá – Esta vida es de lujo



Son de la Frontera

- Flamenco fusion that plays Morón-style flamenco on *tres cubano*
- Includes several great-nephews of Diego del Gastor, including dancer Pepe Torres (grandson of Joselero)

Son de la Frontera - Bulería Negra



Modern Mainstream flamenco singers

- Two trends:
 - Emphasize regional gitano roots
 - Produce work that ranges from fairly traditional to radical fusion; the latter often turning into world music ballads.
- Influence of Camarón often apparent

Los Zambos

- Family of fish sellers from Jerez' s Santiago neighborhood
- Extended family sings, primarily *por bulerías*, although Luis Zambo has become a major *cantaor*.



Los Zambos - Bulerías

Yo no se por qué motivo
esta gitana lo hace
tan malamente conmigo

I don't know why
this Gypsy
treats me so badly

Qué pena me da
de ver a los toritos chicos
con los grandes pelear

It makes me sad
to see the little bulls
fight with the big ones

El maldito carcelero
tiene un ojo de cristal
que le den a usted
que le van a dar

The damn jailer
has a glass eye
He'll give you
whatever he's going to



Miguel Poveda

- From Barcelona, won numerous prizes for traditional *cante*.
- Has done many fusion projects, but continues to sing traditional *cante* in festivales
- One of the top current *cantaores*



Poveda – Bulería de Jerez

Qué borrachera
Qué borrachera
Que los juncales
en la calle nueva

What a bender
What a bender
Like those with the juncales
On the calle nueva

Por Dios cómo lo siento
Como mi Luisito Zambo
Yo lo busco
y no lo encuentro

I'm so sorry
For my Luisito Zambo
I look for him
But can't find him



Poveda – Esos 4 Capotes

San Telmo se asoma a sus playas
la plazuela abre puertas al sol
y la copla no tiene murallas
y se asoma la cara de Dios

Porque Sevilla, Sevilla y Jerez
son la octava maravilla del jardín de mi querer,
copla que es cejilla de la tonadilla
pa que caigan de rodillas los que saben
entender

Traigo cuatro capotes de brega:
la Piquer, Juanita y el sol
y una Paquera trasminando a bodega
y Lola que llega con peina y mantón.

San Telmo appears on his beaches
The Plazuela opens door to the sun
The copla has no walls
And God's face appears

Because Sevilla, Sevilla and Jerez
Are the beautiful octaves from my garden of love
The copla is the capo of the ballad
So that those who understand fall to their knees

I bring four cape of struggle
Piquer, Juanita and the sun
And Paquera digging a tavern
And Lola, arriving with a comb and shawl



Niña Pastori

- Gitana from Cádiz
- Discovered as a teenager by pop star Alejandro Sanz
- First record a flamenco-pop hit
- Moved more towards cross-over ballads

Niña Pastori – Tú me Camelas

Tú me camelas

Tú me camelas

Me lo han dich tus sacais

Primo, me lo han dicho

tus sacais

Tú me camelas

You love me

You love me

Your eyes told me

Cousin, your eyes told me

You love me

Niña Pastori – Tú me Camelas



Niña Pastori - Cai

Caí por la madrugá
como me huele a sal mi Caí
Caí, que se despierta por la
mañana
me llena el cielo de gaditanas,
ay Caí

Cadiz, in the morning
How my Cadiz smells of salt
Cadiz, that gets up in the
morning
And fills my sky with Gaditanas,
ay Cadiz

Niña Pastori - Cai



Diego el Cigala

- Major figure in 21st Century flamenco fusion
- From Madrid (Embajadores), son of Gitano tablao singer
- Camaronista
- Numerous awards – recently world music hit with Cuban pianist Bebo Valdés “Lágrimas Negras”
- Recent recording of Argentinean tangos

Diego el Cigala - Undebel



Diego el Cigala – Lágrimas Negras



World Music and New Age Rumbas

- Flamenco-flavored music became a major World Music, beginning in the 1980s
- Includes both international rumba groups and New Age, smooth Jazz

Gypsy Kings

- Descendants of Gitano refugees from Barcelona (immigrated to Southern France in the 1930s)
- Related to famous guitarist Manitas de Plata
- World Music, “Gypsy” style rumbas

Gypsy Kings - Bambaleo



New Age Flamenco

- Several instrumental groups – primarily guitar with backup
- Play rumba rhythms with vaguely flamenco melodies
- Non-Spanish
- Marketed as New Age or Smooth Jazz
- Ottmar Liebert, Jessie Cook, Novamenco, etc.

Ottmar Liebert - Barcelona Nights



Recurring Issues

- Gitano vs. Andaluz
- Tradition vs. innovation
- Elite vs. popular appeal
- Professional vs. non-professional
- Ever-increasing technical level