

Eres
la emperatriz de las flores,
la reina de las mujeres.

You are
the empress of flowers,
the queen of women.

La iglesia se ilumina
cuando tú entras
y se llena de flores
donde te sientas.
Y cuando sales,
se resisten de luto
todos los altares.

The church is illuminated
when you enter
and fills with flowers
where you sit.
And when you leave,
the altars return
to mourning.

Esa madeja de pelo que
te cuelga por las espaldas,
de día, por hermosura;
de noche, por almohada.

That bouquet of hair
that cascades down your back.
By day, how lovely;
by night, what a pillow!

A tu cara le llaman
Sierra Morena,
y a tus ojos, ladrones
que andan por ella.

They call your face
the Sierra Morena,
and your eyes, bandits
that roam over it.

Al revolver de una esquina,
tus ojitos me asalaron,
tus cabellos me prendieron
y a la cárcel me llevaron.

On rounding a corner
your eyes assaulted me,
your hair captured me,
and they led me to my imprisonment.

Tus ojitos, morena,
tiene tal virtud
que a los mismos que matan
le dan la salud.

Your eyes, dark one,
possess such magic
that even while they devastate
they restore health.

Tienes un hoyo en la barba
que parece una cunita:
¿quieres que me meta en él
y me cantes la nanita?

The dimple in your chin
looks like a crib:
if I climb in will you
sing me a lullaby?

Eres y eres
la flor y nata de las mujeres.

You are and you are
the blossom and cream of womanhood.

For further *piropos*, consult the other verses included in the Encyclopedias, particularly those of the *alegrías*, *bamberas*, *bulerías*, *cantiñas*, *solearías* and *soleás cortas*, and *tangos*.

PART IV APPENDICES

APPENDIX NO. 1

BREAKDOWN OF THE CANTE, BAILE, AND TOQUE

Breakdown of the Cante.—The following is a list of the *cantes* that can still be heard today, broken down into the major categories *grande*, *intermedio*, and *chico*. The *cantes grandes* are those of a profound nature, of extremely difficult interpretation, all of which stem from religious antecedents. The *intermedios*, still profound, are a little less so than the *grandes*, and less difficult to interpret. Mostly derived from folkloric origins, they are the *cantes* with perhaps the strongest Arabic influence. The *chicos* are a gayer breed, least difficult of all to interpret, stemming from both folkloric and religious origins. Included among the *chico cantes* are several still considered by some theoreticians as folklore, not flamenco. I have included them among the *chicos*, however as they are thought of as flamenco by the large majority of *aficionados*. They are the *garrotín*, *sevillanas*, *tanguillo*, *vito*, *campanilleros*, and *milonga*.

The (G) or (A) following a *cante* indicates whether the *cante* is believed to have been originally and basically gypsy (G) or Andalusian (A)—developed. Those that are followed by an (R), signifying «rarely heard», are well on their way to extinction.

CANTE GRANDE

with guitar accompaniment (danceable):

Caña (A)	Polo (A)	Siguiriyas (G)
Livianas (G)	Serranas (G)	Soleares (G)

without guitar accompaniment (termed *a palo seco*, not traditionally danced):

Carceleras (G) (R)	Martinetes (G)	Saetas (A)
Debla (G)	Tonás (G)	

CANTE INTERMEDIO

all *cantes intermedios* have guitar accompaniment:
not danced:

Cartageneras (A)	Jaberas (A)	Tarantas (A)
Fandangos Grandes (A)	Malagueñas (A)	
Granaínas (A)	Media Granaína (A)	

danceable:

Peteneras (A)	Tientos (G)	Taranto (A)
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CANTE CHICO

with guitar accompaniment (danceable):

Alboreás (G)	Garrotín (A)	Tangos (G)
Alegrías (G)	Guajira (A)	Tanguillo (A)
Bulerías (G)	Mirabrás (G)	Verdiales (A)
Cantiñas (G)	Romeras (G)	Vito (A)
Caracoles (G?)	Rondeñas (A)	Zambra (G)
Chufas (A)	Rosas (G) (R)	Zorongo (A)
Colombianas (A)	Rumba Gitana (G)	
Fandanguillos (A)	Sevillanas (A)	

with or without guitar accompaniment (not danced):

Bamberas (A) (R)	Milonga (A)	Trilleras (A) (R)
Campanilleros (A)	Nanas (A)	
Marianas (A) (R)	Temporeras (A) (R)	

Breakdown of the Baile.—The *Baile flamenco* is unlike the *Cante* in that each *baile*, or danceable *compás*, does not have traditional characteristics that have to be adhered to. Each *cante*, on the other hand, has a definite structure and other characteristics that belong only to that *cante*, as is true, to a lesser degree, with each *toque*. In the *Baile*, the rhythm largely determines the dance, and between *bailes* with very similar rhythms and moods there will be no inherent difference in the dance. Therefore, all of the possible *bailes* have not been listed, as were the *cantes*, as it would lend a deceptive scope to the *Baile*. Instead, only the *bailes* having a distinct *compás* and feeling are listed, with a separate listing below of other very similar *bailes* which could be danced in exactly the same emotional and technical manner.

BAILE GRANDE

Caña	Siguiriyas	Taranto
Serranas	Soleares	Tientos

BAILE INTERMEDIO

Alegrías	Peteneras	Zapateado
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BAILE CHICO

Alboreás	Farruca	Tangos
Bulerías	Guajira	Zambra
Chufas	Rumba Gitana	Zorongo
Danza Mora	Tanguillo	

GROUP DANCES

Fandanguillos	Sevillanas	Verdiales
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Other dances not listed due to their close similarity to some of the above are as follows: the *polo*, similar to the *caña*; the *livianas*, similar to the *siguiriyas*; the *romeras*, *caracoles*, *mirabrás*, *rosas*, and *cantiñas*, similar to the *alegrías*; and the *colombianas* and *garrotín*, similar to the *rumba gitana* and *guajira*. It may be argued that the *soleares* and *caña* are also similar, as are the *siguiriyas* and the *serranas*, but I believe that the inherent emotional qualities in each of these *bailes* should cause a distinction in the dancer's interpretations.

The *aficionado* will notice that the *alegrías* and the *zapateado*, considered by many as *bailes grandes*, are listed under *bailes intermedios* due to what I consider a lack of adequate *jondo* qualities. On the other hand, I have elevated the *taranto*, relatively new to the *Baile*, to the *baile grande* section because of its obvious *jondo* attributes.

MODERN THEATRICAL DANCE INNOVATIONS

A new trend in the world of theatrical *Baile flamenco* is the performance of such never-before-danced forms as the *martinetes*, *deblas* and *carceleras*. That these *cantes* are traditionally abstract and rhythmless stops no one; they merely put them to the *compás* of the *siguiriyas*, and then enact theatrical scenes, at their best in keeping with the verses sung, but more often quite independently from the singing. In its desperate groping for material the theater will, it seems, stop at nothing.

Breakdown of the Toque.—The following are the *toques* most used for solo playing:

TOQUE GRANDE

Caña	Serranas	Siguiriyas	Soleares
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TOQUE INTERMEDIO

Granaínas y Media	Malagueñas	Tientos
Granaína	Tarantas y Taranto	
Rondeña (toque)	Peteneras	

TOQUE CHICO

Alegrías	Farruca	Tanguillo
Bulerías	Guajira	Verdiales
Caracoles	Rosas	Zambra
Colombianas	Rumba Gitana	Zapateado
Danza Mora	Sevillanas	Zorongo
Fandanguillos	Tangos	

Besides the *toques* listed above, the really well-rounded guitarist has to be able to accompany all of the *cantes* and *bailes* listed elsewhere in this appendix, with the exceptions of those denoted «without guitar», which are the five *cantes* «a palo seco». Nevertheless, if the guitarist learns to accompany the singing and dancing for those forms listed above (with the addition of the *fandangos grandes*), he will have a reasonably complete mastery of the flamenco guitar, and will certainly be able to accompany those *bailes* and *cantes* most often performed.

APPENDIX NO. 2

FLAMENCO RECORDINGS OF SPECIAL INTEREST

An interesting phenomenon has occurred during the ten year interim since the last edition of this book: flamenco LPs and 45 rpm recordings are out, anthologies are in. The record companies have removed from the market all the 45 rpms and nearly all the LPs, and bigger and bigger anthologies seem to be the trend in humanity's search for definitive information (the fact that anthologies are so overwhelming and cumbersome they are rarely listened to is apparently irrelevant; the prestigious thing is to own them).

Today the only single volume flamenco LPs and cassettes of any worth available in Spain are those of the artists presently riding the crest of popularity: Paco de Lucía, Manolo Sanlúcar, Camarón de la Isla, José Menese, Naranjito, Fosforito, and very few others. A few years ago the flamenco record market was far better, and almost any artist could get a record cut. In more recent times, however, records of lesser known artists do not sell well enough to cover production and distribution costs, and even the releases of the best risks are usually so small that the probability is they would be sold out, or removed from the market, but the time this book reaches the reader.

For information about the artists mentioned herein, you may wish to consult "Lives and Legends of Flamenco," a sister volume being republished shortly after the release of this book.

These anthologies can be ordered from any Spanish music shop. Two in particular that specialize in such shipments are:

Unión Musical Española, Carrera de San Jerónimo 26, Madrid-14. You might specify "Departamento de Discos."

Casa Damas, Calle Sierpes 61, Sevilla-4.

1. *Antología del Cante Flamenco*. Hispavox HH 1201/3. Three 10" LPs (cassettes no longer available), accompanied by an explanatory booklet by Tomás Andrade de Silva in English, French and Spanish. Spanish price End 1982: 1850 Ptas. (This anthology was issued in the USA under the title "Westminster Anthology of Cante Flamenco," which has long been out-of-print.)

This anthology, a sole light gleaming in the flamenco darkness at its time of publication in France in the early 1950's, is still an excellent introduction to flamenco. Unlike the other listed anthologies, it does not dig deep into the

various styles of any particular cante, but chooses rather to portray single versions of a wide selection of cantes, including delightful renditions of some of the rarely heard "cantes camperos" (trilleras, nanas, marianas) by Bernardo de los Lobitos. Thirty other cantes of all types are sung by such masters as Pepe de la Matrona, Rafael Romero "Gallina", Jacinto Almadén, Pericón de Cádiz, Roque Montoya "Jarrito", Niño de Málaga, and El Chaqueta, and the whole contains a veritable lesson in guitar accompaniment, subtlety of style, and duende by the late Perico el del Lunar (who was also responsible for the organization of the anthology, and choice of cantes and cantaores).

There is a colourful story behind this anthology. According to Perico himself, when the French record company first approached him about the anthology, he could not believe they were serious. This was around 1950, when flamenco was still foundering badly. About the only artists working steadily at that time were precisely Perico and some of the chosen singers on the anthology, who were just at the beginning of what turned out to be their nearly permanent stint at La Zambra, a Madrid tablao set up with the help of the Spanish government in 1948 with the objective of showing tourists and Spaniards alike that flamenco still existed and was an art (La Zambra, closed in 1973 due to the death of its owner, was the only flamenco tablao in the world at that time). It was at the Zambra that some French record executives first heard flamenco, and they became excited and decided that a flamenco anthology should be made. Perico laughed at them and told them it would never sell. No one, but no one, was interested in flamenco. Without the subsidy of the Spanish government, even La Zambra would surely have folded. The French persisted, and Perico finally figured what the hell, why not. But he slyly insisted on full payment at the time of cutting the records. None of this percentage stuff for an anthology that would sell ten copies with luck.

Perico worked like a demon. He could not find singers who knew some of the cantes he wished to include, so he, a walking encyclopedia of cante, taught them the cantes in question. In addition, he was worried that, due to his bad tendon, he could not play in the flashy style he thought the world would want.

The anthology was finally cut, and much to Perico's surprise (mixed with a touch of dismay) it was an instant success. It sold well, and continued to sell, and still sells.

The last time I saw Perico, shortly before his death in 1964, he was still kicking himself. "That'll teach me to be greedy, demanding a lump payment, and not a large one at that. I'd be getting rich off the percentage." Then he would let fly a bit of colourful profanity, and we would resume the lesson.

Incidentally, this anthology has undoubtedly been the single most important factor in the incredible resurgence of authentic flamenco, from nearly complete obscurity in 1950 to the unprecedented popularity of the

1970's. What about today, you ask? Many, many flamenco artists have correctly determined that they can make far more money through more or less flamencoized versions of folkloric and pop songs, dances and guitar music. Adiós purity of expression, hello comfort.

2. *Antología del Cante Flamenco y Cante Gitano*. Colombia Mono CCLP 31014/16. Three LPs (no cassettes), accompanied by an explanatory booklet by González de Hervás. Recorded in the early 1960's. Spanish price End 1982: 2200 Ptas. (First published by London in the USA, presently discontinued.)

This excellent anthology was organized by singer Antonio Mairena in an effort to demonstrate the wide difference between the cante gitano and the cante andaluz. This was accomplished somewhat, although it turned out that two-thirds of the anthology is devoted to the cante gitano, and as such many worthy cantes andaluces were not included.

The true value of the anthology is that it includes various singers who were quite old at the time of recording, most of whom had never recorded previously. It was feared by the aficionados involved with the anthology that these singers would take their cante with them to the grave if not recorded soon. As it turns out, they were just in the nick of time, for Manuel Centeno, Pepe Torre, Juan Talega, Rosalía de Triana, Aurelio Sellé and La Perla de Triana died not long afterwards (fortunately, Sellé and Talega had time to make other recordings; the others would have disappeared unrecorded). Another artist considered a physical borderline case at the time was Tía Anica la Pirinaca, from Jerez. Here they guessed badly, for Tía Anica still lives on, and has had several opportunities to record after this anthology.

Incidentally, the mentioned old-timers, regardless of failing health and all the problems that entails, offer many of the great moments of the anthology.

Also included in the anthology are singers Antonio Mairena, José Salazar, and Pepita Caballero, the latter two whom, along with Manuel Centeno, are the gifted representatives of the anthology's cante andaluz.

Four accomplished guitarists accompany (individually) in the anthology: Melchor de Marchena (also deceased), Manuel Moreno "Morao", Juan Moreno "Morao Chico", and Antonio Arenas. Juan Moreno and Arenas, both young guitarists at the time, adequately accompany just a few bands. Melchor de Marchena was himself, providing mostly sensitive and moving accompaniments on several bands. The guitarist who was a fish out of water — precisely the one chosen to accompany the majority of cantes — is Morao. What the organizers of the anthology seemed to overlook is that seven of the eleven singers averaged about seventy years of age, and as such were mature and, in their cases, profound artists. It stands to reason that the best results would have been obtained by providing them with a guitarist of similar maturation and qualities. From this point of view, the choice of Morao was unfortunate. He is among flamenco's most dynamic guitarists, and tended to overwhelm and overshadow — the cardinal sin in the art of accompanying —

the singers whom he accompanies in this anthology: their subtlety and profundity largely escaped him as he smashed ahead with the force of a bulldozer. That he is a fine technician and possesses a good knowledge of accompanying helped him but little. Morao simply had not as yet learned subtlety of expression, and as such was only truly at home with turbulent young singers (such as Terremoto de Jerez and La Paquera), who do not hesitate to shout him down. In such a case the battle can be exciting. In this anthology, it is often destructive.

However, nothing is perfect, and the good qualities of the anthology far outshadow the unfortunate. It is, without a doubt, one of the more interesting and exciting efforts within flamenco.

3. *Archivo del Cante Flamenco*. Vergara. Six LPs (no cassettes) with a large and quite thorough explanatory booklet (in Spanish only) by Caballero Bonald, principal realizer of the anthology, as well as a separate listing of all the verses sung. Recorded in live juergas during the second half of the 1960's, released in 1970. Spanish price End 1982: 2500 Ptas.

This anthology is unique and particularly valuable in that it was recorded in the spontaneity of private juergas, with the artists drinking and relaxed and consequently being far more themselves than can usually be found on records. The anthology's objective was to search out the untainted flamenco in its natural habitat. As Bonald explains in his booklet, accomplishing this was not easy. It meant many trips through Andalusia dragging along bulky recording equipment, overcoming the artists' fear and suspicion of the equipment and setting it up in such a way that it was not noticed and, ideally, forgotten during the juerga.

The anthology is made up principally of non-professional singers and guitarists (non-professional in the sense of not making their living by performing in commercial establishments, but rather eking out a living by flamenco juergas and lessons, working outside of flamenco, or a combination of both). Included among these are the singers Manolito de María, Juan Talega, la Pirinaca de Jerez, Luis Torre "Joselero", Francisco Mairena (Antonio's older brother), Manuel de las Angustias, Tomás Torre (Manuel's son), José Moreno Onofre, Amós Rodríguez, Angel de Alora, Perrate de Utrera, and other lesser knowns, and the guitarists Diego del Gastor (his only recording), Antonio Sanlúcar, Eduardo de la Malena, and others.

Some excellent professionals also contributed to the anthology, including singers José Menese, Rafael Romero, Fernanda and Bernarda de Utrera, Pericón de Cádiz, El Lebrijano, María Vargas, Luis Caballero, etc., and guitarists Pedro el del Lunar (hijo), Antonio Arenas, Paco de la Isla, Paco Cepero, Paco de Antequera, Parrilla de Jerez, etc.

In all, nearly forty singers and fifteen guitarists.

The anthology is divided roughly into four-and-a-half records of the cante gitano, and one-and-a-half of cante andaluz. Of the cante gitano, more than one LP is devoted solely to soleares, and one LP to siguiriyas.

Such an undertaking had many built-in problems. For one thing, there are not that many outstanding singers left in Andalusia. The old ones are dying off, and many of the young ones who show promise are swept up in the commercial flamenco world and end up far from their home towns. There do remain, however, knowledgeable aficionados who can demonstrate how a particular cante goes, although their voices are sometimes nearly non-existent and they sing reluctantly because they do not consider themselves singers. Such aficionados are recorded on various bands in this anthology, and rightly so; the organizers were after knowledge and purity of expression more than well-developed faculties and technique. If a singer could be found who combined all these virtues, well and good, but if not, knowledge and purity of expression held priority.

Guitarists were another problem. There are surprisingly few good guitarists left in Andalusia. There are none in most villages (1), or perhaps a local aficionado who strums a bit. In some cases, when going to the villages the organizers took a guitarist with them. Other times, however, that could not be, or just was not, arranged, and they had to make do with whatever guitarist they could find. The results on a few bands unhappily reflect this (the guitarist accompanying Manolito de María, for example).

In general, however, the quality of the anthology is high, and its spirit and very concept are admirable. Aficionados without exception should find it highly worth-while and enjoyable.

(1) Which in itself creates another problem. Most aficionados in small villages rarely have the opportunity of singing with a guitar. On occasions when such singers wish to do their best, they are better left to sing unaccompanied, for a guitarist usually serves only to confuse them.

4. *La Gran Historia del Cante Gitano Andaluz*. Columbia MCE 814/816. Three LPs (no cassettes), accompanied by an explanatory booklet by Ricardo Molina. Recorded in the mid 1960's, Spanish price End 1982: 2200 Ptas.

The title translates "The Great History of Gypsy Singing in Andalusia," and represents a monumental effort by flamenco's most accomplished singer and serious investigator, Antonio Mairena (c.1909 — 1983), to present the world with just that. Accompanied alternatively and well by Melchor de Marchena and Niño Ricardo, as well as by a group of jaleadores, Mairena sings an impressive number of gypsy cantes: 14 styles of soleares, 15 styles of siguiriyas, 3 different bulerías por soleá, 4 styles of tangos, various tonás and livianas, the debla, a romance gitano (1), and also por cantinas de Cádiz, tientos, romeras and martinetas.

This anthology will undoubtedly bore the casual enthusiast. It is a serious study, concentrating principally on the cante grande, and lacks the diversity of singers that livens up the other anthologies. In addition, Mairena has a tendency to approach the Cante from too intellectual a point of view, and his singing, especially on records, is often cold and mathematical, unfortunately making this anthology more an erudite study than an emotional experience. This impression is not helped by the obviously rehearsed jaleo, which is

anything but spontaneous and sincere.

Nevertheless, this anthology is very valuable to the serious aficionado. Mairena, an exceptional aficionado; spent a great deal of time, effort and money tracking down, learning, and then resuscitating cantes on the verge of disappearance (oftentimes resuscitating as well the holders of the knowledge, bringing them to the public's eye and giving them the opportunity to experience a bit of fame before death). Much of the fruit of his research is contained in this anthology, cantes that we are assured will now never disappear entirely from the scope of flamenco.

(1) The "romances" are fanciful stories, usually of an historical nature, told in song. It is possible that they are members of the original "tonadas" family (see "tonás" of this book's Encyclopedia), sung behind closed gypsy doors since the Middle Ages. They are not particularly flamenco in nature, and are today considered gypsy folklore, not flamenco.

5. *Gran Antología Flamenca*. RCA. Ten records or ten cassettes, accompanied by an explanatory booklet by Antonio Murciano. Published in 1980. Spanish price End 1982: 4300 Ptas.

This fine anthology, selected by Antonio Murciano, was the most complete on the market until the recent release of the new twenty LPs Hispavox offering (see No. 6). It is very logically arranged, with an idea of presenting the most representative cantes of each region, sung by many of each region's outstanding singers.

There are two LPs dedicated to the cantes of Sevilla province, two to those of Cádiz province, one LP each to Málaga and Córdoba, one LP to Jaén and Almería, one to Huelva and the peripheral cantes (those from Murcia and Extremadura), one LP dedicated to the folkloric-type cantes (sevillanas, garrotín, farruca, marianas, villancicos, bamberas and campanilleros) and those with a Latin American influence (colombianas, guajiras, rumba, milongas, corrido, etc.), and LP number ten to guitar solos (Manolo Sanlúcar, Juanito Serrano, Melchor de Marchena, Enrique de Melchor, Sabicas, Manuel Cano, and Isidoro Carmona).

Among the singers, Manolo Caracol sings nine bands, Rafael Romero seven, Antonio Mairena and Naranjito de Triana six each, José Menese, El Sordera and El Perro de Paterna five each, four each Chano Lobato, Rocio Jurado, Jacinto Almadén, Pedro Lavado, Juanito Valderrama, Bernardo de los Lobitos and Manolo de la Ribera, three bands Juan el Lebrijano, two each Curro Malena, Camarón de la Isla, Romerito de Jerez, El Flecha de Cádiz, Tía Anica la Pirinaca, Tío Borrigo de Jerez, Calixto Sánchez, José Sorrache, and Adela la Chaqueta, and one band each Curro Mairena, Pepe el Culata, El Turroneiro, La Perla de Cádiz, Fosforito, El Chaqueta, Talegón de Córdoba, Diego Clavel, El Pili, and a few others.

The guitar accompanists include Melchor de Marchena, Paco de Lucía, Paco Cepero, Manolo Sanlúcar, Niño Ricardo, Perico el del Lunar, Antonio

Arenas, Parrilla de Jerez, Juan and Pepe Habichuela, Paco Aguilera, Pedro Peña, Pedro Bacán, El Poeta, Felix de Utrera, Manzanita, Víctor Monge "Serranito", and several others.

This anthology, thus, is an excellent general introduction to flamenco. The artists included are first rate, and all of flamenco's song forms are represented, a few in some depth (ten bulerías, nine soleares, four siguiriyas, five malagueñas, four tangos, four fandangos, twelve examples of tarantas and mineras, and so forth):

6. *Magna Antología del Cante Flamenco*. Hispavox. Twenty records or cassettes, accompanied by a lengthy and thorough explanatory booklet in Spanish by José Blas Vega which includes a listing of all the verses sung. Published in November of 1982. Spanish price End 1982: 12,000 Ptas.

This massive anthology, realized by José Blas Vega, is intended to be, and is, the definitive in-depth work in flamenco. Twenty are a lot of LPs, and here one can find just about any cante that is remembered today, including many that were on the verge of disappearing. To accomplish the latter objective, Blas Vega relied heavily on such veteran singers as Bernardo de los Lobitos, Agujetas Viejo, Jacinto Almadén, Aurelio Sellé, Pericón de Cádiz, Antonio Mairena and, above all, Pepe Nunez de la Matrona, one of whose 22 cantes on the anthology is the tonás grande attributed to Tío Luis el de la Juliana, flamenco's first documented singer, who lived in the second half of the 18th century (c. 1760-1830). Other singers, in order of bands, are Enrique Morente (22), Gabriel Moreno (14), Antonio Mairena (12), Pericón de Cádiz (12), Antonio Piñana (8), Aurelio Sellé (6), Ramón Medrano (5), Pepe el Culata (5), El Chozas de Jerez (4), El Borrigo (4), Sernita de Jerez (4), Terremoto de Jerez (4), Jacinto Almadén (4), Agujetas Viejo (3), Antonio Ranchal (3), Romerito (3), El Flecha de Cádiz (3), Juan de la Loma (3), Flores el Gaditano (3), Manuel Mairena (2), Niño de las Moras (2), Antonio Chocolate (2), Bernarda de Utrera (2), El Sordera (2), La Perla de Cádiz (2), Manolo Vargas (2), Pepe de Algeciras (2), and so forth.

Guitar accompanists. Some singers are accompanied by their favorite accompanists (Pepe de la Matrona mostly by Manolo el Sevillano, Antonio Mairena and Caracol principally by Melchor de Marchena, Pepe de Algeciras by brother Paco de Lucía, Terremoto by Morao, the old Zambra singers by Perico el del Lunar, most Jerez singers by Paco Cepero, most of the Levante singers by Antonio Piñana (hijo). Other accompanists include Pepe Habichuela, Niño Ricardo, Paco Antequera, Andrés Heredia, Marote, José Luis Postigo, Pepe Martínez, Luis Maravilla, Juanito Serrano, Víctor Monge "Serranito", Antonio Vargas, and a few others, but the guitarist who truly carries the load, accompanying 68 bands, is Félix de Utrera. The closest accompanist to Félix in number of bands is Melchor de Marchena, with 23. If you are a Félix fan, this is just fine. If not, it is a little unfortunate.

As for the cantes included, prepare yourselves for true depth: one entire LP is devoted to romances (see footnote, anthology No. 4), the largest

number ever compiled; there are 13 bands of cantes "a palo seco" (6 tonás, 5 marinetes, 1 debia, 1 carcelera); included are the incredible number of 34 siguiriyas, 6 from Los Puertos, 11 from Jerez, 8 from Cádiz port, and 9 from Sevilla, including those of Manuel Molina (4), El Marruro, Paco la Luz, El Loco Mateo, Chacon, Friones, Manuel Torre, El Planeta, El Nitri, Diego el Fillo, Enrique Ortega, Maria Borrice, Curro Dulce (2), Enrique el Mellizo (2), Frasco el Colorao y Gagancho, Silverio (3), Tomás Pavón, La Niña de los Peines, and so forth; there are 21 soleares, from Cádiz, Jerez, Utrera, Alcalá, Triana, Córdoba, etc.; 3 cañas and polos; 5 peteneras; 15 bulerías; 12 tangos; 10 tientos; 4 alegrías; 9 cantiñas; 7 livianas, serranas and alboréas; 14 cantes de Málaga, other than malagueñas; 24 malagueñas and granainas; 13 mining cantes (tarantas, tarantos, mineras, cartagenas, murcianas); 7 fandangos de Huelva; 19 personal fandangos of creative singers of the past; 16 bands of various cantes (sevillanas, bamberras, farruca, garroín, the pregón de Macandé, Christmas bulerías and songs, campañilleros, 3 saetas), and 8 bands of cantes of Latin American influence (guajiras, guajiras por bulerías, guajiras festeras, milongas (2), colombianas, rumbas flamencas vintage 1914, and a popular rumba.

As you can see, this anthology is by far the most ambitious in scope ever put together. The only possible criticisms I can anticipate are two: 1) only 30% of the material of this anthology has never before been published, signifying that 70% has been taken from older Hispavox recordings (Antología del Cante Flamenco, the two-record sets of both Pepe de la Matrona and Manolo Caracol, and various LPs). The aficionado with a collection of past Hispavox recordings will, therefore, have considerable repetition on acquiring this anthology. On the other hand, most of the Hispavox recordings in question, with the exception of the three record Antología del Cante Flamenco (No. 1 on this list) have apparently been removed from the market permanently, and in the future will only be available in this anthology; 2) another possible criticism is that some of the bands have been recorded by what we might call studio artists instead of by singers and guitarists from the region of origin of each cante. This, to my way of thinking, converts the process into more of an intellectual than an emotional exercise. That is to say, instead of recording artists raised with the forms of the particular region, in which the cante or toque is second nature to them and in which they have strong emotional bonds, the studio artists are called upon to interpret forms basically alien to them. Thus we have Félix de Utrera accompanying 68 bands, and relatively young men like Enrique Morente and Gabriel Moreno singing some cantes they accomplish well intellectually but have not lived. But this is by no means true of the anthology in general; the large majority of cantes and toques are interpreted by appropriate artists.

In summation: this anthology is an extraordinary opportunity for all serious aficionados, but far too much for the casual fan, who will be better off with one or more of the smaller and less costly anthologies.

in which prayer-like moments

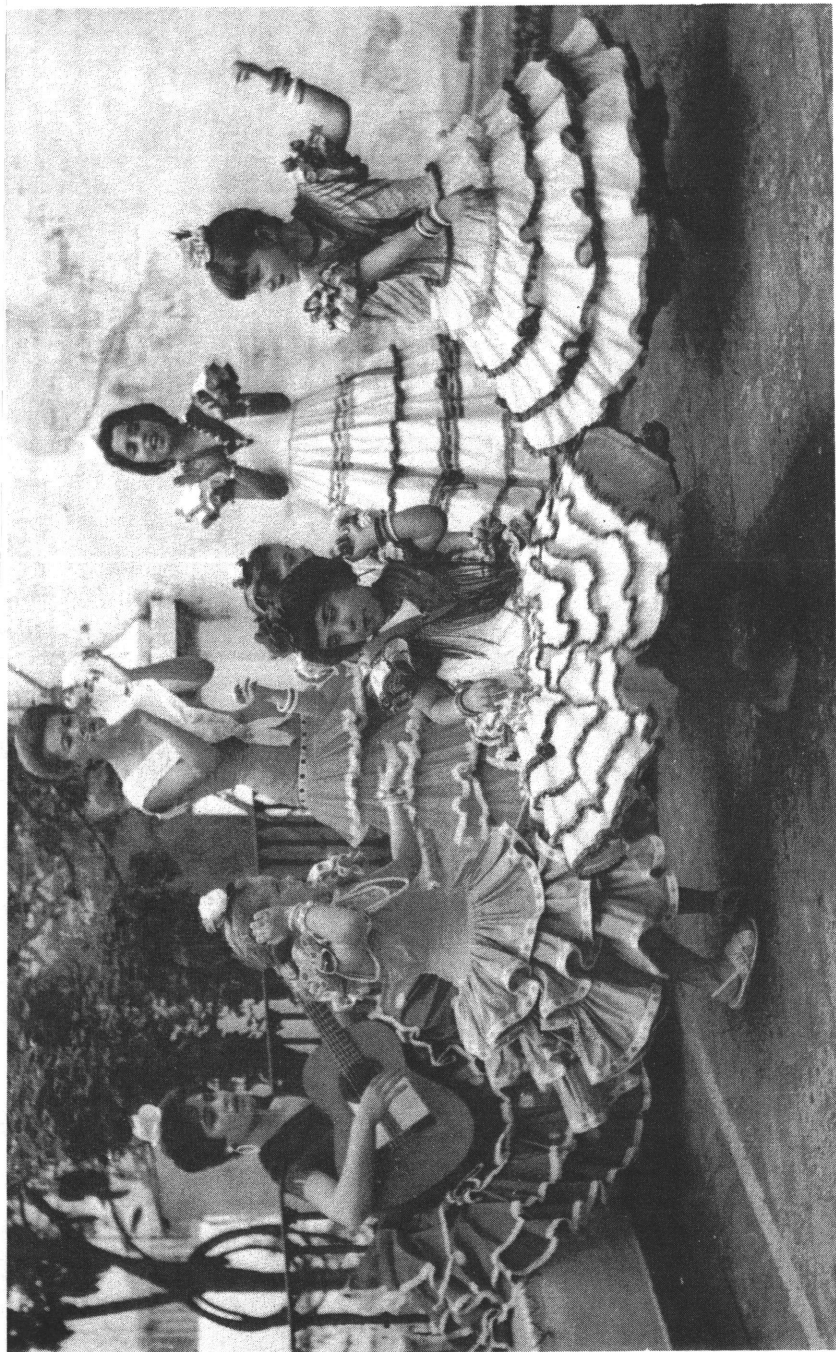


THE JUERGA

are quickly converted into gaiety

The artists are (L. to R.): (left) the late Bernardo de los Lobitos, Paco de Valdepenas, Paco del Gastor; (above) the late Manolito de la María, Luisa Maravilla and Paco de Valdepenas.





A form of popular *juerga*: dancing sevillanas during the Seville fair.

APPENDIX NO. 3

THE JUERGA

The “Juerga” has played such an important role in flamenco’s history and development that I believe it deserves an appendix of its own.

The dictionary definition of *juerga* is a “spree” or “fling.” A *juerga* *flamenca*, therefore, is a spree built around flamenco. That is clear enough, but complicated by several factors. For one, most flamencos avoid using the term due to its having acquired bad connotations in the past. Spanish society remembers only too clearly when a *juerga* *flamenca* was often an all-out blast involving prostitutes (often taking place in their very houses of commerce), in which flamenco-soaked, drunken debauchery frequently lasted for days. Syphilis ran rampant, livers inflamed, pay checks were spent in their entirety, marriages collapsed, all in the name of the *juerga* *flamenca*. Thus, it is not surprising that society frowns seriously upon both the term and the action, nor that flamencos today often avoid the term *juerga*, substituting for it the terms “fiesta” (party) or “reunión” (reunion). These terms are not only less provocative but are frequently accurate, for although the term *juerga* can be, and is, extended to mean “any intimate gathering involving booze and revolving around flamenco” (and as such precludes all gatherings in which flamenco is of secondary importance), the term “fiesta *flamenca*” perhaps better describes a type of quite respectable flamenco gathering fashionable today.

Nevertheless, in this book I prefer to employ the extended meaning of the term *juerga*, for describing a flamenco gathering as a party (*fiesta*) seems to me to belittle the whole concept.

Brief History of the Paid Juerga. Throughout most of flamenco’s history, the paid *juerga* has been a rarity. Prior to 1850, flamenco existed solely as a way of life. No money was involved. The flamencos were aficionados earning their living however they could, and their singing, dancing and playing were strictly for their own enjoyment. No one, including the flamencos, attached any importance to flamenco other than as their main form of expression and diversion.

The café cantante period (1860-1900) created the flamenco professional. Aficionados were suddenly called “artists,” and they found, much to their amazement, that people were willing to pay for their art. The commercial flamenco artist and the paid flamenco *juerga* came into being, raising flamenco to unprecedented popularity and the flamencos to an elevated

standard of living. But only briefly. The forty years of the "Golden Age" passed quickly, and just as the flamencos were getting used to the good life it was snatched away from them. The *café cantantes* closed, and flamenco went terribly commercial, culminating in the "ópera flamenca," while true flamenco crept, bruised and beaten, back to the villages. During this period (1900-1960) even the greatest of the pure artists could not gain a decent living from pure flamenco. They suffered, and their art suffered, for the caliber of flamenco and prolificacy of creation dropped sharply. Paid *juergas* were hard to come by, and those that were held were generally patronized by two groups: the hell raisers who wanted a flamenco back drop for their debauchery, and, paradoxically, the prosperous commercial flamenco artists, many of whom hated what they were doing and spent much of their earnings on the pure artists and the pure art.

Around 1960 the whole scene miraculously began reversing itself. Commercial artists started losing ground, and the pure artists began surging to truly unprecedented popularity and affluence, far more so than during the *café cantante* period, for today they not only have commercial establishments and paid *juergas* vying for them, but lucrative record contracts, flamenco festivals, and foreign lands as well.

But watch out. Putting to one side the inevitable loss of artistic purity caused by over-exposure to commerce and sophistication, another more immediate and unfortunate phenomenon is occurring. So much prosperity has entered the flamenco picture that it is threatening its very foundation, the flamenco way of life. Andalusian villages and towns are being left flamenco-less deserts as more and more artists are lured to the commercial establishments of the big cities, there to live anything but the traditional way of flamenco life. With steady jobs, and money in their pockets, these big city flamenco artists shun *juergas*, the only group vehicle to moments of true emotion that flamenco has to offer. They point out that a *juerga* takes so much more out of them than their *tablaos* or their teaching, and all that drinking and those late hours . . . and if they do deign to even consider accepting a *juerga* offer, they demand exorbitant amounts of money, enough to discourage the idea in all but the most wealthy *aficionados*.

For the time being, paid *juergas* are still possible in Andalusian towns, where the remaining artists are not as yet dipped in gold, and are still enough involved with the flamenco way of life to enjoy a good *juerga*. However, it is far tougher than before. There are fewer artists available, and with competition slight those remaining can afford to demand larger and larger sums of money.

The trend is definitely towards the disappearance of the paid *juerga*, and quite possibly, in time, of all *juergas* as flamenco eventually becomes just another big city business with fixed hours, weekly paycheck, and at home the little woman waiting with dinner on the table and the seemingly irresistible lure of history's most effective hypnotic: television.

The reference to TV is not just an irrelevant attack on an industry. The

fact is, television is playing a major role in the extinction of the flamenco way of life, and not only indirectly through captivation of the interest of the public; it is even used effectively as a direct weapon. Let me explain. Until the days of widespread TV, many spontaneous *juergas* came about because the flamencos were simply bored. They would be standing around in their favorite tavern having a few drinks, and what could be more natural than to start singing and rapping out a *compás* on the bar. Today, even if the flamencos have the urge their favorite tavern will undoubtedly have a TV set placed prominently, forever turned on blaring away at top volume. The worst part is, bar owners will rarely turn off the TV to make way for a session of flamenco. They have their reasons. The law considers places that encourage flamenco potential trouble spots as, in truth, flamencos drinking, releasing their art, and raising hell in general have been known to get overly rambunctious. Physical violence is rare, but the din of their singing, shouting and wild laughter not infrequently causes a neighbour who has to work the next day to call the police, who in turn will stop the *juerga*. If the tavern is a repeater, the owner will probably be fined and perhaps his place even be closed down for a time. (This is the principal reason for the "Prohibido el Cante" signs displayed in most Andalusian bars.) To circumvent this situation, bar owners purposely set up the TV barrier. Some, however, who are *aficionados*, provide special, enclosed rooms for *juergas*. This helps, but does not nearly solve the problem. Like manipulation of birth control before spontaneous love-making, just the special effort demanded formalizes the situation and often kills the moment. In the case of the spontaneous *juerga*, additional reasons exist for not wanting to retire to the special room. Flamencos love the idea of being expansive in the middle of a ready-made audience, and, no small consideration, they know that they will be charged more for their wine once seated in the special room. They also know that once in the room there will be pressure to perform in a more formal, superior manner than if just standing up at the bar having fun. So too often they just figure the hell with it, and let themselves be beaten by the box.

APPENDIX NO. 4

COMMERCIAL FLAMENCO ESTABLISHMENTS

As has been seen during the course of this book, flamenco is not at its best in a tablao atmosphere. Dyed-in-the-wool aficionados, in fact, rarely frequent these establishments unless there is some extremely special lure to draw them in.

Several insolvable problems arise in the tablaos. A main one is that most of the artists in these places are bored silly. To them, the night after night, deadly routine is only bearable as a means of supporting their families. The more imagination they have, and therefore more artistry they are capable of, the more this is true. The public does little to alleviate this boredom, for most of it is there strictly for social purposes, and the huge majority does not understand what is going on anyway. So the artists tend to take the easy way out, entertaining themselves as best they can by horseplay, impurities, and, in general, duende-less flamenco. The main exceptions to this are the short termers, those who occasionally work in tablaos but do not spend long periods of time in them.

Another problem, from the purist's point of view, lies in the managements of the tablaos themselves, who demand from the artists a type of flamenco they believe will best go over with the public. That is, an overdose of rumbas, sex, legs, cuplés, and above all, exaggerated showmanship and flashy arrangements; in general, what can be termed "Commercial flamenco." The unfortunate fact is, the managements are on the right track, as can well be appreciated by the sad fate of one Madrid tablao. This tablao, La Cueva de Nerja, decided to experiment with the pure. They brought in from all over Andalusia the great, unsophisticated artists, unglamorous and uncommercial, and began giving shows of *real* flamenco. The flamenco world loved it, going time and again and having a ball. The public, however, did not understand, and the place finally had to close down.

However, the picture need not be so grim. All one has to do is develop a philosophy: go with the idea of having fun in a flamenco-type atmosphere. Then if a few memorable moments of artistry *do* surge forth, consider them as bonuses.

Actually, we may not have the choice in the future of whether or not to attend a tablao if things continue as they are going, for today most tablaos are having a tough time of it, even those who draw good houses and should be making a great deal of money. Apparently they are not, due to several factors:

taxes on tablaos are extremely high: the management must pay into the social security fund for each artist and all other employees, which is a substantial percentage of their base pay and a serious drain on profits; the tablaos must charge high prices to cover these costs, and a decreasing segment of public in these times of recession opt to pay them, including many of the tourists, the principal supporters of tablaos.

Result: recently various tablaos have had to close their doors, and others at present are seriously considering following suit. In lieu of this, the time seems ripe for a commercial type of flamenco establishment that can offer pure flamenco at reasonable prices and still make a profit. Such a place was inaugurated in Madrid in 1982. Its formula is simple enough: offer only guitar and singing, which avoids the larger platform and dressing rooms necessary for dancers, as well as the special high tax that must be paid when dancing is involved; keep the number of artists to a minimum — one guitarist and from one to three singers can provide a pleasant flamenco interlude; sidestep the special late-hours tax by offering the flamenco between the "early" hours of 11:00 p.m. and 1:00 a.m., and there is even talk about offering pre-dinner flamenco at 9:00 or 9:30 p.m. (tablaos stay open until 3:00 a.m. or later, and pay well for the privilege); and keep employees to an absolute minimum — in one such establishment, the owners double as waiters and barmen.

The formula seems to be working, and the *Café de Silverio* (calle Malasana 20, near Madrid's metro Bilbao) may be here to stay, as may the second establishment of this type to open in Madrid, the *Café el Burrero* (calle Arrieta 7, near the metro Opera). If so, other establishments will surely follow suit, and flamenco will tone down to a less spectacular, more intimate affair. Unless, that is, lawmakers loosen the noose for tablaos. If they do not, more tablaos will close. The more intimate places will be able to absorb only a small number of the displaced artists, and the rest, I fear, will have no choice but to join the swelling ranks of the unemployed.

APPENDIX NO. 5

FLAMENCO FESTIVALS AND CONTESTS

Today, the most overwhelming influences in the realm of flamenco are Spain's flamenco festivals and contests. Such phenomena are not necessarily unique in flamenco's history — there was the famous Granada contest in 1922, and a few other widely-spaced events, mostly in the 1920's and mostly, strangely enough, outside of Andalusia (i.e. Madrid) — but today these events are far more than occasional shots in the dark, as they were previously. Presently, to my way of thinking they represent the actual re-blossoming of flamenco in flamenco's places of birth themselves — Andalusia, and the mining districts of south-eastern Spain.

People from all over Andalusia who just a few years ago could not stomach flamenco are now flocking to these events. The reasons are varied. Number one, it is flamenco on a respectable level. Number two, the events appeal to their patriotism, a kind of "I'm an andaluz and I'm with it, too" type of thing. Number three, all classes of society attend, and they are good places in which to be seen and make contacts. Number four, the flamenco artists offered are usually top quality. Number five, they are within almost everyone's means, whereas the private *juerga*, the only previous alternative, is not.

Two important points to consider are: (1) Are these events good for flamenco? And (2), are they good flamenco?

(1) Good *for* flamenco they are and are not. In the twenty-five years since their modern outbreak (1956) flamenco has made a comeback in Andalusia that has been incredible to behold. I think it can safely be said that these events have played an important role in this comeback. On the other hand, the very act of bringing flamenco from the back rooms into the limelight has created circumstances that have been extremely debilitating to authentic flamenco, as we see under the "Festival" heading later in this section.

(2) Good flamenco they are and are not. Potentially good flamenco, yes, because there is no denying that many of the best flamenco artists take part. But they are sadly lacking in another respect. Flamenco, in its pure and traditional form, simply is not suited for such spectacles; the hundreds of people squirming in their seats, or chomping away at one of the "food festivals" while the show goes on. Cold, mechanical, intellectual flamenco can be heard and seen, but these events, by their very nature, are largely lacking in the elements that make flamenco worthwhile: the *duende*; the true

gracia, that can only be true at close quarters; the personal contact between artists and spectators (the drinking, laughing, joking together, and the slow, mutual arrival to the "moment of truth"); and the excitement of spontaneity.

This is no one's fault or oversight. These events cost a lot of money, and must play to big crowds. We must think of them in perspective; for the multitudes, they are far better than nothing.

Besides the general points already discussed, each type of event has its own peculiar virtues and handicaps, which we shall briefly discuss now.

Contests. A maze of developments tend to water down the results of flamenco contests, such as small, non-representative turnouts, local favoritism, private business interests, possible inadequacy of judges, and the very idea itself of flamenco being submitted to a contest.

Small turnouts occur because professional artists have a tendency to avoid contests. They realize that they have little to gain and much to lose, as they stake their professional prestige and standing against a comparatively small monetary prize and increase in prestige. They also well realize that the contests are not usually decided on the basis of merit alone. In view of this, professionals have to be enticed into participating by offers of certain guarantees; namely, a prize and/or prize money (participants have been known, often at the insistence of the organizers, to divy up behind the scenes: one gets the prestige, the other the purse), or at least a guaranteed sum as remuneration for his performance. In the latter instance, the man just considers it another job he is hiring out for. All of these factors, including the awarding of prizes and prize money, are often decided long before the contest takes place.

Even in the rare straight contest, who is going to judge, and by whose standards? Will only traditional versions of *cantes* be accepted (must it be sung exactly as it was by such and such a singer fifty years ago?), or will the individual contestant's personality and creativity be taken into consideration?

Oftentimes sitting in as judges are men who have been chosen on the basis of their prestige or personality rather than on their knowledge of the *Cante*. Others are good *aficionados*, which in itself, paradoxically, can also be a drawback, as these men are usually well acquainted with the participating artists, and are wide open to favoritism.

In truth, the results of flamenco contests, and all contests, for that matter, that are organized and judged by human beings, cannot be taken seriously. They can be helpful, however, to flamenco's *aficionados* and beginning professionals. Monetary prizes aside, energetic and imaginative publicizing of a prize award can bring an artist to the attention of agents and night club owners, and greatly increase his prestige in the eyes of the gullible segment of the public. That is one of the few useful features of flamenco contests.

Festivals. Festivals are more fun than contests, and almost always better flamenco-wise. The atmosphere is less formal, more relaxed, and therefore a little more flamenco. But there remain the problems of hundreds of people, the need to use amplifying equipment (invariably screeching at all the wrong

moments), batteries of local and regional radio mikes that tend to obstruct the view of the performers, the interminable presentation of the program by one or several of Andalusia's most garrulous and self-important gentlemen, and the general glaring unauthenticity of the atmosphere that all this makes for.

Despite these problems, during the height of flamenco's resurgence (the 1960's and 1970's), the very novelty of the festivals caught the public's fancy, and they multiplied like rabbits. Every Andalusian town of any size wanted its own. At the beginning this was all well and good. Flamenco artists were delighted with the new and unexpected source of income and charged reasonable fees, fees that were directly reflected in the initially low admission prices. Everyone was happy for a time, the public, the artists, the organizers. Then inevitably, greed and prima donna-ism entered the picture. Artistic heads swelled and they began demanding more and more money even as they performed fewer and fewer numbers. This practice drove up the price of admission to the point where many aficionados decide it simply is not worth it. The resultant half-empty houses often lose money for the organizers, who sometimes conclude that they are not going to be the sole losers, and pay the artists correspondingly less. After such failures the organizers often decide against future festivals, and the short-changed artists against performing at them even if they do continue.

All of the above, combined with the fact that the novelty is now wearing thin, has caused a decline in the big flamenco spectaculars. The large auditoriums, outdoor parks and bullrings are being replaced by smaller halls and theaters featuring considerably fewer artists, arrangements which are far less costly and more practical. But even this movement can work in the long run only if the artists are willing to accept less and put out more, for the average aficionado is getting quite fed up with having his leg pulled.

Trends in the Art. The type of flamenco offered has also affected, and been affected by, the course of the festivals. From flamenco's initial comeback (1956) through the late 1970's, purity of expression was prevalent. Every singer worth his salt felt he or she had to sing *por siguiriyas* or *soleá* or *martinetes*, with the result that spectators had to sit through a multitude of somber cantes when what most really wanted was to drink and be sociable and be entertained. When festival organizers realized this, they began inserting a larger variety of cantes, with a goodly percentage of *bulerías*, *alegrías* and others of a light vein. This worked for a while until that too became old hat, which is when the impure first began creeping in, in form of verses from popular and folkloric songs sung *por bulerías*. From there it was only a step to flamenco-ized versions of entirely non-flamenco songs, which draw considerably more applause than the serious cantes and which produce idols (Chiquetete, Manzanita, Turroneo, etc.) whose popularity far exceeds that of any of the serious flamenco singers.

Thus, the theoretically worthy concept of presenting pure flamenco to the masses through festivals has degenerated, in a matter of twenty-five years, to the point where festivals are playing an important role in the destruction of

pure flamenco. Take Sevilla's "Half-Month of Flamenco and Andalusian Music" ("Quincena de Flamenco y Música Andaluza"), held yearly the first half of December. During the fifteen day period in 1982 a few potentially excellent flamenco programs were presented (five to be exact), but there were far more of a dubious nature. Those that were undisguisedly Andalusian were fine — two nights for Manolo Escobar, a piano recital of classical Andalusian compositions — but then we were confronted with the mixtures of flamenco and Andalusian and World. Consider Rock Flamenco, the sole offering one of the days. The fact that Sevilla, progenitor of pure flamenco, even recognizes the existence of rock flamenco is a long step down, much less put it on the program. Another day Manzanita (at one time considered a great promise as a flamenco guitarist) offered "New Forms of Flamenco," which is a way of describing his singing of flamenco-ized pop songs. Then there was Chiquetete (a fine flamenco singer when not selling out) mixing it up and really confusing the audience, singing flamenco pop with orchestra, some flamenco with guitar. Even Juan el Lebrijano joined their ranks by singing some far-out stuff to the accompaniment of a Moorish orchestra.

Why do they do it? Ask any of them and they'll sum it up in one word: MONEY.

Now, I respect pure flamenco, I respect pure Andaluz, I even respect pure pop and pure rock. It is the mixing of them that is beginning to tear flamenco apart at the seams, much as did the "ópera flamenca" during the first half of this century. Opera flamenca burned itself out and the pure returned with a vengeance. We can only hope that the same will happen with flamenco rock and flamenco pop and flamenco whatever, and that we relearn that true flamenco is an in-group expression not understood, nor particularly wanted, by outsiders. When it is offered to them they immediately set about adapting it to their tastes in order to make it at least reasonably palatable.

Or this time has the authentic truly outlived its day? I am often reminded that flamenco inevitably must change with the times. Perhaps rock flamenco, jazz flamenco, pop flamenco, go-go flamenco, *cuplé* flamenco, Mexican ranchera flamenco are acceptable? Where is the line drawn, or is there no line?

One comforting thought is that the authentic cannot disappear. It is all recorded, readily available for the day of tomorrow, when the nonsense has died down a bit, for a new generation of singers to rediscover. Meanwhile, no one is forcing aficionados to attend the destruction; one is perfectly free to listen to the real thing in the quiet of one's home.

Where and When. The where and when of festivals are evasive points. Host towns usually make the decision as to when at the last minute, depending on when nearby towns decide to have theirs, the availability of artists, and so forth. July and August are definitely the big months, followed by June and September. The aficionado traveling in Spain can check the Andalusian newspapers, and the bars for posters, and usually find something every Saturday night not too far away. That has been the case, at least, for a number of years. During the period of decline it will be more difficult.

APPENDIX NO. 6

LEARNING FLAMENCO

This appendix has been subdivided as follows:

1. Flamenco Instruction in Spain.
 - A. Song
 - B. Dance. Dance Instructors.
 - C. Guitar. Guitar Instructors.
 - D. Summer Guitar and Dance Courses in Andalusia.
 - E. Basic Advice.
2. Flamenco Instruction Outside Spain.
3. Flamenco Methods, Sheet Music, Periodicals, and Bibliography.
 - A. Methods.
 - B. Sheet Music.
 - C. Periodicals.
 - D. Bibliography.

1. FLAMENCO INSTRUCTION IN SPAIN.

In this section I shall generalize a bit about learning flamenco, and list as well some of the best maestros, and courses, presently available to the student. All of the maestros speak Spanish, of course. I shall also denote those who speak passable or fluent English, a detail that may be of utmost importance to students who speak little or no Spanish. For information about each maestro, you might wish to consult "Lives and Legends of Flamenco."

A. SONG. The Cante is by far the most difficult element of flamenco to learn, above all for the non-Spanish-speaking aficionado. A perfect speaking

grasp of Spanish is essential, preferably of idiomatic Andalusian. And that is only part of the struggle. The truth is, one just about has to be born into the Cante, no matter how much one studies and how much one works. Very few singers will even attempt to teach flamenco singing to a Spaniard, much less to a foreigner. I have known two or three non-Spaniards who have become adequate flamenco singers after much striving, but only adequate at best. So why not take up dancing or the guitar, far more amenable fields for the non-Spaniard.

B. DANCE. Choosing a dance instructor is a complex business, for within flamenco there are various styles of dance, and corresponding maestros. There are many maestros who specialize in the folkloric dances such as sevillanas, fandangos and verdiales, which are fine for those students out to get some exercise and learn a few dances for party fun or the Sevilla fair. Other maestros, the majority, are oriented towards teaching those who wish to dance professionally in tablaos or theatrical groups. These instructors know through experience what appeals to the popular public (flashy arrangements, fancy footwork, sex, a great deal of agitation and moving around, etc.), and they know how to teach it. In stating this, I do not intend any malicious reflection on these instructors. Most of their pupils are aspiring professionals, and must be prepared for the well-defined demands inherent in commercial dancing. For the remainder of students, who wish to dance in a more pure style, for personal satisfaction, concentrating on a more subtle dance emphasizing the arms, hands, wrists, posturing, and gracia, still different maestros should be sought.

The reader may ask: cannot a pure-style dancer also make it commercially? It is possible, but rare. Even if given the opportunity, the style of the dancer will undergo subtle changes until it is no longer pure. The instinct for crowd approval, the showman's craving for applause, almost invariably triumphs. Who would not fall if put in the position of watching inferior artists consistently draw more applause merely because they play up to the crowds by use of tricks and banality? (And how many times I have heard these same compromising artists, those equipped with sensitive natures, that is, scorn the crowds for its lack of perception and taste, actually despise it for driving them to their loss of art and integrity.)

There are various ways of locating an instructor that is to your taste. You can tour the dance studios (listed in continuation) and attempt to sit in on classes so as to judge the maestros. This is relatively accepted practice. And/or you can frequent the tablaos and theaters, single out an artist whose dance you particularly like, and ask him/her about instruction. The chances are that artist will not teach, but will recommend someone adequate (probably his/her ex-maestro). When searching, keep in mind that knowing how to dance, and knowing how to teach and choreograph dance, are quite distinct. Except for the self-taught, the teaching of flamenco dance boils down to just a few maestros, most of them in Madrid and Sevilla.

DANCE INSTRUCTORS — MADRID

There are four principal centers in Madrid where studios can be rented for dancing, and where flamenco is taught. They are listed below, together with names of the more prominent instructors who presently teach in each of them. The person in charge of each locality will be able to inform you of the teaching schedules of each teacher, his/her home phone number, and so forth.

Estudios Amor de Dios, Calle Amor de Dios 4, Madrid-14. Tel. 4673690. Metro Antón Martín. The studios in this former monastery are the most deficient and run-down in Madrid. They are also the most traditional, most active, and cheapest. Due to the heightened activity, Amor de Dios offers the opportunity of observing several dance instructors in action, enabling the student to judge which fits him/her best. Most of the maestros permit potential students to stand-in on group classes, during which time you can size up the professor, judge whether the material taught is to your liking, whether too advanced or not advanced enough, and so forth. At present, very worthy flamenco instructors teaching at Amor de Dios are (in alphabetical order): *Ciro* (speaks English), *María Magdalena*, *Paco Fernández* (speaks English) and *Rosa Mercé*. Other good instructors also teach there during periods they are free from performing, including *La Tati* and *Merche Esmerlada*.

Estudios Madrid, Calle Ballesta 6, Madrid-13. Tel. 2221347. Metro Callao. These studios are relatively new, clean and with good floors and mirrors. *Rosario*, of Rosario and Antonio, is part owner, and uses Estudios Madrid as her base for teaching. *Luisa Maravilla* (fluent English) also teaches here.

Estudios Calderón, Calle Atocha 21, Madrid-12. Tel. 2390067. Metro Sol. These studios, clean and in relatively good condition, are owned by a professional dancer names Miguel Antonio Novella (of Lina and Miguel). Maestros who teach here include (in alphabetical order): *Angel Torres* (speaks English), *Cintia Serva Jones* (fluent English), *Luisa Maravilla* (fluent English), *Paco Fernández* (speaks English), and *Tomás de Madrid*.

Estudios Libertad, Calle Libertad 15, Madrid-4. Tel. 2228440. Metro Chueca. Old quarters, but superior to Amor de Dios. The principal maestros are *Martín Vargas* and *Merche Esmeralda*.

Estudios Mercedes y Albano, Plaza Tirso de Molina 20 bajo, Madrid-12. Tel. 2305102. Metro Tirso de Molina. Fernando de Triana, in his famous book "Arte y Artistas Flamencos," raved about a ten-year-old dancer, *Merceditas León*, who was already achieving considerable success back in 1935. Daughter of La Quica and Frasquillo, Mercedes came to Madrid with her mother many years ago, and long ago established her own dance academy. Guitar-husband *Albano* accompanies her classes.

DANCE INSTRUCTION — SEVILLA.

Dance instruction in Sevilla is more complex than in Madrid. Instead of

general studios that instructors rent for their classes, each instructor in Sevilla provides his/her own studio, often located in his/her home. It is, therefore, more difficult in Sevilla than in Madrid to sit in on classes in order to size up the instructor, and extremely difficult to rent a studio for practicing what one learns; rental studios simply do not exist, to my knowledge, so the student must practice wherever he or she can. Another drawback: what with unemployment running rampant in Andalusia, Sevilla has become Spain's capital for muggers and thieves only too obviously plying their trades; car break-ins and purse snatching are routine, anything of value is highly risky. Nevertheless, there are excellent instructors in Sevilla who perhaps make the hardships worthwhile, at least for some. They are:

Enrique Jiménez "El Cojo" has taught many of flamenco's top female dancers during his fifty year career at his studios in the Calle Espiritu Santo 7 (it is a very short street; inquire with any neighbor).

Manolo Marín. What with Enrique el Cojo in semi-retirement, Manolo Marín has become Sevilla's most popular dance instructor, both because of his teaching ability and his lower prices. Calle Rodrigo de Triana 101, in Triana. Tel. 272385.

Carmen Albéniz (an excellent dancer who retired years ago from active performing due to marriage; aunt of the Carmen Albéniz performing today). Taller de Expresión Artística on the Calle Salado (short street).

Matilde Coral and *Rafael el Negro*. Calle Castilla 82.

José Galván and *Eugenia* teach in the Barrio de la Macarena. Tel. 358313.

Other professional flamenco dancers who also teach include *Ana María Bueno*, *Manuela Carrasco*, *Caracolillo*, *Milagros Menjibas*, *Isabel Romero*, *Angelita Milla*, *Margarita y Mancilla (Gitanillos de Bronce)*, *Pepita Rabay*, and *Rocio Albéniz*. If interested, inquire with the local flamencos in the tablaos for their whereabouts.

C. GUITAR. The guitar beginner could study with most any adequate guitarist in Spain and obtain a reasonably good foundation on the flamenco guitar. After learning the basics, however, say after several months, he will have to perk up his ears and try to calculate just which style of playing he would like to continue in. Upon so doing, he should then attempt to study with a guitarist whose playing he particularly likes, and who has a knack for teaching.

There are two basic methods of instruction: memory and cifra (cryptograph). Memory instruction means exactly what it says: it consists of memorizing the material given by the instructor, and practicing it until it can be played reasonably well. At the end of a long period of memory study the student will be familiar enough with flamenco to be able to begin improvising his own material, take material from records, and perform passages from memory that he may have heard only two or three times. In this method the student will find that his memory will be improved considerably, as well as his musical sense and his instinct for improvisation.

The cifra method is that which utilizes a simplified form of musical

notation. This method has the advantage that the lesson is written down, and cannot be forgotten. It has the disadvantage that it can become a crutch. A flamenco artist cannot carry reams of musical notation about with him, and when he does not have it, he is lost. His memory does not develop properly, and his creative ability remains nil. The student will find that after an initial easy period he will be hindered in his advancement. In the long run, I believe the memory method gives the best results. Or, of course, a combination of both, with the memory method playing the leading role.

A valuable modern aid to either method is the use of a tape recorder. The willing instructor can help greatly by recording the material taught at the end of a series of lessons, say at the end of each *toque* learned. The tape recorder is far better than any system of musical notation, for it is the only way in which the *aire* of a *toque* can be captured. On the other hand, it is not wise to use the tape recorder overly much, for it will become a nuisance to both the instructor and the student and, as in the *cifra* method, the student will not give his memory the desirable freedom to develop.

Some of the main difficulties the student may run into while studying the flamenco guitar are discussed in the section "Flamenco and the Non-Spaniard."

C. GUITAR INSTRUCTION.

The following maestros are experienced teachers with fame of being patient, knowledgeable and thorough.

MADRID. (In alphabetical order):

Andrés Batista (English), Calle Libertad 32, Madrid-4. Tel. 2213918. Metro Chueca.

David Serva Jones (Fluent English), Calle Duque de Alba 11, Madrid-12. Tel. 2391327. Metro Tirso de Molina.

Luis Maravilla. Guitarras Maravilla, Calle León 4, Madrid-14. Tel. 4295730. Metro Antón Martín.

Rafael Nogales, Calle O'Donnell 42, Madrid-9. Tel. 2744628. Metro General Mola.

SEVILLA. (In alphabetical order):

José Luis Postigo teaches in his guitar shop, located in the Barrio de Santa Cruz, just across the street from the Hostal Monreal (Calle Rodrigo Caro 8).

Pedro Bacán. Tel. 765780, or inquire after 7 p.m. at the Pena Flamenca (Flamenco Club) "Los Siete Claveles" in Camas, a town on the highway to Badajoz located just across the Guadalquivir River from Sevilla.

D. SUMMER GUITAR AND DANCE COURSES IN ANDALUSIA.

I have received glowing reports about each of the three courses listed in

continuation. They are not expensive, and provide excellent instruction, as well as insights into the flamenco life of each region.

Córdoba. Flamenco guitarist Paco Peña is working hard at making his hometown a major center of summertime flamenco instruction and activity. In 1983 he organized the following courses and events:

Flamenco accompaniment:	May 4-10	Instructors:	Manuel de Palma, guitar, Inmaculada Aguilar, dance, Juan Moreno Maya "El Pele", song.
Advanced flamenco guitar:	July 11-23 July 25-Aug.6	Instructor:	Concertist Paco Peña. Instructor: Concertist Mario Escudero
Beginning flamenco guitar:	July 11-23 July 25-Aug.6	Instructor:	Fernando Carranza Instructor: Fernando Carranza
Flamenco dance:	July 11-20 July 25-Aug.6	Instructor:	Inmaculada Aguilar Instructor: Inmaculada Aguilar
Advanced classical guitar:	July 20-30	Instructor:	Concertist John Williams (this course was entitled the I International Classical Guitar Seminar).

Also announced were recitals by Mario Escudero, Sabicas, John Williams, Paco Peña, flamenco singer El Sordera, and others, as well as other interesting activities.

For information regarding future years write: Centro Flamenco Paco Peña, calle Reloj 7, Córdoba.

Jerez de la Frontera. The Cátedra de Flamencología has organized guitar and dance courses each summer for the past twenty years in this most flamenco of towns, which are greatly enhanced by lectures, poetry readings, guitar, dance and singing recitals, festivals and fiestas flamencas. In 1982 gypsy guitarist *Parrilla de Jerez* taught advanced guitar students his driving, very exciting gypsy style of playing, *Pepe Moreno* the less advanced guitar students, *Teresa Martínez de la Pena* the dances *soleá* and *alegrías*, *Tomás Torre* (grandson of Manuel) the dance *por bulerías*. Special events during the course included: *recitals* by singer *Agujetas de Jerez* (accompanied by *Parrilla*), singer *José Mercé (Parrilla)*, singer *Beni de Cádiz (Manolo Brenes)*, dancer *Solera de Jerez*, guitarist *Parrilla de Jerez*, and the dance group of *Pepa Montes*; *lectures* by *Caballero Bonald* (flamenco in Jerez), *Carlos Chaves-Catán* (dance), guitarist *Manuel Cano* (lecture-demo. about the flamenco guitar), and *Pepe González* (Andalusian flamenco poetry); a *movie forum* about flamenco; a *flamenco festival* (Chocolate, Fernanda and Bernarda, Rancapino, etc.); and a *fiesta flamenca*, featuring Jerez artists.

The 1982 dates were August 23 - September 4. For information about future courses, write: Cursos Internacionales de Verano, Cátedra de Flamencología, Calle Quintos 1, Jerez de la Frontera (Cádiz).

Sanlúcar de Barrameda. The course in this Atlantic coastal town, only thirty kilometers from Jerez, is strictly guitar-orientated, concentrating largely on solo playing. *Manolo Sanlúcar* teaches advanced students, Manolo's brother the less advanced. In 1982 *Manolo Sanlúcar* and pianist *Felipe Campuzano* gave an opening night concert. During the time of the course Sanlúcar town hosted various cultural functions, most having little to do with flamenco (it was reported to me that the after-class flamenco ambience in Sanlúcar was minimal compared with both Jerez and Córdoba). The 1982 dates were August 1-27. For information write to: Curso Internacional de Guitarra Flamenca, Excmo. Ayuntamiento, Sanlúcar de Barrameda (Cádiz).

E. BASIC ADVICE. Regarding lessons in flamenco, always be sure to agree on the cost before beginning classes. Also, be wary of paying by the arrangement (dance or guitar arrangement, or one cante); it is generally advisable to pay a set amount per lesson, or the student may end up paying a mighty large sum for a mighty short arrangement. When weighing the cost of classes, the formality of the instructor must be considered, as well as his ability as a teacher and artist. Many instructors who charge less more than make up for the lower price by abbreviated and badly taught classes. Unless the instructor is way out of line on price, formality and teaching ability should be the student's chief criteria when looking for an instructor.

2. FLAMENCO INSTRUCTION OUTSIDE SPAIN.

An often effective method of discovering guitar or dance instructors in your area is to inquire at your local music or dance stores or studios, as well as in stringed instrument repair shops, particularly if they handle and/or construct flamenco guitars.

In addition, consult the periodicals listed in continuation (Section 3), two of which contain directories of instructors in various parts of the English-speaking world.

Also in Section 3 you will find methods and sheet music, aids that can prove very helpful to students, above all those living outside of Spain.

3. FLAMENCO METHODS, SHEET MUSIC, and PERIODICALS.

A. FLAMENCO METHODS. First we shall discuss the only flamenco dance method ever published, to my knowledge, and then look at several flamenco guitar methods.

Teoría y Práctica del Baile Flamenco. In Spanish. In this extensive book, dancer/dance scholar *Teresa Martínez de la Peña* intelligently attempts the impossible: to teach the flamenco dance through dance notation, illustrations and the written word. This is not to say that the beginner could not learn from the book; considerable theory and certain techniques, such as footwork,

placement of the arms and torso, and some movements could be initiated, which would be of value (if learned well) when lessons with a live instructor got underway. Were the book accompanied by a movie, or video tape, it would have a much better chance of actually teaching one to dance flamenco, but that course of action would be costly and no doubt impractical. Published in 1970, presently out-of-print and not expected to be reprinted. The book is available for consultation, however, in Madrid's public library.

Several guitar methods are listed below. Some aficionados like one approach better, some another, but in general one can learn a good deal from any of them, or any combination of them. A major drawback to learning from a method is that neither the *aire* nor the *gracia* nor the *duende* can be put on paper. The first two listed methods surmount this problem by accompanying the text with recordings of the exercises and pieces included and are, therefore, the most highly recommended, to my way of thinking. All are presently available from the *Unión Musical Española*, Carrera de San Jerónimo 26, Madrid-14, if you cannot find them in your local music stores or obtain them from the publishers. (I shall include today's Spanish prices for orientative purposes only, for they will surely be higher by the time you read this.) The methods are:

Método de Luis Maravilla. The booklet contains 17 pages of general explanations in Spanish, English, French and German, illustrations, and 28 pages of music written in cifra, played by Maravilla on an accompanying LP. Included are various practice exercises, and the toques *farruca*, *tientos*, *soleares*, *siguiriyas*, *alegrías*, and *bulerías* a golpe. Price End 1982: a bargain at 900 pesetas, including the LP.

Método de Guitarra Flamenca, by *Juan Martín*. Published in English by United Music Publishers Ltd., 42 Rivington St., London EC2, England, accompanied by a 60 minute cassette identical to the cifra and musical notation in the method. Contains 26 lessons, including exercises and the toques *soleá*, *siguiriyas*, *alegrías*, *fandangos de Huelva*, *sevillanas*, *bulerías*, *farruca*, *granadinas*, *tientos*, *zapateado*, *soleares por medio*, *malagueñas*, *tarantas* and *alegrías en mí*. Large format. Profusely illustrated. 168 pages. Pricey in Spain.

Método de la Guitarra Flamenca, by *Andrés Batista*. 1979. Both cifra and musical notation. Text in Spanish, English and French. Covers rudimentary, preparatory and advanced techniques, plus the toques *farruca*, *tangos*, *siguiriyas*, *rumba*, *sevillanas*, *tarantas*, *soleá*, *alegrías* and *bulerías*. Large format. Sparsely illustrated. 135 pages. Spanish price End 1982: 985 pesetas.

Historia y Técnica de la Guitarra Flamenca, by *Rogelio Reguera*. In Spanish and English, musical notation only. Considerable emphasis is placed on the history of flamenco and the flamenco guitar. Includes studies of 20 playing techniques, plus the toques *zorongo*, *alegrías*, *malagueñas*, *fandangos de Huelva*, *siguiriyas*, *colombianas*, *sevillanas*, *farruca*, *soleares*, *granadinas*, *tientos*, *guajiras* and *serranas*. Large format. Not illustrated. 240 pages.

Spanish price End 1982: 2000 pesetas.

La Guitarra Flamenca, by *Juan D. Grecos*. Published in English by Sam Fox Publishing Company (New York City), in Spanish by Unión Musical Española. In both cifra and musical notation. Includes 25 lessons, plus the toques farruca, sevillanas, soleá, alegrías in A, siguiriyas, fandangos de Huelva, verdiales, tientos, and bulerías. Large format. Illustrated. 125 pages. Price for Spanish edition End 1982: 900 pesetas.

Método de Guitarra Flamenco, by *Emilio Medina*. Published in Buenos Aires in 1958, now in its 12th edition. Includes 77 short lessons plus the toques farruca, sevillanas, soleá, alegrías in A, siguiriyas, fandangos de Huelva, malagueñas, bulerías tientos, tangos, granadinas, zapateado, tarantas, guajiras, serranas, milongas, colombianas, peteneras, and campanilleros. Large format. Not illustrated. 122 pages. Spanish price End 1982: 1525 pesetas.

Other reputable methods which may or may not still be in print are those of *Ivor Mairants*, published in English by EMI Music Publishing Ltd., and *Jack Buckingham* (USA music stores).

B. SHEET MUSIC. The *Unión Musical Española*, Carrera de San Jerónimo 26, Madrid-14, is perhaps the world's major editor of flamenco methods and sheet music. Its catalogue of guitar publications (available on request) is extensive, including musical notation for 31 distinct flamenco forms, and cifra notation for 23. Dominant guitarists represented are *Luis Maravilla*, *Rafael Nogales*, *Andrés Batista*, *Cimadevilla*, *Marín* and *Rosado*.

Not in the catalogue but presently available from Unión Musical Española are some interesting booklets of toques, in both cifra and musical notation, by *Andrés Batista*, formerly first guitarist with Carmen Amaya, now professor of flamenco at Madrid's Real Conservatorio, considered today one of flamenco's top concertists. They are:

Apuntes No. 2, published in 1982, contains granainas, tientos, zapateado, guajiras, bulerías, sevillanas, jaberías, alegrías, la cana and colombianas. Both cifra and musical notation. Large format. 60 pages. Spanish price End 1982: 630 pesetas.

Apuntes No. 3 (1982) contains 10 studies and 10 toques (garrotín, malagueñas, sevillanas, tangos, peteneras, danza arabe, tarantas, cantinas, mineras and caleseras). Both cifra and musical notation. Large format. 91 pages. Spanish price End 1982: 900 pesetas.

Apuntes No. 1, consisting of 10 toques, is presently out-of-print but is to be republished.

In the realm of flamenco sheet music there exist several other offerings of considerable interest, to wit:

Published by *Fontana, SA*, Magallanes 25, Madrid-15. 3 booklets, in musical notation only, of toques of *Paco de Lucía*, presently considered flamenco's supreme concertist.

Lo mejor de Paco de Lucía includes 6 toques, including his famous rumba "Entre Dos Aguas." 44 pages.

Fantasia Flamenco No. 1. 4 toques.

Fantasia Flamenca No. 2. 4 toques.

(As Paco gives his toques romantic names, with no further explanation, they have to be played to see what flamenco form they are.)

Published by *Musical New Services Ltd.*, Guitar House, Bimport, Shaftesbury, Dorset, England.

Toques Flamencos is an 85 page booklet by guitarist *Paco Peña* consisting of 11 pages of explanations in English followed by 10 toques (farruca, alegrías, siguiriyas, soleares, rumba, colombianas, tarantas, garrotín, sevillanas, tientos) in both musical and cifra notation. An accompanying LP by the same name is also available in which Peña plays the toques as they are written in the booklet. Peña's objective in this offering is to facilitate both the music (notation) and essential sound (LP), and to "produce some attractive and strictly authentic flamenco pieces easy enough for most students to play, yet difficult enough to encourage them to improve their technique and understanding of flamenco." In this he has succeeded admirably.

Anthology of Flamenco Falsetas, collected and notated by *Ray Mitchell*. This booklet consists of a compilation of 26 guitar falsetas, in both cifra and musical notation, accredited to a number of famous guitarists, such as el Maestro Patiño (1), Niño Ricardo (5), Paco Aguilera (4), Javier Molina (2), Melchor de Marchena (4), Diego del Gastor (1), Ramón Montoya (3), Miguel Bonell (2), Perico el del Lunar (2), Luis Molina (1), and one that was probably Manolo de Huelva's. The falsetas pertain to twelve different toques, including soleares (3), siguiriyas (5), bulerías (6), and so forth. The commentaries preceding each falseta of this most interesting selection show Ray Mitchell to be very well-versed in the flamenco guitar.

Published by *Charles Hansen Co.*, 1860 Broadway, New York City 10023.

Flamenco Puro (K050). This booklet contains 6 pieces (farruca, fandangos, alegrías, bulerías, taranta, soleá) as played by *Sabicas* on his record "Flamenco Puro." Musical notation only by Joseph Trotter. 72 pages.

Mario Escudero (K051). This booklet contains 8 toques (soleares, sevillanas, guajiras, zapateado, verdiales and malagueñas, granainas, siguiriyas, rondeña) taken from various of Escudero's recordings. Musical notation only by Joseph Trotter. 64 pages.

Published by *United Music Publishers Ltd.*, 42 Rivington St., London EC2, England.

Two booklets of flamenco sheet music by *Juan Martín*, one containing a zambra mora and a guajira, the other a rumba and a cantina. Recordings by Martín of the same pieces are also available from the publisher.

C. PERIODICALS. Over the years aficionados in Spain have started up various periodicals dedicated exclusively to flamenco, all of which have withered and died due to lack of support. All, that is, except three, all exemplary, serious magazines, written in Spanish, of course, that I am sure are hanging in there by the skin of their teeth. They are:

Sevilla Flamenco, published every other month, will have 26 issues to its credit by the end of 1983, plus a special issue commemorating the death of famed singer Antonio Mairena (Sept. 5, 1983). The magazine is written with insight, depth and emotion by aficionados who truly understood and love flamenco. Each issue contains some twenty varied articles, including one or two generally excellent feature interviews with old-timers who invariably invoke the days of yore when the flamenco way of life roared unchecked. I consider this magazine a must for all Spanish-reading aficionados. Subscriptions: Sr. D. José Hurtado, Calle Paseo del Gallo 2, Morón de la Frontera (Sevilla) Spain.

El Candil, also issued every two months, generally has a somewhat more intellectual, less earthy approach to flamenco than the *Sevilla Flamenco*, giving the impression that its writers are more involved with festival than juerga flamenco. Nonetheless, the two magazines tend to complement each other to a certain extent, and combine to give the reader a fine overall view of flamenco. Subscriptions: *El Candil*, Revista de Flamenco, Pena Flamenco de Jaén, Maestro 16, Jaén, Spain.

The *Revista Cabal* is, at the time of this writing, publishing its fifth issue. Madrid-based, this magazine presently offers some thirty pages of solid information concerning flamenco in general, and Madrid flamenco in particular. It seems to be catching on: many reputable flamencologists write for it, and it is growing rapidly in both stature and size. Published each two months. Subscriptions: *Revista Cabal*, Calle Lago Constanza 40, 2ºDcha., Madrid-17, Spain.

The following are English-language periodicals dealing wholly or in part with flamenco:

Jaleo, Box 4706, San Diego, California 92104. The aficionado's search for flamenco knowledge, instruction and/or companionship will be greatly facilitated by this monthly newsletter, dedicated entirely to flamenco on both local and international level. A useful feature in each issue is a directory of flamenco guitar, dance and cante instructors throughout the USA. A larger directory of North American flamenco aficionados and artists can also be acquired from *Jaleo*.

Guitar, Musical New Services Ltd., Guitar House, Bimport, Shaftesbury, Dorset, England. This monthly magazine is devoted mainly to the classic guitar and generally includes at least one flamenco feature in each issue. *Guitar* offers a Directory of teachers (classical, flamenco, folk and jazz) throughout the United Kingdom and countries further afield.

Guitar Review, Society of Classic Guitar, 409 E. 50th St., New York City 10022. This irregularly issued magazine, although principally devoted to the classic guitar, usually runs ads for flamenco instructors, and occasionally devotes an issue wholly to flamenco.

Guitar Player Magazine, Box 615, Saratoga, California 95070. This monthly is hard into rock, jazz and folk, but runs the occasional flamenco feature as well.

Guitar and Lute Magazine, Galliard Press Ltd., 1229 Waimanu St., Honolulu, Hawaii 96814. This quarterly is basically devoted to classical music, with the occasional foray into flamenco. The same can be said about the *Guitara Magazine*, issued each two months at 3145 W. 63rd St., Chicago, Illinois 60629.

Dancemagazine, 1180 Ave. of the Americas, New York City 10036. This monthly is devoted to all styles of dance, flamenco coming in a distant last.

D. BIBLIOGRAPHY. At the time of research for the first edition of this book, back in the late 1950's and early 1960's, very few books were available about flamenco in Spanish, and none, to my knowledge, in English. As flamenco surged to popularity, something of a market for flamenco books came into being, and throughout the second half of the 1960's and the 1970's it was possible to enter a large bookstore and find a selection of five or six flamenco books at one's disposal. Most of these books, however, were printed in very limited editions — 200 copies was not uncommon, 500 copies normal, 1000 copies a large edition — and when sold were rarely reprinted. Many dozens of such books, and hundreds of articles and essays, have come and gone in recent years, a complete listing of which seems pointless to print here.

Instead, I shall mention just a few I believe the reader will find particularly informative and/or entertaining, and recommend, for those wishing to delve further, two books devoted exclusively to flamenco's bibliography: "Bibliografía Flamenca," by Anselmo González Climent (Escélicer, Madrid, 1965), and "Segunda Bibliografía Flamenca," by González Climent and José Blas Vega (El Guadalhorce, Málaga, 1966). These bibliographies list over 9000 books, articles, brochures and other writings either wholly or partly about flamenco, dating back to when flamenco first began appearing in print. Most of the listing will be extremely difficult to find. The two bibliography books, in fact, will be hard to track down; only 300 copies were printed of the "Segunda Bibliografía Flamenca."

However, for those with infinite patience with old-time bureaucracy, the Madrid national library (Biblioteca Nacional, Paseo de Recoletos 20, Madrid-1) theoretically has a copy of every book ever published in Spain, available for consultation in the library (books cannot be taken out).

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APPENDIX No. 7

THE GUITAR

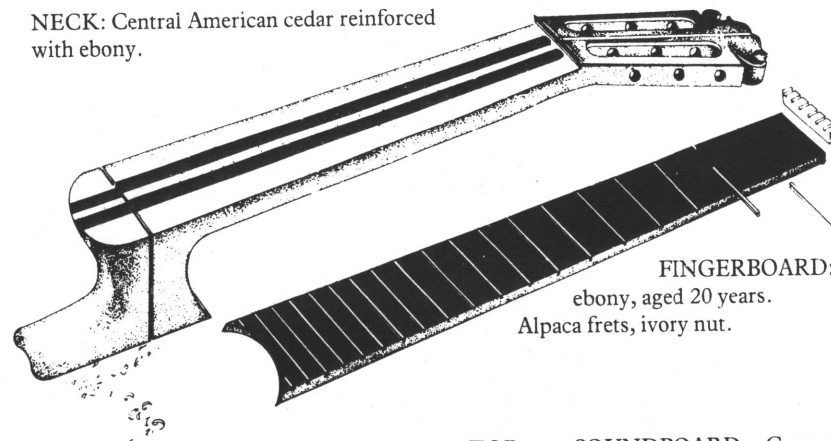
This appendix covers the following subjects:

1. Difference between the classical, concert flamenco and traditional flamenco guitars.
 2. Old versus new guitars.
 3. Care of the guitar.
 4. A thumbnail history of modern flamenco guitar construction.
 5. Flamenco guitar constructors today.
- A General review.
B Experimentation.

1. DIFFERENCES BETWEEN THE CLASSICAL, CONCERT FLAMENCO, AND TRADITIONAL FLAMENCO GUITARS.

Madrid luthier Manuel Contreras had a very interesting brochure printed up in 1980, segments of which I am reproducing in this section by his kind authorization. On the following two pages Contreras has broken his classical guitar down into its component parts, with an explanation of the woods he uses and an excellent visual idea of his construction techniques. I in turn have added the woods used for his flamenco guitars where they differ from the classical (if no differences are depicted, they are the same for both types of guitars). It must be noted that a hybrid guitar variety is also becoming common: that used by many flamenco concertists, in which are employed all classical woods but flamenco construction techniques. The differences in the construction techniques will be discussed in this section following the diagrams.

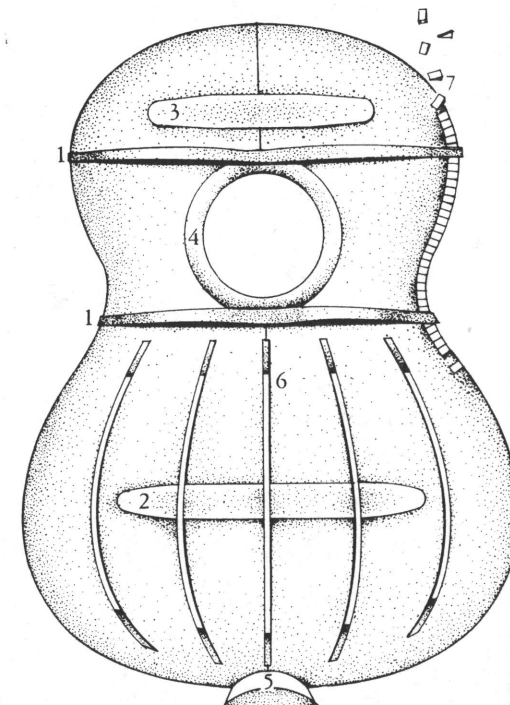
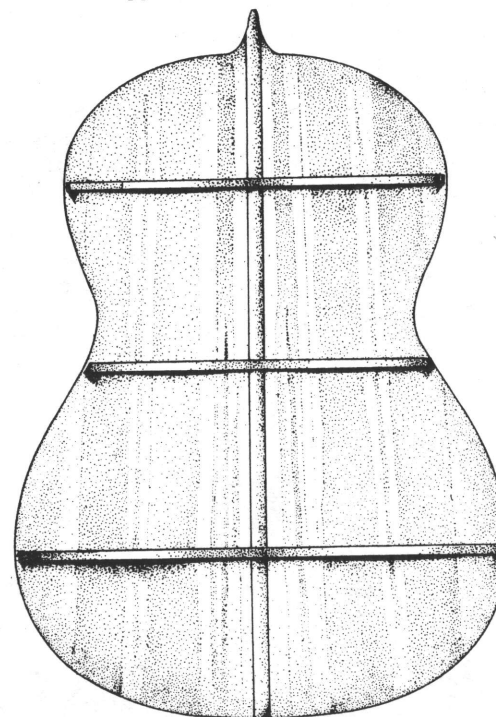
NECK: Central American cedar reinforced with ebony.

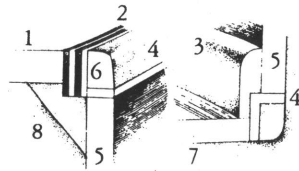
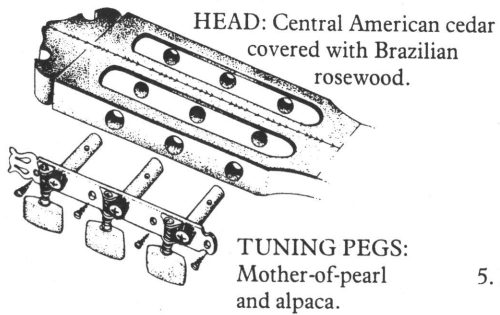


FINGERBOARD:
ebony, aged 20 years.
Alpaca frets, ivory nut.

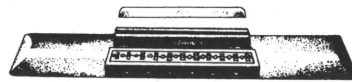
BACK: Brazilian rosewood, aged 15 years minimum, for classics and concert flamencos. Aranjuez cypress, aged 10-15 years, for traditional flamencos. Supports of American cedar.

TOP or SOUNDBOARD: German pine or Canadian cedar, aged 10 years.
1. Brackets, 2. Under the bridge support, 3. Upper bout support, 4. Sound hole support, 5. Tail block. 6. Fan bracing, curved for increased strength, 7. Triangular supports.

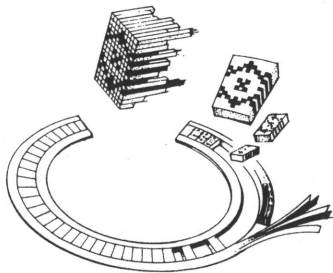




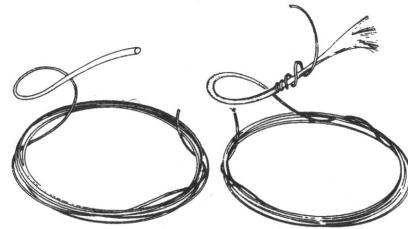
Detail of top and back joint to sides.
 1. Top, 2. Sycamore fillets, 3. Reinforcement (supports). 4. Side, 5. Border, 6. Cypress, 7. Back, 8. Small triangle supports.



BRIDGE: Brazilian rosewood
 Ivory nut.

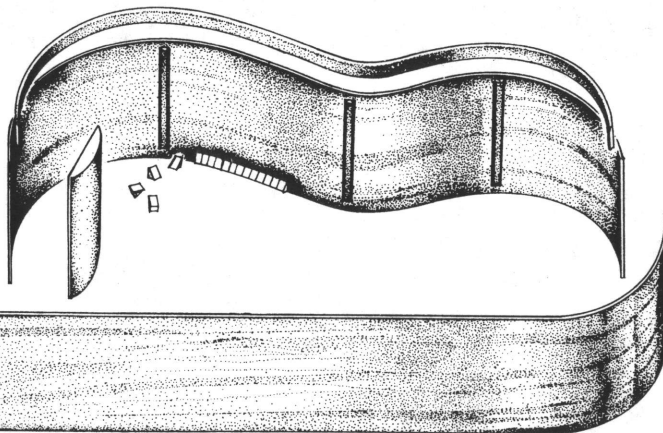


ROSETTE: Sycamore fillets stained and inset.
 Approximately 170 pieces for each square centimeter, or about 2,500 pieces for each rosette.



STRINGS: silk and wound metal for bass, nylon for treble (formerly gut).

Horizontal connecting supports of American cedar or especially treated Hungarian beech. Vertical supports of rosewood for the classics; none for the flamencos.



SIDES: Brazilian rosewood, aged 15 years, for the classics and concert flamencos. Aranjuez cypress for the traditional flamencos.

Other than the distinct woods used, as depicted on the previous two pages, we might point out the following differences between flamenco and classical guitars:

Flamenco Guitar

- a. The flamenco guitar weighs far less than the classical. Not only is cypress lighter than rosewood, it is shaved much thinner, the supports are considerably finer, and the box is smaller; classics are up to one inch deeper than flamencos, and are generally wider and longer as well.
- b. Tuning is traditionally done by wooden pegs (rosewood or ebony), although in modern times mechanical tuning has become more popular.
- c. Low bridge, which does not normally exceed one fourth inch in height. The bridge bone should also be low to the bridge. This causes the strings to lie much closer to the neck, which in turn necessitates a gradual inclination (cutting down) of the top of the neck as it approaches the mouth of the guitar. This inclination permits the strings to lie close to the neck and to the guitar proper without causing undue vibration, and produces an easier action. This is one of the more difficult techniques in flamenco guitar construction.
- d. White or transparent tapping plates are placed over the vulnerable areas of the flamenco guitar as protective coverings.

Classical Guitar

- a. Larger guitar box, heavier and thicker wood and bracing.
- b. Mechanical tuning.
- c. A much higher bridge than the flamenco guitar, with a high bridge bone, causing the strings to pass well over the neck and the guitar proper. This alleviates the necessity of cutting down the top of the neck, and leaves the guitar with a harder action, suitable for the classical guitarist, but unwieldy in the hands of a flamenco guitarist.
- d. None

Due to the discussed differences in construction, the classical guitar ideally results clear and ethereal in tone, the traditional flamenco raspy and more earthy, and the hybrid (rosewood) flamenco in between the two in both tone and weight, although still considerably more flamenco than classical. It should be stated that these differences are applicable only in quality guitars. Cheaper guitars, with a few exceptions, come in all sizes and are neither classical nor flamenco.

2. OLD VERSUS NEW GUITARS.

Many guitarists find it desirable to obtain a well-broken in guitar, preferably one at least several years old (1). This is because with age the guitar, like the violin, gains certain qualities that new guitars cannot possess, such as a complete maturity of the wood, a beautiful, deep mellowness of tone, a settling of the construction into its permanent state, and a definite knowledge that the guitar is, or is not, one of the great ones.

However, it is not always easy to find a good used guitar at an accessible price. Since the "rediscovery" of flamenco, beginning in the early 1950's, the flamenco guitar's supply-demand chart has gone through three distinct phases.

1). Prior to, say, 1960, flamenco was still pretty much an in-group art. Very few new flamenco guitars were being made, not only because there were fewer flamenco guitarists (compared to today), but also due to the abundance of good used flamenco guitars then available. Nearly every guitar shop had several for sale, and many the widow's household contained a guitar or two taking up space, the value of which the widow was likely to have no idea. I remember the opportunities that came knocking in the mid-fifties, when guitars would be offered to anyone known as an aficionado at give-away prices. What collections could have been made if one had had just a bit of extra money. Unfortunately, I did not, but I did manage to scrape together enough to acquire both a Santos Hernández and a Domingo Esteso. That sound glorious, and was, but think of the various Manuel Ramírez' and Marcelo Barberos, other Santos' and Estesos, etc., I had to turn down, not to mention the two Antonio Torres' I had a shot at.

(1) Desirable, that is, if the guitar is going to be played in solitude or in small groups for one's own pleasure. The professional flamenco, however, who must play in noisy places over the babble of voices, or work in a cuadro with dancers and singers, often prefers the piercing shrillness of a new guitar, as it will frequently be the only way he can be heard.

2). 1960-1980. Along came the flamenco craze. Flamenco guitarists began springing up like wild grass in a rainy season both in and out of Spain, and soon had snapped up the used flamenco guitar supply. The demand then turned to new flamenco guitars, which sent the guitar-makers into a frenzy of looking for cured cypress. The luthier's trade changed nearly overnight from a quiet, leisurely, low-income profession to one of stress, wheeling and dealing, and big money.

3). The craze began dying down in the mid and late 1970's as the faddists,

after experiencing that flamenco is not so easy, lost interest and stopped playing, or turned their attention to newer "in" movements: other exotic stringed instruments (sitar, oud, etc.) or, if they stayed with the guitar, expressions such as jazz, folk and, above all, classical, for the classical guitar has reached enormous and unprecedented popularity in the last years. Spanish guitar constructors have had to turn nearly all their energies to constructing classical guitars, while the flamenco guitar demand has dropped to just a fraction of what it was fifteen years ago. (This has not broken the luthiers' hearts; not only are flamenco guitars more difficult to construct, the classical bring in considerably more profit per guitar. The theory, once correct, is still that the flamencos are a poor lot, while players of classical are from the wealthy upper strata.)

The decreased demand for flamenco guitars is not entirely due to fewer people playing flamenco at present. Another prominent reason is that during the flamenco fad so many guitars were constructed they glutted the market, and are still nearly sufficient, circulating as they are and combined with the return to the market of older used guitars, to satisfy the demand.

The used guitar is again, therefore, playing an important role in the flamenco guitar's supply-demand cycle.

3. CARE OF YOUR GUITAR.

In his guitar brochure, Manuel Contreras suggests guitar owners take the following into consideration for the best care of their instruments:

"Due to the age of the wood used in guitar construction and the humidity factor at the time of construction — Madrid is relatively dry: between 50% and 60% — try to maintain as best you can the 'original environment' with a margin of, let's say, not below 45% and not above 75%.

"If the guitar is to be transported from one place to another, you must take every precaution to avoid subjecting it to drastic changes in temperature and humidity. Keep it away from windows, radiators, and other heating systems. In this way our beloved instrument will certainly age and perform better.

"Take care that the sound hole is covered with a chamois or, preferably, a natural silk cloth because as the interior of the guitar is not varnished it tends to absorb easily any humidity in the room, which the cloth helps to retain in case of a brusque lowering of the humidity factor (thus avoiding possible cracking and/or warping). In case of such a humidity drop — say from 80% to 50% or less — besides the cloth it is convenient to place a container full of water in the room, which will help offset the humidity loss." (Humidifiers, where available, represent an excellent modern method of avoiding this problem.)

"Keep the strings of your guitar if not in tune at least taut, except, of course, when travelling by plane, in which case the strings should be considerably loosened (but not completely).

"When changing strings, do not take them all off at one time. To avoid

altering the normal tension on the neck, you should take off and replace each string one at a time.

"If, on plucking an open string you notice that it buzzes, it could be due to a change in climate which has affected the neck and fingerboard. If this is the case, you will notice that the action is easier. To solve this problem you should acquire some small wooden fillets of varying thicknesses. Take off the strings and place one or more fillets under the ivory pieces either at the head or the bridge or both. Always begin with the thinnest fillet first, graduating to a thicker one if necessary, until you reach the desired height and the buzzing stops."

4. A THUMBNAIL HISTORY OF FLAMENCO GUITAR CONSTRUCTION.

It is not certain when the flamenco guitar, as an instrument somewhat distinct from the old-time Spanish guitar, came into existence; the first references to it I have been able to find date back to the first half of the last century. At that time the guitar in Spain, an instrument that had flourished during earlier periods, was at low ebb. Stringed instrument craftsmen earned their livelihood far more from violins, bandurrias, mandolins, and even lutes, than guitars. Then came the café cantante period and flamenco's rapid surge to popularity (1850 on), and a steady demand for "Guitarras de tablao" was initiated. Soon a few craftsmen were able to specialize in flamenco guitars, which remained true even throughout flamenco's period of decline during the years 1900-1950. The classical guitar, however, lay dormant until Francisco Tárrega showed Spain, and Andrés Segovia showed the world, its vast possibilities, causing the classical guitar to gradually gain in popularity throughout this century.

The following is a list of the guitar craftsmen most influential in the development of the modern flamenco guitar. The photos included in this section give a pictorial history of many of these same gentlemen.

Antonio Torres (c.1817-1892). This guitarrero, from Almería, was the creator of the modern style of Spanish guitar. He was not happy with the small, muddy sound of the traditional "guitarras de tablao," and began experimenting. As the "guitarras de tablao" were terribly shallow — something like two inches deep, some even less — he considerably increased their depth of box. He also revised the curves of the guitar, somehow realizing, perhaps mathematically, that the old guitars were out of proportion and were thus losing volume and resonance. After much calculation and trial and error he ended up narrowing and shortening the bottom part of the feminine form, and widening and prolonging the breast part, making for a better balanced and more mathematically correct instrument in which the sound could escape through the mouth unimpeded by collisions within the box.

Other major innovations of Torres included: experimentation in the use of lighter, more flexible woods; a less cumbersome style of inner

bracing; a reduction in the thickness of the top and body woods; and improved varnishing techniques, all innovations that have since been universally accepted as fundamental in the construction of today's guitars, both flamenco and classical.

Because of the far superior tone and volume produced by Torres' guitars, he attracted the small demand for classical guitars that then existed, and eventually a good deal of his production was directed towards the classical field. He then had the opportunity for further experimentation, and developed concepts concerning differences that ideally should exist between flamenco and classical guitars. He recognized that one art is earthy and the other ethereal, and he experimented in the use of materials and building techniques that emphasized this difference. Thus Torres not only was the creator of the modern Spanish guitar, but was also the first constructor to begin successfully differentiating between flamenco and classical guitar construction techniques.

Although Torres did not have any direct disciples who achieved fame, he exerted a vast and lasting influence on most of Spain's luthiers. The most successful of those to adopt his techniques during that period was Manuel Ramírez, in Madrid.

Francisco González (c.1830-1880). Francisco González was the first of the line of Madrid guitarreros who have since converted that city into the flamenco (and classical) guitar capital of the world. He was a man of diverse interests — businessman (guitar constructing alone would not support him in those days), inventor, guitar constructor — and did not, therefore, devote much time to the guitar. When he did build he specialized in "guitarras de tablao" for the flamenco professionals who played in the Madrid café cantante circuit at that time. His most talented apprentice was José Ramírez I, whom we shall discuss in continuation.

González is as well remembered for his inventions as for his guitar craftsmanship. One of them was Spain's first car, built in 1870 and propelled by levers. As José Ramírez III tells the story, the car worked fine on level ground, but could not quite make the steep hills. People ridiculed González for what they considered his failure, and he died an embittered man.

José Ramírez I (c.1857-1923). José Ramírez I replaced his maestro, Francisco González, as Madrid's favorite guitarrero, and for a number of years became the chief provider of guitars to the growing number of professional flamenco guitarists. During that period he had a great deal of work, and took on several fine apprentices, including Julián Gómez Ramírez (no relation), who later set up shop in Paris, Enrique García, who did likewise in Barcelona, Antonio Viudes, likewise in Buenos Aires, Rafael Casana, likewise in Córdoba, and his son, José Ramírez II who, after learning the trade, moved to Buenos Aires and did not return to take over the shop until his father's death. José I's most brilliant

apprentice, however, stayed in Madrid and eventually became his chief competitor: his younger brother, Manuel Ramírez.

As we have seen, José Ramírez I enjoyed a heyday of some years, but then progress, in the form of Antonio Torres' new ideas, caught up with him. Being a staunch traditionalist and highly stubborn to boot, José I refused to alter his style of guitar-building in any way. After all, he argued, if his "guitarras de tablao" were good enough for the famed guitarist Javier Molina, they were good enough for any of the modern young whippersnappers. The modern young whippersnappers, however, did not think so, and switched over nearly en masse to brother Manuel, who by then had set up his own shop and had embraced, and even begun improving upon, Torres' concepts. It was then that the young whippersnappers began referring to José I, Manuel's outdated maestro and brother, as "el malo" (the bad one), and to Manuel as "el bueno" (the good one). This, on top of numerous other violent squabbles that had taken place between the brothers, caused them to cease speaking to each other many years before their deaths.

José I never did alter his old-time style. He fought it out with the new generation to the bitter end.

Manuel Ramírez (c.1866-1916). Manuel Ramírez learned his craft from his older brother, José Ramírez I, but soon fell under the influence of Antonio Torres and was compelled to break with his brother, and the old school, and open his own shop. He then began experimenting with, and even improving upon, Torres' methods, and consequently started constructing guitars of such quality that Torres himself recognized Manuel as his most brilliant competitor. After Torres' death, and until his own, Manuel was recognized as Spain's outstanding guitarrero. He left three excellent disciples: Santos Hernández, Domingo Esteso, and Modesto Borreguero.

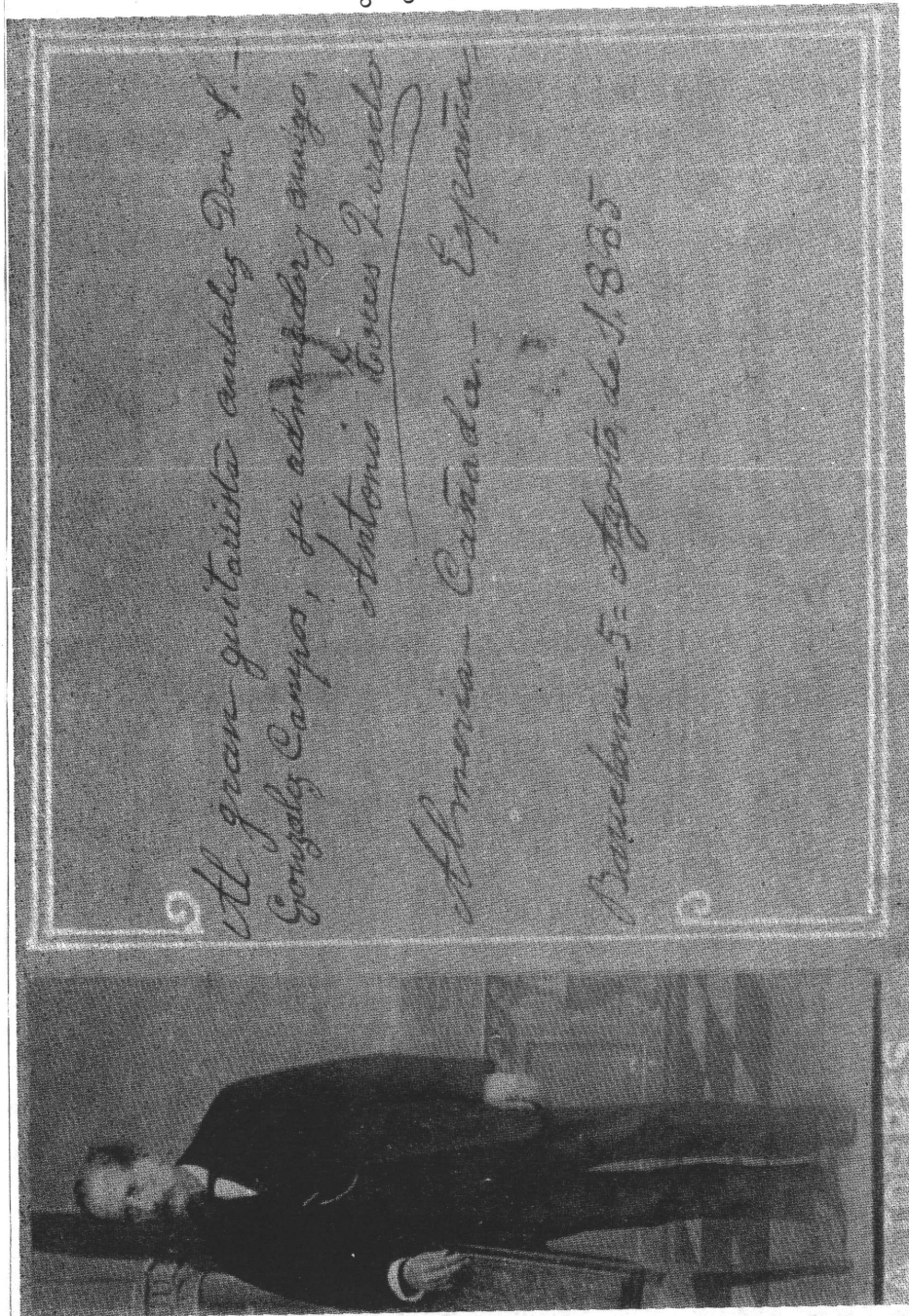
José Ramírez III tells of a trick that Manuel played on the day's most influential critics and guitarists. It came to pass that even after his death Torres' prestige was so high that Manuel's excellent work did not receive the recognition he thought it deserved. So Manuel devised a plan. He built a number of guitars in Torres' style, firmly glued in his own labels, but then over them placed labels of Torres' that he had on hand, only lightly glued at the corners. He then called in the critics and guitarists to see and test these marvelous Torres guitars. They, of course, raved about them, and said things like what a shame no one would ever again make guitars as well as Torres. After really hooking them, Manuel tore off the Torres labels and beamed triumphantly.

After that there could be no reasonable doubt. Manuel Ramírez was proclaimed the king of guitarreros.

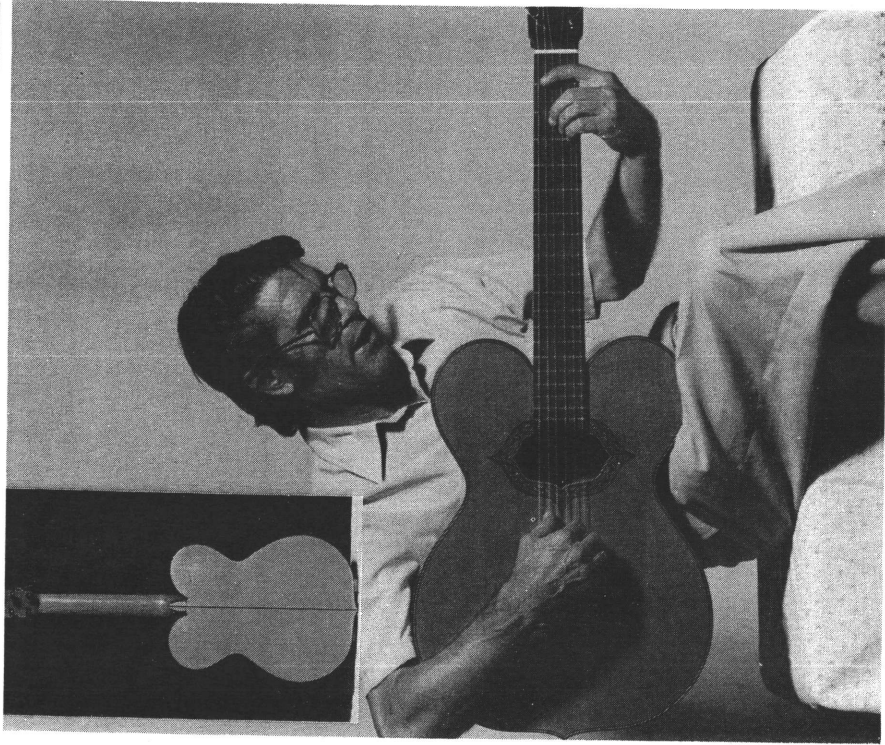
Santos Hernández (c.1870-1942). The most prodigious student of Manuel Ramírez, Santos went on after his maestro's death to make innovations of his own in guitar construction, resulting that his guitars today are the

Antonio Torres
(c. 1817-1892)
creator and initiator
of the modern style
of flamenco guitar
construction.

THE GUITAR



This card was originally sent from Antonio Torres to one of his clients, the guitarist P. González Campos, in 1885. González Campos, in turn, converted it into his own post card, and sent it to his friend Manuel Ramírez, stating on the back that it «is generally agreed that don Antonio Torres is the only guitar maker who can substitute for you.»



ANDALUSIA

In eastern Andalusia we can single out as tops *Antonio Marín Montero*, (left) from Granada, and *Gerundino Fernández*, from Almería, shown above trying out his new experimental flamenco guitar.

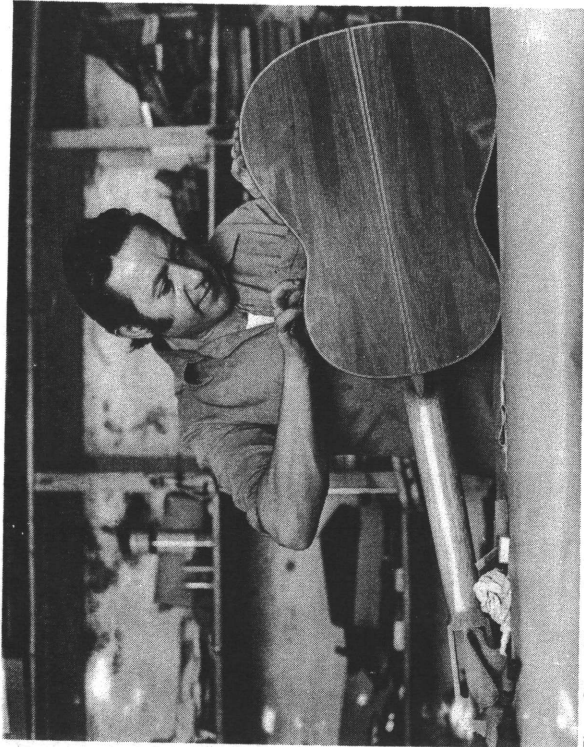


Photo: George Clinton, *Guitar Magazine*

most highly-esteemed, and highly priced, of any in flamenco's history.

From the time he opened his own shop, in 1917, to his death twenty-five years later, Santos was as secretive about his art as many gypsy guitarists are about their own creations. He only permitted one young boy at a time on the premises, for sweeping and cleaning up, and when the boy arrived at the age when he might begin observing and copying Santos' secrets, Santos fired him. Thus, Santos had no apprentices, and it was not until after his death, when Marcelo Barbero went to work for Santos' widow in Santos' old shop, that someone was able to glean something of Santos' techniques (from the building forms, half-finished guitars, and other paraphernalia that still littered the shop).

Domingo Esteso (c.1884-1937). Another brilliant student of Manuel Ramírez, Domingo Esteso ranked in prestige second only to his good friend Santos Hernández in the Spanish guitar world. Like Santos, Esteso began constructing on his own in 1917. Unlike Santos, Esteso was not compelled to secrecy, and left behind three accomplished disciples: his nephews, known as the "Sobrinos de Esteso," who still carry on in Domingo's old shop in Madrid.

José Ramírez II (c.1885-1957). José (Simón) Ramírez II learned the art of guitar construction from his father, José I, but soon found he was little attracted to such a sedentary life. Thus, he travelled to Buenos Aires as a professional musician when still a young man, there remaining until his father's death, at which time he returned to run the family shop. He wisely decided to discontinue his father's traditional line of "guitarras de tabla," by now completely outdated, and leaned more towards the techniques of uncle Manuel Ramírez. He did not, however, attempt to compete with the maestros of the day, but rather contented himself with a good business based on making guitars for the casual amateur. Two fine guitarreros were formed in his shop: Marcelo Barbero, and José II's son, José Ramírez III.

Marcelo Barbero (c.1904-1956). Marcelo Barbero entered the world of guitar construction as a clean-up boy for José Ramírez I, apprenticed under José Ramírez II, and then later went to work for Santos Hernández widow after the old maestro's death. There Barbero became acquainted with many of the features of Santos' guitars, and was soon making outstanding guitars in Santos' style. Barbero's next step was to open his own shop, and take on one apprentice: Arcángel Fernández. Barbero's premature death prevented him from instructing his young son, Marcelo II, who is presently working with his maestro, Arcángel Fernández.

Modesto Borreguero. The youngest disciple of Manuel Ramírez, Borreguero took over Ramírez shop upon his maestro's death in 1916. Although a talented guitarrero, Borreguero soon passed from view due to what was described to me as "non-productivity due to bohemianism and irregular working habits."

5. FLAMENCO GUITAR CONSTRUCTORS TODAY.

A. General Review.

What with the guitar boom of the past twenty-five years, guitar makers have sprouted like mushrooms in a pine forest. What could be more pleasant than to create in the solitude of one's home or small shop, and to make a good living at it to boot? Yes, there are a multitude of fine luthiers throughout the world today, but Spain, in my opinion, still maintains that margin of consistent excellence at more or less reasonable prices. This is above all true in the realm of the flamenco guitar.

Within Spain there are dozens of guitar constructors of some renown. In his "Partial Directory of Spanish Guitar Builders," published in the January, 1979 issue of *Guitar and Lute* magazine, author Henry Adams lists over sixty. It is a good list, containing most of the better known, but still definitely only partial, for hidden away in the hinterlands and poorer neighborhoods of the cities are scores more of very talented craftsmen who will be up there tomorrow if the guitar fever continues.

We have seen in "Old Versus New Guitars" (Part 2 of this appendix) that the demand for new flamenco guitars has fallen off sharply, and that most guitar builders are working nearly full-time on filling their piles of orders for classical guitars. The top quality flamenco guitars that are being constructed presently are the works of a relatively small number of craftsmen, many of whom dedicate a large percentage of their time to classics but who will fill flamenco orders when they receive them. Ten of the most renowned are:

MADRID (in order of seniority) (1):

Conde Hermanos, Sobrinos de Estesos, Calle Gravina 7, Madrid-4. Faustino, Mariano and Julio Conde, nephews of the great Domingo Estesos and perpetuators of his style, have been making excellent guitars under their own label since their uncle, and maestro, died in 1937. Conde Hermanos are among the few constructors who still produce far more flamenco than classical guitars, many of the flamencos being of the concert rosewood variety.

Manuel Rodríguez (II), Calle Hortaleza 32, Madrid-4. Manuel came by his afición and knowledge in an ideally natural manner: his grandfather was a flamenco guitarist, his father (Manuel Rodríguez I) a guitar craftsman who worked both for José Ramírez I and II. In 1939, at age thirteen, Manuel II entered the shop of José Ramírez II as an apprentice, rising to chief master craftsman (foreman) before leaving in 1955 to open his own shop (in the same building where good friend Marcelo Barbero was then constructing). In 1959 America beckoned and Manuel spent the next fourteen years constructing quality guitars in the Los Angeles, California area, returning to Spain in 1973 to establish himself on the Calle Hortaleza. Son Manuel III is also immersed in the family tradition, presently constructing some accomplished guitars of his own.

José Ramírez III, Concepción Jerónima 2, Madrid-12. José Ramírez III, third generation in the same shop (José Ramírez I and II), today mainly

plays the role of supervisor, coordinating the output of the various craftsmen he employs, selecting the woods used, and generally conducting the business. Initials on the inside of any particular guitar give a clue as to the identity of the actual constructor. Some of Ramírez' experiences as an active constructor are recounted in the following section (Experimentation).

Marcelino López, Fernán Núñez 17, Madrid-17. This constructor, a luthier in the strict sense of the word because lutes actually do make up part of his production, has an unusual history in the Madrid guitar-building annals in that he is largely self-taught. Born in 1931, Marcelino was a cabinet-maker when smitten with the guitar bug, although at first not in the form of building, but playing. He began serious guitar studies with the maestro Daniel Fortea, which lasted for six years, until Fortea's death in 1953. During that period Marcelino also began repairing, then constructing guitars, learning largely by trial and error although aided considerably by "extremely valuable tips afforded me by Santos Hernández widow and later by Marcelo Barbero." Marcelino maintains his classical guitar playing, and construction of classical and flamenco guitars, at a high level, and has become in addition renowned for his masterly replicas of renaissance and baroque stringed instruments. His home is like a museum, with his collection of stringed instruments, some his, some antique. His workshop, as can be seen in the photo, is any luthier's dream.

Paulino Bernabé, Calle Cuchilleros 8, Madrid-12. There are certain similarities between Paulino Bernabé and Marcelino López. Both were cabinet-makers, both studied the classical guitar under Daniel Fortea, and both make excellent guitars. There the similarities end, however, for Paulino did receive formal luthier training in the shop of José Ramírez II, entering in 1953 and rising to chief master craftsman (foreman) before leaving to open his own shop in 1969.

Arcángel Fernández, Calle Jesús y María 26, Madrid-12. Arcángel gave up a professional flamenco guitar career to apprentice under Marcelo Barbero, later moved to his own shop and began building his own outstanding guitars upon Barbero's death in 1956. Arcángel's only apprentice is *Marcelo Barbero, Jr.*, son of his late maestro, who today is making his own accomplished guitars in the shop of his friend and mentor, Arcángel Fernández.

Manuel Contreras, Calle Mayor 80, Madrid-13. Obviously, cabinet-making is excellent preliminary training for guitar-making, for Manuel Contreras is still another cabinet-maker turned luthier. Contreras received his guitar construction training in the shop of José Ramírez III, entering in 1959 and leaving in 1963 to set up his own shop. Working with two apprentices, he quickly established himself as one of today's most brilliant craftsmen.

(1) There is some confusion today regarding "The Madrid School of Guitar Construction." Until recently,

the term signified simply guitar-making in Madrid along the traditional lines of Francisco González, the Ramírez Family, Santos Hernández, Domingo Esteso, Marcelo Barbero, and so forth. The present confusion arises, however, in that recently a group of eight Madrid craftsmen have united, for purposes of marketing their produce more effectively and inexpensively, under the name "La Escuela de Madrid" ("The Madrid School"). These gentlemen are all accomplished craftsmen, but by no means include all of Madrid's excellent guitarreros; neither the Sobrinos de Esteso, nor José Ramírez III and his present craftsmen, nor Arcángel Fernández, for instance, are members.

Thus, for purposes of tradition, accuracy, and this book, I prefer the term "Madrid School" to encompass all of Madrid's guitar makers.

The eight constructors who presently form the School within the School are (in alphabetical order by first name): Félix Manzanero, Juan Alvarez, Luis Aróstegui Granados, Manuel Contreras, Manuel Rodríguez, Marcelino López, Paulino Bernabé, and Vicente Camacho.

CORDOBA

Manuel Reyes, Calle Armas 4, Córdoba. Manuel Reyes is another of the few guitarreros to make the big time in this difficult art who is self-taught. Due to the lack of apprentice opportunities in Córdoba, he had to learn by trial and error except for some pointers he received from an obscure Córdoba constructor, and one intensive day he spent with Marcelo Barbero. Despite these difficulties, in just a few years Reyes earned an excellent reputation in the Spanish guitar world. With the recent death of veteran Córdoba constructor *Miguel Rodríguez*, Reyes today is undisputed king of guitarreros in Western Andalusia.

GRANADA

Antonio Marín Montero, Cuesta de Caidero 1, Granada. Of the many guitarreros in Granada (I know of some eighteen, and there are no doubt more), Antonio Marín Montero is declared to be the best constructor of flamenco guitars by the knowledgeable guitarreros and guitarists I have consulted. Montero learned the guitar construction principles from *Eduardo Ferrer*, another Granada guitarrero of some fame, after which he began building on his own some years ago.

ALMERIA

Gerundino Fernández, Travesía de Buenavista 4, Almería. Gerundino Fernández is the first guitarrero of renown to come forth in Almería since the days of Antonio Torres, molder of the modern Spanish guitar. Now fifty years old, he started constructing at the age of seventeen, and has slowly built up an excellent reputation in the world of flamenco guitar construction, an accomplishment made far more difficult by the remoteness of Almería to flamenco action.

B. EXPERIMENTATION

There exists very little complacency among today's great guitar builders. Each seems to be striving to create the perfect instrument, an instrument that would have large volume without sacrificing tonal quality, the perfect, easily achieved pitch, the ideal balance between bass and treble strings, and strength, achieved by strong construction that in no way detracts from the desirable qualities above mentioned.

Generally speaking, the most common experimentation lies along the

lines of trying out different woods of distinct thicknesses, as well as all types and designs of strong inner bracing that impede as little as possible the clear emergence of the sound. Some makers, however, have gone considerably further in their search for the perfect instrument, a few of whose innovations we shall consider in continuation.

José Ramírez III's experience clearly demonstrates the evasiveness of the problem. He early decided that guitar construction is largely a matter of physics and mathematics, and he rejected those traditional techniques that have always depended to some degree on luck (measuring the thickness of wood to the millimeter by touch alone, etc.), "which caused even the greatest of the past masters' output to be uneven in quality." José III felt that science must be called upon to correct such haphazard techniques. In addition, he rebelled against the usual course of merely following someone else's proven school of guitar construction. He did not just want to construct guitars, he wanted to know all about them. He wanted to discover, in scientific terms, *why* a great guitar is great, and what can be done to improve it even further. Encouraged and sustained by his father, José III launched into sixteen long years of experimentation in guitar construction. He poured over books on mathematics and physics, and devised mathematical formulas for the perfect guitar. However, on building these guitars, flawless on paper, some other factors were always lacking. "Many of those guitars," he says, "were absolute monsters, only good for firewood. But with each I learned a valuable lesson, and progressed a little further."

After sixteen years he finally arrived at a model that satisfied him, that which is produced in his shop today and which, ironically, is very similar to the model developed by his uncle, Manuel. One of José III's conclusions from his experimentation and study: "The man who invented the first guitar was a genius. The advanced mathematics and physics that he employed in it, almost certainly knowingly, are astonishing. It took me sixteen years of hard work to find that out, but it was worth it. Now I know *why* a guitar is constructed as it is, not merely how to construct it."

Is José Ramírez III through experimenting? "I am, yes, because I've reached the limits of my mathematical capabilities. But I have hopes that my son will carry on. He is already very interested in mathematics and physics, and may quite possibly innovate the superior guitar one day. I, in the meantime, satisfy my instinct for experimentation by tracking down exceptional woods. I am already using Canadian pine, which I find superior to the normally used German and Middle European, and am investigating an area which I think might give even better results: the vast forests of Siberia."

Manuel Contreras's experiments have led him to the double harmonic top (gluing one top onto another). This, as Contreras is the first to point out, is contrary to the accepted practice of making the top as thin as structurally practical so as not to hinder the free release of the sound. Nevertheless, Contreras reports that "over two years have been spent in this enterprise and without going into great technical detail, I must say that my theory of the

'dual sounding board' has proved positive. Once I had found the right position for the interior 'top' and the relative measurements, depending on the varying thickness of the guitar, I had to modify with each individual instrument the interior structure and supporting structures so that all would complement not only in the function of projecting sound but also in that of improving the actual quality of sound."

Contreras is not alone in believing positive the results of his experimentation, judging by the long list of guitarists who are waiting to be served their Contreras double-harmonic-top guitars.

Manuel Rodríguez' search for improvement led him to create a bridge on which each string can be adjusted slightly as to length, with the purpose of achieving more perfect tuning of the guitar. String stress is also slightly affected, just enough to cause a minuscule but perhaps important hardening or softening of the action. Those who have tried the Rodríguez "movable bridge" sing its blessings, above all in the classical field, in which such highly refined tuning is more necessary.

Gerundino Fernández has gone several steps further than the above in his experimentation in that he has not only altered considerably the inner structure of the guitar and the very shape of the guitar box itself (see photo), but in addition has added a twentieth fret to the usual nineteen-fret neck. Gerundino writes that his new flamenco model is "mathematically more complete, with a macho, stereophonic, profound sound without having lost the flamenco timbre and quality. It not only is still more feminine in looks than the traditional guitar, but has resulted in improved volume and tonal quality." As for his new classical model, Gerundino states that "presently I am completing two palo santo guitars. I cannot tell you how they will be as I have not as yet put on the strings."

I personally have not played nor heard play this new instrument, so cannot comment, but Gerundino, in his present enthusiasm, feels that his creation may well be a major breakthrough.

And so forth. Many guitarreros are looking for perfection, in whatever form it may come. Is José Ramírez correct in judging the present-day guitar, as developed by Antonio Torres and by his uncle, Manuel Ramírez, mathematically perfect? Or will Gerundino Fernández, or perhaps another luthier, succeed in altering the guitar in some successfully revolutionary manner? What will the guitar of tomorrow be like?

GLOSSARY

Many of these terms have several meanings. Only those pertinent to this book have been stated.

- a palo seco — without guitar accompaniment. See section «The Song».
- afición — a strong enthusiasm for something (in this case, for flamenco).
- aficionados — enthusiasts.
- afillá — refers to a type of singing voice. See section «The Song».
- aguardiente — a strong Spanish alcoholic drink, also called «dry anís».
- aire — literally «air»; in flamenco an approving reference to the general character of, or manner of performing, a flamenco form. Examples: «he has a lot of *aire* when he plays that form», or such and such a form «has so much *aire* that it sets it apart.»
- algo — something.
- alivio — easing up, relief.
- alto — up, high.
- amigo — friend.
- anda, primos — come on, cousins.
- andaluces — Andalusians.
- arpegio — a guitar-playing technique. See section «The Guitar».
- bailaor — male flamenco dancer.
- bailaora — female flamenco dancer.
- Baile — the flamenco dance.
- baile — a particular segment of the flamenco dance.
- bajo — down, low.
- banderillas — barbed sticks placed in the bull during a bullfight.
- banderillero — placer of banderillas.
- bandoleros — bandits.
- bien — well, good.
- bonito — pretty.
- brazos — arms.
- buenas tardes — good afternoon.
- burro — donkey.
- cabales — the faithful; a style of *siguiriyas*.
- café — coffee, cafe.
- caló — an impure form of *Romani*, the gypsy language; a mixture of *Romani* and Spanish.
- cambio — change; a change in a *cante*. See section «The Song».
- cantaor — male flamenco singer.
- cantaora — female flamenco singer.
- Cante — flamenco singing.
- cante — a particular segment of flamenco singing.
- cantes camperos — country *cantes*.
- caramba — an exclamation, such as «holy cow», or «holy smokes».
- caray — the same as *caramba*.
- caseta — a small dwelling; during provincial fairs *casetas* are constructed as temporary party quarters for individual families or groups.