Further Analyses from the VIAMAP
Amine Beyhom

To cite this version:
Amine Beyhom. Further Analyses from the VIAMAP. NEMO-Online, 2011. hal-03680899

HAL Id: hal-03680899
https://cnrs.hal.science/hal-03680899
Submitted on 29 May 2022

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L’archive ouverte pluridisciplinaire HAL, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d’enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.
Further Analyses from the VIAMAP

Amine Beyhom*

"Es un canto sin paisaje [...] terrible en medio de la sombra"

[Frederico García Lorca, 19th of February 1922 lecture on Cante Jondo in Grenada]

INTRODUCTION

This article is a sequel to two already published articles, "MAT for the VIAMAP" and "The Lost Art of Maqām". Four new video analyses, undertaken mainly in 2019-2020, are the main object of the article.

The four video analyses follow the same template which includes new features (such as a horizontal VU meter), an introduction and a conclusive part with explanations and information about the analysis, the recording, the contributors, etc.

The aim of this template is to give the maximum information to the viewer within the video, leaving only complementary (and specialised) musicological information – such as the literal analyses or the overall conclusions – for the written part.

**Prefatory Remarks**

This article is composed of two main parts:

1. Part I features one video analysis of maqām music, namely a taqsim (improvisation) by Kudsi Erguner on (Turkish) nāy in maqām Ḥijāz.

2. In Part II, three analyses of Cante Jondo martinetes are proposed:
   - Inés Bacán's "Y a la Puerta Llaman"
   - "Las Doce Acaban de Dar" sung by El Camarón de la Isla
   - Pepe de la Matrona's "Cante del Yunque"

---

* Amine Beyhom is the editor in chief of NEMO-Online and director of the CERMAA (Centre de Recherche sur les Musiques Arabes et Apparentées / Centre for Research on Music from Arabian and Akin countries), a research centre affiliated to the FOREDOFICO foundation in Lebanon.

1 "It is a chant without landscape [...] terrible in the midst of darkness".

2 In [Lefranc, 1998, p. i-ii].

3 "Maqām Analysis Tools for the 'Video Animated Music Analysis Project'".

4 [Beyhom, 2018g; 2019c].

5 This template was first established with Inés Bacán’s analysis started in 2019, which in turn was developed on the basis of the video analysis of Evelyne Daoud’s performance [Beyhom, 2019b].

6 Mainly within an introductory part which lists the relevant information about the performed song and the different objects used in the analysis (mainly the scales), the composition of the analysis (mainly the upper and lower stripes, with detailed explanations), the lyrics if any, etc.

7 Kudsi Erguner’s taqsim is semi-improvised as explained further.

8 I chose to use in the article the Arabic transliterations of mode and instrument names; for example, the Turkish for the instrument would be “Ney”.

9 I recorded this taqsim (Turkish “takım”) on the 17th of March 2005 in Paris, at the home of the performer. The video analysis (no. 50 in the VIAMAP series) is published under https://youtu.be/g5SH-J-LeV30, also available under https://analyses.foredofico.org/maqam.

10 Cante Jondo (in Andalusian Spanish – or Cante Hondo in Castilian Spanish = “Profound [or Deep] Chant”) is the most traditional part of the Flamenco repertoire, performed generally a cappella by the singer, or with a limited “hand” percussion. The martinetes – part of the Cante Jondo – is a special type of song reminiscent of the Gipsy forge songs, sung a cappella or with a percussive accompaniment by the – supposedly – sound of the “hammer” on the “anvil”.

11 This video analysis is the 51st in the VIAMAP series and is published under https://youtu.be/XcRmGGF0t2Y, with the audio originally from WN (NAIVE) 145004-8, first published 1998, with Inés Bacán (cante) and Moraito on percussion (rudillos). (See also, for the three videos of Cante Jondo analysed for this dossier, the dedicated Cante Jondo page at https://analyses.foredofico.org/cante-jondo.)

12 This video analysis is the 52nd in the VIAMAP series and is published under https://youtu.be/M6wy2weHfTA, with the audio originally from the 1973 album/LP Philips 6328100 (B6) El Camarón De La Isla Con La Colaboración Especial De Paco De Lucía.

13 This video analysis is the 53rd in the VIAMAP series and is published under https://youtu.be/pqpdQB_VZt8, with the audio originally published in the album Cante Jondo N° 3, 1957, LDY 4134-A1.
The second part is a further attempt at broadening the field of video analyses to non-tempered musics – although in the present based on approximate Western semi-tonal scales. The complexity in these analyses is progressive, from the refined scale modulations of Ines Bacán to the most sophisticated technically – although at first glance less concerned with scale changes – performance of Pepe de la Matrona, with El Camarón’s mar tinete using musical (as with Bacán’s modulations) and vocal (as with Pepe) techniques, while featuring a distinguished two or one-note modulation (musical) technique in parallel to the use of dissonance to underline particular words.

In addition, two special additional videos highlight:

1. The minute-inflexions to the melodic line – which are sometimes perceived as the effective pitch by the auditor.

2. The multiplicity of vocal techniques used by proficient Cante Jondo performers such as Pepe de la Matrona.

In the first video (which is self-explicative – as with the second one), I analyse a very short extract of the 2019 published video analysis of Yā Nasīm a-ş-Sabā by sheikh ‘Ali Maḥmūd (voice) and Sāmī a-sh-Shawwā (vi olin), namely from Shawwā’s performance, to explain that although the graphic results are WYSIWYG (“what you see is what you get”), the analyst must sometimes use supplementary tools – in this video namely the stretching of the graphic representation of the pitch and the simultaneous reduction of the speed of the audio recording – to be able to understand what he sees.

The second video became necessary after the rich performance of Pepe de la Matrona, as this cantaor uses a large panel of expressive, vocal and musical techniques that had to be identified and characterized apart.

Finally: Note that all VIAMAP analyses are made with relative pitch/intervals, hence never based on absolute pitch.

---

**PART I. KUDSI ERGUNER’S TAQSĪM (IMPROMVISA- TION) IN MAQĀM ḤIJĀZ ON NĀY**

In my search of new expressions for maqām music that we could explore at the CERMAA, I remembered a memorable – and recorded – session with outstanding Nāy performer, musician and musicologist Kudsi Erguner (Fig. 1) in 2005, during which which he demonstrated to me, among others, the sayr-al-ʿamal (melodic and modal course) of maqām Ḥijāz. The scarcity of the explanations of Erguner during this session, and the lack of adequate analysis tools at the time, prevented me from analysing this performance. Today, with the newly developed set of tools in the last few years, such analyses became possible, although remaining an uneasy task for the musicologist.

![Fig. 1 Kudsi Erguner](https://analyses.foredofico.org/other/explanatory-videos/)

The recording took place in parts, as Erguner was explaining to me the techniques and scales he used. I reassembled the different sub-parts in 2020 to re-create a continuity in the performance, without additions.

Three major parts were identified by both the performer and the (future) analyst, (1) an opening part mainly based on the development of maqām Ḥijāz in its Ḥijāz-ʿAjami version, (2) a second, middle part which explores multiple modulations from and to the latter, and (3) a third, closing part with an exposition of the main scale of Ḥijāz-ʿAjami.

---

14 Such as with the “Breton” analyses available in the new, dedicated to the VIAMAP analyses, website of the CERMAA under http://analyses.foredofico.org/breton-music.

15 Entitled “What you see is what you get – If you know where to look”, published as https://youtu.be/glWA12mT9W4 and also available – as the following explicative video – at https://analyses.foredofico.org/other/explanatory-videos.

16 Entitled “Few indicators for Vocal and Musical techniques of Cante Jondo” used in the video analyses of the CERMAA for the VIAMAP series”, published as https://youtu.be/bFR2W9bWuqI.

17 Photo courtesy of the musician.

18 This is the reason for the sudden ruptures of intensity which can be observed on the graph, on the junctions of the assembled parts.
The range (“ambitus”) covered by the nay player (*Neyzen* in Turkish) in this performance, from (lower) RAST = (lower) c to (upper) NAWA = (upper) G, corresponds to two octaves and one fifth which spread around the (middle) tonic dû = d. The bi-octaval scale (used with an upper extension to the upper G in the video analysis) is proposed with solmization in Fig. 2. The complete solmization – with intermediate pitches – is shown in the video from 17 s_v (seconds of the video) to 29 s_v, and is available in “The Lost Art of Maqām” in pdf version.

Many explanations about *maqām Hijāz* and its sayr-al-amal (traditional or extended modal course) can be found in the second part of aforementioned “The Lost Art of Maqām” concerning the performance of “Yā Nasīm a-š-Šabā” by ‘Ali Mahmūd (voice) and Sāmī a-sh-Shawwā (violin), a privileged comparison ground with Erguner’s performance.

The composition of the video analysis in two unequal upper and lower stripes is similar to the standard set with the analysis of Inés Bacán’s “Y a la Puerta Llamarn” in *The Lost Art of Maqām*. The tonic is stable over all the performance of Erguner with small rises in the upper range: no clear correlation with the rise of the intensity of the emitted sound could be established.

Twelve different graphic scales were used for the analysis, delineating the melody for no less than four major and two minor developments of different *maqām* scales, and for no less than ten different genē.

![Diagram](image)

| MUHAYYAR = Dû | = D |
| KIRDÂN = râ | = c |
| AWJ = aw | = b |
| ĞUSAYNî = ğu | = a |
| NAWA = na | = g |
| JAHARĪKA = ja | = f |
| SĪKĀ = sî | = e |
| DÛKĀ = dû | = d |
| RAST = Râ | = C |
| IRĀQî = Aw | = B |
| ʿUSHAYRĀN = Ğu | = A |
| YAKĀ = Na | = G |

Fig. 2 Bi-octaval main graphic scale used for the analysis (extended in the upper range in the actual video analysis) with solmization and note names.

(Explanations about the genē used in Arabic-Turkish traditional music are provided in *HTH 1:33*, with correspondences between the notes of these musics and Western notation in *FHT 1:34*.)

Most of these genē are found in a macro-transition from *maqām Hijāz-Kār b* 26242624 (24) then *maqām Bayâ’t-Shurî* a 33426 (24) (Fig. 3:8) to *maqām Mustârîr* e− [2]433435234 (Fig. 4:8).

---

19 Taking place at 253-258 s_v (or 253-258 “seconds of the analysis”). This convention is used to differentiate the time of the analysis from the overall time of the video, labelled “s_v”. Conventions for the names of modes, genē (Greek pl. of genos, or jins in Arabic, genus in Latin) or poly chords (a common denomination for tri-, tetra- and pentachords), and notes in our analyses are the use of initial capitals for the names of *maqām* (thus mode *Hijāz* and mode *Hijāz-Ajamī*), lower case letters for the names of *maqām* (thus the hijāz tetrachord or genē), and upper case letters for note names (thus the note *HLIAZ* which correspond roughly to an f3). The solmization of the notes follows particular conventions explained in the video and in the figure referenced in footnote no. 22.

20 For example at 204.5 s_v. (The “v” is for “undetermined fraction of the second”, thus “204.5” means “204 seconds and a fraction of second.”)

21 If we look at the graphic scale of Fig. 3:8 (“page 8”), dû is the middle tonic and the notes of the octave above it are labelled “middle”. The upper octave Dû and all notes above it are labelled “upper” notes, while all the notes below dû – which also have an initial capitalized letter – are labelled “lower”. Furthermore, and as explained in the Prefatory Remarks, the tonic dû is relative (*maqām Hijāz* is traditionally performed on DÛKĀ = dû = d), although its absolute pitch is closer to c.

22 [Beyhom, 2019c, p. 56].

23 [Beyhom, 2019c].

24 Video analysis available as [Beyhom, 2019a].

25 Analysed further.

26 Other factors could influence the rise of the tonic, but the displacements are relatively tenuous, and a special enquiry into this matter seemed superfluous.

27 For “Tableau Hors Texte no. 1, page 33”.

28 For “Figure Hors Texte (or ‘Plate’) no. 1, page 34”.

29 Note the extension [24] in the upper octave, which could correspond to the beginning of a *genus kurd* 244(4). (*Genus kurd* is usually used as a pentachord 2444 – at least in the Arabian tradition.) *Hijāz-Kār* is described in [Aydemir, 2010, p. 77] (a close description to *Hili (al-)*, 1972, p. 112), but also to [Erlanger, 1949, v. 5, p. 218]) as having a tonic *RAST* (c) and allowing for a *bisdik* 424 tetrahord on the upper octave C or also on f.

30 This is the “Turkish” Mustârîr, described in [Aydemir, 2010, p. 61] as having the (ascending) degrees e− f4 g a− b c d+ E−; the “Arabian” Mustârîr, as described in [Erlanger, 1949, v. 5, p. 310], has a regular ascending scale s (or e−) 5242443(524244).

End of the macro-transition from maqām Bayātī-Shūrī ḥu 33426(24) to maqām Mustaʿār sī, with the beginning of the latter: the bordering intervals ([2] below and [34] above) for the latter show the difficulty in considering this mode as a single-octave scale. The main octave scale is sī (e) 4334352.

**Literal Analysis and Description of the Taqsīm in Maqām Ḥijāz as Performed by Kudsi Erguner**

**Part I (Opening part):** Mainly based on the development of maqām Ḥijāz in its Ḥijāz-ʿAjami version

The performance starts (around 1 sₐ) with a “call of tonic” from (lower) Rā=C to dū=d, followed (4-11 sₐ) by a (hint to a) compressed genos ḥijāz dū=d 252 (Fig. 5) and ending on the sub-tonic Rā=C, which gives the sensation of a suspended unfolding of the genos, which is why it is immediately followed by the further exploration (and widening) of the more “regular” genos ḥijāz 262 (12-28 sₐ) with an occasional use of the ḥijāz 352 variant (22-26 sₐ – 9) on the tonic dū.

Comes then (31-44.ₐ sₐ) the exploration of the complete scale of maqām Ḥijāz-ʿAjami dū=d [4]2624244 with a lower extension (the “[4]” interval in the preceding RS notation) and a micro-modulation (45-46.ₐ sₐ – Fig. 7) in the upper part with an ascending b₃ which nearly immediately (just before 47 sₐ) goes back to b in descent.

---

31 Reminder: The video analysis is available at [https://youtu.be/g5Hu-uLeVv0](https://youtu.be/g5Hu-uLeVv0).

32 As already explained in footnote no. 19, “sₐ” corresponds to “time in seconds of the analysis”, to differentiate the time of the analysis from the overall time of the video, labelled “s_v”.

33 This results in the tetrachord bayāt ḥu aw-rā,Dū 334 reminiscent of the other main representative of the maqām Ḥijāz family, maqām Ḥijāz-Awji dū 2624334.
Amine Beyhom

Further Analyses from the VIAMAP

The tonic and the compressed ḥijāz genos d\textsuperscript{252}.

Micro-modulation using genos bayāt a\textsuperscript{334} at 45-46\textsuperscript{*} s.a.

While immediately returning to Ḥijāz-ʿAjami on dū\textsuperscript{2624244} in its middle range Erguner explores, after a stop on the fourth \( na=g \) (54-55 s.a.), the upper complete range of Ḥijāz-ʿAjami (60-74 s.a) initiated (58-59 s.a) by a short semi-tonal then chromatic exploration of the ḥūˌrā\textsuperscript{(a,c)} – Fig. 8) interval and embellished (65-66 s.a) by a 3 times three-quarter-tones descent\textsuperscript{34} from (slightly lowered) upper Ku=E\textsuperscript{b} to ḥū=a (Fig. 9). Then comes the complete development of the scale (75-95 s.a) of maqām Ḥijāz-ʿAjami resting on the tonic/final dū=d – which marks the end of the first part of the performance.

Part II (Developments and Modulations): Middle part with exploration of multiple modulations from, and to, Ḥijāz-ʿAjami.

Erguner develops, at the beginning of this second part (96-104 s.a), an upper būsalīk genos na=g\textsuperscript{2424}[4] as a preparation for the major (and usual) modulation to maqām Ḥusaynī on dū\textsuperscript{[4]3344334[33]} (Fig. 10) which is explored (105-130 s.a) extensively while preparing (130-134 s.a) a double modulation in the upper range.

\textsuperscript{34} In what seems to be a compressed Ku-ʿaj interval in three more or less equal intervals in a descent with three lowered degrees Ku Dū rā and stabilizing on ḥū.
to Ḥijāz-ʿAjamī (136-139 s̱a) then back to Ḥusaynī (140.*-142 s̱a – Fig. 11) followed by the upper range of Ḥijāz-ʿAjamī (144-150.* s̱a) until (151-167 s̱a) the complete development anew of maqām Ḥijāz-ʿAjamī dū [4]2624244 with a concluding rest on the tonic dū = d. (In short: Major modulation to maqām Ḥusaynī and back to maqām Ḥijāz-ʿAjamī.)

Figs. 10 Clear delineation by the melody of the upper part of maqām Ḥusaynī dū = d 3344334 around 109 s̱a.

Then the musician modulates (169-172 s̱a) to the upper range of maqām Ḥijāz-Kār ka=b 2624242[24] (the latter – and upper – [24] intervals mark the beginning of an upper kurd – or “Flamenco” – tetrachord 244 on upper Kā = B) developed till 183.* s̱a. Then comes (see Fig. 3:8 and Fig. 4:8 above) a breath-taking (literally for the musician) descending combination (from 186 to 197.* s̱a) of an initial maqām Bayātī-Shūrī (also Fig. 12) ḥū = a 33426(24)35 followed by a genos nakriz 4262 on na=g.36 another nakriz 4352 – a variant of nakriz – on ja = f, then a small transition (193.* s̱a) to an incomplete maqām Ḥijāz (2)53424(4) on dū = d masterfully followed by a nakriz genōs Rā 4262.

Figs. 11 Back and forth between Ḥijāz-ʿAjamī ḏ and Ḥusaynī ḏ in the upper part of the middle octave around 139 s̱a.

Follows (197.*-202 s̱a) in ascent a genōs nakriz jā=f 435(2) then a descending extended (and skewed) genōs kurd si = e̱ [1]254(42) which serves as a preparation37 to the next, major modulation to maqām Mustaʿār [2]4334352[34] on the same tonic, developed from 204 to 214 s̱a.38 Follows (215-217 s̱a) a short chromatic micro-transition (Fig. 13) on ku = e² allowing for the modulation back to maqām Ḥijāz-ʿAjamī dū = d [4]262(4244).

The latter is shortly developed (217-226 s̱a) in the lower range of the scale and followed by a short modulation (227-229 s̱a) to the upper range with genōs awj aw = ḇ 343[4] and returns immediately (around 229 s̱a) back to maqām Ḥijāz-ʿAjamī39 dū = d [4]2624266 developed till 241 s̱a and subtly modulating (241-245 s̱a) – with a change in the register of the instrument – to maqām Shāh-Nāz Dū=D 2624262[42] (in the lower octave) descending to the (even) lower rā = c to finally rest on the (lower) tonic Dū.

This is followed (264-275 s̱a) by a double-octave jump to (upper) Dū and a modulation to maqām Ḥijāz-ʿAjamī ḥū = a 262424(4) then (275-277 s̱a – Fig. 14) by two descending nakriz genē 4262 respectively based on (middle) dū = d and (lower) Na=G and concluding

35 The intervals between regular brackets show that the intervals are structural of the (here supposedly octaval) scale of the mode, but not performed effectively by the musician. Note also that square brackets are used for intervals which are not structural in the scale.

36 According to Scott Marcus – in his review of this first part of the article – the juxtaposition of Bayātī-Shūrī on ḥū and nakriz on na could be understood as a quick change in the upper part of the octave from Ḥijāz-Awījī to Ḥijāz-ʿAjamī.

37 This macro-transition from maqām Ḥijāz d to maqām Mustaʿār e̱ (186-202 s̱a) seems to be a “musical compound” that the musician has learned to perform expressly for this type of modulations.

38 Maqām Mustaʿār is a very peculiar mode in its composition and evolution respectively beyond and before the upper octave and the base tonic, and is primarily used by Turkish musicians – see [Aya demir, 2010, p. 61-62] for more details on this mode.

39 According to Scott Marcus this could also be understood as a quick change from Ḥijāz-Awījī to Ḥijāz-ʿAjamī. (See fn. 36.)

Conclusions of Part I and on Kudsi Erguner’s taqsim

Each proficient interpreter of maqām music infuses his performance with his personal understanding of the particular maqām, sometimes together with the flavour of the maqām subdivision of the country or region whence he comes.

If we compare the instrumental maqām Ḥijāz played by Erguner to the qaṣīda Yā Nasīm a-ṣ-Ṣabā performed by sheikh ‘Alī Maḥmūd and violinist Sāmī a-sh-Shawwā analysed in “The Lost Art of Maqām”41, we can notice similarities, such as the usage of both Ḥijāz-ʿAjami and Ḥijāz-ʿAjamī, together with the full chromatic scales of maqāmāt Ḥijāz-Kār and Shāh-Nāz and the use of intricate versions of ḥijāz 262, 352 and 253 gene42, with main differences such as the use of various modulations to maqāmāt ʿAjām, ʿAjām-ʿUshayrān, Rāst or Sīkā by Maḥmūd and Shawwā, whenever Erguner modulates mainly (and superbly) to maqām Mustaʿār in its Turkish version.43

Whether these differences44 come from the disparities of maqām regions45, of time periods, of personal tastes in performing this particular maqām, or simply of the different purposes of the two performances,46 is difficult to specify. What remains with such proficient musicians is the uniqueness of each style, and the incredibly rich variations they can produce for each maqām.

This alone shows the immensity of the task still to be pursued for the complete study and analysis of the maqām repertoire.

Part III (Closing): Exposition of the plain scale of Ḥijāz-ʿAjami

This part initiates (284 s.a) with the development (till 303 s.a) of maqām Ḥijāz-ʿAjami hu = a [34]2624244 in the upper range, then a short development of Ḥijāz-ʿAjamī dū = d [4]2624242(44) with a final rest (321-322 s.a) on the tonic.40

40 According to Scott Marcus, this entire section (till 308 s.a) could be labelled as maqām Shāh-Nāz 2624262[24] on dū.
41 2nd part of [Beyhom, 2019c].
42 Mostly 262 with Erguner, however, and inserted in a nakrīz tetrachord 4262.
43 Note also that the competition between Maḥmūd and Shawwā was more favourable to modal changes as with the solo performance of Erguner.
44 Another difference could be the modulation to Ḥijāz-Kār on b, which would be an oddity in Arabian maqām tradition.
45 Maqām Mustaʿār is for example more in use for Turkish/Ottoman repertoire.
46 Artistic and intended for a large audience for Maḥmūd and Shawwā, pedagogical and intended as one – rather scholarly – example of developing the maqām for Erguner.
PART II. ANALYSES OF THREE MARTINETES

“If you have ever listened to a twangy, tinny sounding old guitar, accompanying a gravel, almost out of tune, ancient style of voice, rusty and dry as if straining for its last breath and rhythmed only by the rapping of knuckles on a table top, then you will have probably witnessed Cante Jondo, which is flamenco in its purest form”.

[From https://www.andalucia.com/flamenco/history.htm] 47

“The original martinete or the song of the gipsy bellows, which is the oldest practised form [of Cante Jondo].”

[Pierre Lefranc, Cante Jondo] 48

A REMINDER ABOUT CANTE JONDO, AND MARTINETES

Cante hondo (Sp.: ‘deep song’) is

“A generic term encompassing the purest and oldest strata of songs of the flamenco tradition, which originated in the provinces of Andalusia in southern Spain. While cante hondo (or, in its aspirated, Andalusian form, jondo) refers, more appropriately, to a particular vocal timbre, the term has been used erroneously to designate a form. Hondo connotes a deep or profound feeling with which the singer expresses his or her innermost thoughts, emphasizing the tragic side of life.” 49

Apart from being probably the most ancient – and extant – type of Cante Jondo songs, the martinete is frequently sung solo and a cappella – or with limited percussion – which (1) widens the possibilities of non-tempament, (2) liberates the pitch of the tonic and (3) encourages – seemingly – modulations, three characteristics which are of the utmost importance and interest in video analyses.

![Diagram of Flamenco Types](image)

Fig. 15 The types of Flamenco songs: *martinetes* and *carceleras* – Prison songs) are the first among the styles of the tonds family. 50

According to the entry Flamenco in the *New Grove*, 51 of the 44 different types of flamenco songs/dances, the *martinetes* derives from (or is similar to) the *toná* (which in turn is similar to the *romances*). *Martinetes* come from the folkloric tradition, are from Andalusian gypsy origin and part of the Cante Jondo (or Cante Grande), while corresponding to a minor (*chico*) type of dance. 52

As for Pierre Lefranc, 53 the original *martinetes* (but also the *carceleras* – or prisoners’ songs) have the scheme “A1 // B2, // C3 D4”, with “//” indicating a connection between two parts (parts A and B being thus connected), and with the comma indicating a middle pause. This means that parts B and C are connected despite the pause between them, while the empty space between parts C and D denotes an absence of connection.

---

47 Last accessed 2021/03/29.
48 Translated from [Lefranc, 1998, p. 50]: “[L]e martinete d’origine, le chant des forges gitanes, qui est la forme vivante la plus ancienne de l’ensemble des répertoires préservés”. Note that the hypothesis of Lefranc is that Cante Jondo, and especially the martinetes and carceleras – prisoner’s songs –, are influenced by the Islamic ādhān (call to prayer).
49 [Trend, 2001]: This is a more academic – but much less poetic – definition of this type of singing from the *New Grove*.

---

50 Retrieved from [Angvm11 (User name on Wikipedia), 2015].
51 [Katz, 2001, p. 922].
52 There are also different types of *martinetes* ([Lefranc, 1998, p. 78–82] distinguishes two main types and two derivative – or sub – types): a good web page for listening to these various types is [Anon. “Martinetes | Flamencopolis”].
Another form is “A1 // B2, C3-4”, with the last two verses connected.

The verses of a copla (stanza) are performed following the order in the original text, with the first verse being sometimes repeated.

More generally, characteristics of Flamenco singing as reported in the literature can be:

- Instability of pitch. In general, notes are not clearly attacked. Pitch glides or portamenti are very common.
- Sudden changes in volume (loudness).
- Short pitch range or tessitura. It is normally limited to a major sixth interval and characterized by the insistence on a note and those contiguous.
- Intelligibility of voices. Since lyrics are important in flamenco, there is a strong preference for intelligibility over range or timbre. Contralto and baritone voices are very common.
- Timbre. Timbre characteristics of flamenco singers depend on the period in which it was performed. As relevant timbre aspects, we can mention breathiness in the voice and the absence of high frequency (singer) formant, which is characteristic of classical singing styles.

From a musical point of view, a cappella cantes retain the following properties:

- Conjunct degrees. Melodic movement mostly occurs by conjunct degrees.
- Scales. Certain scales such as the dominant Phrygian mode (with a major tonic) and Ionian mode (E-G#-A-B-C-D) are predominant.
- Ornamentation. There is also a high degree of complex ornamentation, melismas being one of the most significant devices of expressivity.
- Microtonality. The use of intervals smaller than the equal-tempered semitones of Western classical music is frequent.
- Enharmonic scales. Microtonal interval differences between enharmonic notes.\footnote{\textsuperscript{54}}

The major mode is characterized as “Ionian”, the “Flamenco” (or e) mode as “Phrygian”, and the Hijāz-‘Ajami mode as “Phrygian [with frequent] chromatic rising of the third and seventh degrees”\footnote{\textsuperscript{55}} or as “Ionian mode (E-F-G#-A-B-C-D)” as in the quote above.

As for the micro-intonations:

“According to the individual cante of the flamenco repertoire, the use of ornamentation varies from light to heavy, and ascending or descending appoggiatura-like inflections are commonly used to accentuate certain notes. Such inflections are microtonal and are a particular feature of cante hondo.\footnote{\textsuperscript{56}}

Furthermore, and more precisely concerning the special type of song analysed in this article,

“The martínete […] always finishes in the major mode.\footnote{\textsuperscript{57}}

\textbf{(INTERLUDE) ABOUT THE TYRANNY OF THE DIAPASON\textsuperscript{59} IN TODAY’S MUSIC}

The naïveté and ethnocentrism of most Western musicologists (including most ethnomusicologists) when dealing with peculiarities of non-tempered/non-Westernized musics is sometimes phenomenal, and show through their particular relation with the tuning fork.

A moving tonic, far from being an “error” or a mark of non-professionalism for non-tempered – especially vocal – music, is a musical procedure which supports, mainly, musical tension and helps in developing it. In previous analyses I underlined the rising pitch in Breton songs of the Kan Ha Diskan type\textsuperscript{59}, in which musicians often raise the tonic gradually while accelerating the

\footnote{\textsuperscript{54} [Mora et al., 2010, p. 352].}
\footnote{\textsuperscript{55} All these characterizations of modes are found in, for example, [Gómez et al., 2016, p. 5]. Note that if the 7\textsuperscript{th} is also raised, we obtain the scale of maqām Hijāz-Kār as explained further.}
\footnote{\textsuperscript{56} [Katz, 2001, p. 923].}
\footnote{\textsuperscript{57} [Mora et al., 2010, p. 354].}
\footnote{\textsuperscript{58} By “diapason” I mean in this section the absolute pitch – changing with different musical epochs and regions/countries of Western music – given by the tuning fork.}
\footnote{\textsuperscript{59} For general explanations about Kan Ha Diskan see [Wikipedia Contributors, 2019]; for an Early example of rising tonic analysed with Praat, see [Beyhom, 2007a, p. 207] but also [Beyhom, 2018g] and, more particularly, the videos [Beyhom, 2018a; 2018b; 2018c; 2018d]. (See also the video analysis of a song by Breton singer Manu Kerjean [Beyhom, 2018e; 2018f] with the tonic moving constantly all through the analysis.)}
tempo of dance songs, a very efficient procedure to create musical (and dance) tension with the public.

Other musics – such as the chant of the Rapa Iti Tahitian choir\(^{60}\) (Fig. 16) – deliberately use changes of the tonic in form of frequent *portamenti* which, together with affirmed non-temperalism, defy the best efforts to analyse the music with usual Western tools.

Inés Bacán’s “Y a la Puerta Llaman” (Martinete)\(^3\)

“I would say that Flamenco is a personal confession…
the confession of the weakness of Man. If not weakness, then at least frailty. In my opinion, it is not a movement from one’s own frailty towards the Other. It is not a movement from the interior to the exterior, but from the exterior to the interior. Flamenco makes no efforts to be understood. It simply faces itself with its own words. So it is the Other which approaches him and says: ‘don’t worry, you are fragile but I am, too, as we all are’. It is a movement from the exterior towards the one who is here. […] It is the negation of the audience, of the concept of audience. And from here comes the confusion. Due to its intimate nature, Flamenco negates the audience. But the audience needs to understand and, on the other hand, the professional artist needs to be understood. […] I think that the specificity of the Flamenco world resides here”\(^{64}\)

Fig. 16 “Ahurei Bay and Tapui Islet, Rapa [Iti], Austral Islands, French Polynesia”\(^{61}\)

From my point of view, analysing *martinetes* – probably the most ancient Flamenco form – is a joy to the musicologist, with the beautiful vocal and musical techniques of the *cantaors* and the moving tonic, far from the modern tyranny of the diapason. The more over when these changes of tonic happen to be real – and complete – modulations with a (nearly imperceptible, because concealed) semi-tonal raise or sinking of the tonic,\(^{62}\) as with Camarón de la Isla or (even more) with Pepe de la Matróna – whose *martinetes* are analysed further.

Happily enough, my first analysis of *Cante Jondo* *martinete* was relatively simple, and started in fact in the second half of the 2000s after I first encountered Inés Bacán.

Fig. 17 Inés and Pedro Bacán in concert in Geneva. (Photo credit: Isabelle Meister, 1992.)\(^{65}\)

---

\(^{60}\) [The Tahitian Choir, 1992].
\(^{61}\) Retrieved from [Sardon, 2000].
\(^{62}\) See the video expounding vocal techniques mentioned in the prefatory remarks.
\(^{63}\) From the CD WN (NAÏVE) 145004-8, first published 1998, with Inés Bacán (*cante*) and percussion (*nudillos*) by Moraito.
\(^{64}\) In [Savy, 2008, p. 67], translated from the original French. Note that Savy opposes this (introverted, family oriented) point of view of Pedro Bacán – Flamenco guitarist and incidentally the (one year) older brother and early accompanist of Inés (see Fig. 17) – to the (reactive, performance oriented) scenic attitude of Paco de Lucía who “controls the space [around him]” and listens to the audience. (Pedro Bacán died in a car accident in Utrera in 1997 – See https://www.andalucia.com/flamenco/famous-figures/pedrobacan.htm.)
\(^{65}\) From [Savy, 2008, p. 78].
I first met Inés Bacán (Fig. 17 and Fig. 18 above) in October 2006 in the Abbey of Royaumont in France, where she delivered a performance for the Festival that was taking place in parallel with a conference in which I took part.

While we were discussing “Flamenco” with José de la Rosa (who introduced me backstage to Bacán), I proposed the genē analysis method used by theoreticians of maqām music as a possible way of analysing “Flamenco” songs and music – at least the less hybridized forms. After translating to her part of our conversation, de la Rosa told me that, surprisingly (for him), Bacán seemed interested in this procedure…

I did not have the chance of – nor the competence for – exploring this question further at the time, and it was not before (nearly) fifteen years after this encounter that I seriously undertook the analyses of Carte Jondo songs, starting with Bacán’s martinetë explored in these pages.68

Bacán uses mainly the lower part of the (incomplete) octave, with frequent (11 within less than 2½ minutes) modulations which is comparable with, for example, the recently proposed VIAMAP analysis of the performance of Ali Maḥmūd (voice) with Sāmī a-sh-Shawwā (violin) in “Yā Nasīm a-ṣ-Ṣabā”,69 with more than 30 modulations within less than 7 minutes.

The video analysis began in Early 2019 and was premiered – as an Early version – in March 2020 in Sfax (Tunisia). (See a global graphic notation in FHT 2:35.)

THE LYRICS

The lyrics – from Bacán70 – are translated after the French text71 in the CD and corrected after comparison with the effective performance72:

[Y trin, trin,]73
y a la puerta llaman,
[y trin, trin,]
y no sé quien será,
si será la mare de mi arma
y que llorando, llorando, llorando
por mi estará.

Que (yo)74 no podía entrar en mi casa,
que a mi los jerés no me la con[se]ntían75
y yo le daba vose a mi mare,
mi mare, mi mare, mi mare
no me respondía.

Y si no es verdá
lo que yo digo,
si no (es) verdá
que Dios me mande la muerte
si me la quiere mandá.

---

67 De la Rosa presented there a paper on “The Unconscious Oriental Memory of Flamenco” [De La Rosa, 2006].
68 I have made a preliminary – and only partly accurate – analysis of this martinetë in 2007, which was published as a footnote in [Beyhom, 2007b, p. 67–68, fn. no. 18]: I did not have the tools, at that time, to undertake a thorough analysis such as the one proposed here.
69 See the second part of [Beyhom, 2019c], and the video analysis at https://youtu.be/et4IT3HLnXo.
70 The lyrics were originally transcribed in the CD booklet by Francisco de la Rosa.
71 Here is the French translation (by Frédéric Deval) from the original CD: “Trin, trin / [1er Copla] On frappe à la porte / y trin, trin, / Et je ne sais qui ce peut être / Peut-être est-ce ma mère bien-aimée / Qui me cherche en pleurant, en pleurant en pleurant. [2nd Copla] Je ne pouvais rentrer chez moi / La justice ne le voulait pas / J’appelais ma mère / Et ma mère, ma mère, ma mère / Ne me répondait pas. [Outro] Si ce que je dis / N’est pas la vérité / Si ce n’est pas la vérité / Que Dieu m’envoie la mort / S’il veut bien me l’envoyer.”
72 The syllables (or vowels) in italics are performed in melismas.
73 The words or single letters between square brackets (“Y”, “trin”) are nonsensical syllables.
74 “Yo” (“T”) added for coherence (and as performed by the singer).
75 The vertical bar indicates a slight out of tempo (delayed) performance of the next syllable.
Here is one possible translation:

(Y trin, trin,)
(Someone is knocking at the door)
(y trin, trin,)
(And I do not know who it may be)
(Maybe it is my beloved mother)
(Who is crying, crying, crying,)
(Looking for me.)
(I couldn’t go home)

(Justice would not let me)
(And I called my mother,)
(My mother, my mother, my mother)
(Who would not answer.)
(And if is not true)
(What I say)
(If it is not the truth)
(Let God give me Death)
(If it is His will to give it.)

Fig. 19 One frame of the video analysis of Inés Bacán’s “Y a la Puerta Llaman” just before 22 seconds (seconds of the analysis) and 168 v.s (Video time in seconds); major additions to previous analyses are the VU Meter and annotations in the upper and lower stripes (following two figures).

Fig. 20 Upper stripe of the video analysis explained.
THE SCALES

Bacán’s performance relies on a limited set of modes – or better say extended genē – corresponding to the more general semi-tonal (as for “based on a division of the octave in semi-tones”) octave in its 4 subsets on c: the “major” scale c d e f g a b C, the “minor” (Western diatonic on a) scale c d e f g a b C, the “Flamenco” (Western diatonic on e) scale c d e f g a b b C, and the (semi-) “chromatic” scale c d e f g a b b C.

These 4 scales (see Fig. 22:18) have the following corresponding intervalllic composition in multiples of the quarter-tone:

- “major” scale c d e f g a b C → 4 4 2 4 4 2 (or 2 2 1 2 2 1 in semi-tones, the scale of mode ‘Amaj-’Ushayrān in maqām music), also known as the “Scale on c”
- “minor” scale c d e f g a b b C → 4 2 4 4 2 4 4 (or 2 1 2 2 1 2 2 in semi-tones, the scale of modes Nahawand and Būsalik in maqām music), also known as the “Scale on a” a b c d e f g A
- “Flamenco” scale c d e f g a b b C → 2 4 4 2 4 4 (or 1 2 2 2 1 2 2 in semi-tones, the scale of mode Kurd in maqām music), also known as the “Scale on e” e f g a b c d E
- “chromatic” scale c d e f g a b b C → 2 6 2 4 2 4 4 (or 1 3 1 2 1 2 2 in semi-tones, the scale of mode Hijâz-‘Ajami – or simply Hijâz – in maqām music)

Note the identical composition (f g a b b C) of the three “Minor”, “Flamenco” and “Chromatic” scales in the upper part of the octave, and that the lower tetrachords of the 4 scales are all different in composition, which makes this tetrachord – when developed as a genos – the principal reservoir of modulations within this performance, especially in the kurd (“Flamenco”) c d e f 244 and the hijâz (“chromatic”) c d e f 262 variants, for which only the degree e changes with a base semi-tone c d e serving as a modal axis.

76 The “Representations as a Suite” (or “RS”) of quarter-tone multiples of the intervals of a scale has been used since the beginnings of the last century to approximate the intervals of maqām music: it is a good compromise allowing for the characterization of scalar elements, with no pretences, however and whatsoever, such as proposing exact measurements of intervals which, as permanently demonstrated in our analyses, are never immutable.
The four octaval scales partly used by the performers: a colour code is used for the degrees of the scales throughout the analyses; the tonic degree is taken by convention as "c" in all Cante Jondo performances, regardless of the absolute pitch; the notes in the octave below or above have their (initial) case changed from lower to upper (and vice versa) case.

It is interesting to compare these scales with the ones pinpointed in the New Grove:

"As in the popular music of Andalusia, the scales used for flamenco mostly exhibit an affinity for three principal types: firstly, the medieval Phrygian (or Greek Dorian); secondly, a modified scale resembling the Arab maqām Ḥijāzī; and thirdly, a bimodal configuration alternating between major and minor 2nds and 3rds", with these three “types” illustrated in Fig. 23.

The “Medieval Phrygian” (or “Greek Dorian”) is simply the mode of e noted above (or e f g a b c d E 2444244). The second configuration, while “resembling” maqām Ḥijāzī, is more accurately a perfect match for maqām(s) Ḥijāz-Kār or Shaḥ-Nāz in Arabian music, the first being traditionally on c and the second on d, and composed of two Ḥijāz tetrachords 262 joined by a whole tone, with the resulting c (or d) 2624262.

As for the “bimodal configuration”, I wonder if it is not very simply a combination of a major and minor modes, with an added d♯ to create the illusion of a “harmonic minor” mode.

---

77 I often wonder why musicians use such ambiguous denominations, whenever a simple denomination such as the (Western diatonic) mode on e is clear and unambiguous.

78 Sometimes I wonder: why make it simple when you can make it complicated? Isn’t the concept of “bimodality” much more appealing than the plain concept of separate “major” and “minor” modes?

79 Recreated from “Ex. 1” in [Katz, 2001, p. 923].

80 Note that the western habit of analysing only complete octaval scales does not help with the analysis; the reader will note that I use more the concept of genē in this analysis, to avoid generalizations or undue extensions to the octaval scale.
The performance begins (0-14 s.a) with the percussion on a regular rhythm of 12/8 divided in 5 groups, sequentially 3 3 2 2 2. Bacán starts (14.84 to 22 s.a) with the “nonsensical” syllables “(a)y” (14-16 s.a) – which reminds that this is a dramatic song –, and “trin” (16.17) for the sound of the hammer on the anvil marking the martinet c. On the tonic c with a major genos which remains within the limits of a tetrachord with (a) low e(s) as shown in Fig. 24, with a semi-tonal – sometimes (as at 27-29 s.a) amplified in descent – vibrato around the tonic (“[Y trin, trin,] y a la puerta llaman, [y trin, trin,] y no sé quien será”).

The accentuations (beginning of verse, articularions) of the singer are generally – but not exclusively – off beat. Follows (30-48 s.a) an abrupt modulation to the semi-chromatic mode Hijāz-ʿAjamī c 2624244 beginning in the upper tetrachord and descending to the tonic then ascending (with a low e around 36 s.a – See Fig. 25) the regular (incomplete) scale 26242(44) with a clear rise of the intensity of the sound in the upper part e 2 f 4 g 2 a which is explored for about 9 continuous seconds (39-48 s.a) {“si será la mare de mi arma y que llorando, llorando, llorando”}. The e₂ f⁷ semi-tone serves then (48 s.a) as a pivotal interval for a modulation back to the major genos c 442 – and a decrease of the intensity (and still low e pitches – See Fig. 26) of the voice – with a rest on the tonic (58-61.5 s.a) (“por mi estard”).

A further modulation to the semi-chromatic Hijāz-ʿAjamī c 26242(44) (excluding the upper intervals a,b and b,C) begins seemingly in the major mode from its second degree d (62.5 s.a) and ascending, then rapidly modulates to d² (67 s.a) in descent.

Note that this incomplete Hijāz-ʿAjamī scale (the “44” between brackets mean that the last two intervals are not performed) could be replaced by the scale of maqām Hijāz-Kār c 26242(62), as long as the last two intervals are not performed. The use of Hijāz-ʿAjamī by Pepe de la Matrona (as I show farther – see also the video analysis of Pepe’s martinet c around 56 s.a) is however – for the time being and as long as I do not have contradicting facts – in favour of the first scale.

Conventions for intervals and notes: e₂f⁷ = “the interval between e and f”; e₂f⁷ = “the suite of pitches e, f, and”; e₂f⁷ = “the notes f and e”.}

---

81 See also the complete graphic score in FHT 2:35; as a reminder, the video is available at https://youtu.be/XcRmGGFR0ZY.
82 “s.a” is for “second of the analysis” (or of the actual song) to differentiate this time from the video time.
83 But why not 2 2 2 3 . . . just to remind that I am no specialist of Flamenco or Carte Jondo, nor of the rhythms of this repertoire.
84 The “*” in the indications of time denotes an unmeasured fraction of second.
85 According to [Gómez, 2000, v. 1, p. 62], these are the meanings for these onomatopoeic syllables, as “trin” imitates the sound of the hammer on the anvil, and “ay” is the imitation of an expression of pain.
This corresponds in fact to an abrupt semi-tonal rise (at 63 s.a) then sinking (at 65 s.a) of the tonic with the upper e f g a intervals explored while in descent the tonic returns to its previous position (70-72 s.a) (“Que (yo) no podá entrá en mi casa”). A further exploration of 26242(44) (73-77. * s.a) (“que a mi los jerés no me la con”) with a stable tonic and always the contrast between increased intensity in the upper range and lower intensity in the lower tetrachord of the scale, is followed (78-81 s.a (“sentían”) by a beautiful modulation to the “Flamenco” mode c 24442(44) modulating back (83 s.a) – through the use of the upper common e f g a intervals – to the semi-chromatic scale/mode 26242(44), developed till 91 s.a (“y yo le daba vose a mi mare”) and anew till 100 s.a (“mi mare, mi mare, mi mare”) where a similar modulation (as around 48 s.a) around the e f interval leads back to the major lower tetrachord c 442 and its development (100-111 s.a) (“no me respondía”). A very short modulation (111-113 s.a) (“Y si no es verdá”) to the central part of the minor scale (42)442(44) – in effect a major tetrachord 442 on e – transforms back (with a beautiful modulation of e b to e “natural”) to the semi-chromatic c 26242(44) (113-123 s.a) (“lo que yo digo, si no (es) verdá”) and modulates back (at 123 s.a) clearly to the minor genos c 424 (123-127 s.a) then another modulation down to the “Flamenco” genos c 244 (127-132 s.a) with an ending (132-142. * s.a) in the major tetrachord c 442. (“que Dios me mande la muerte si me la quiere mandá”)

CONCLUSIONS FOR INÉS BACÁN’S MARTINETE

The very beautiful rendition of this martinet by Inés Bacán should not hide the fact that the singer’s style is very distinctive, and lends itself in a particularly appropriate fashion to genos analysis. However, the ambitus of the melody is mostly limited to a sixth, which creates an uncertainty about the possible continuations of the scale(s).

This happens notably with the (semi-) chromatic mode Ḥijāz c 26242(44): the two last (not performed) intervals could be imagined – as with the second scale “resembling maqām Ḥijāz by the New Grove – as being part of the (more still?) chromatic mode Ḥijāz-Kār (or Shāh-Nāz) c 2624262, but the fact that Bacán’s singing remains in the lower range of the scale deprives us from the possibility of concluding about this scale.

As for other characteristics of this cante compared to the list of characteristics proposed at the beginning of this second part, we could say that “yes”, there is a certain “instability of pitch” while the singer does not use particularly portamenti, sings mostly in conjunct degrees which are highly ornamented, with a frequently low e and micro-tonal inflexions, and frequent variations of the intensity of the voice, but with no special predominance of the so-called “Phrygian” mode – actually the mode of e – c 2444244 and finally “yes”, with an ending in the major genos c 442.

Another particularity of the singer’s rendition is the conjunction of syllables at the beginning of each melodic phrase – and more particularly at the beginning of each copla – such as the conjunction of the onomatopoeia “[a]y” and “trin” at 16 and 23 s.a with the first syllables of the following verses, and the conjunction of the first syllables of the next verses at 30, 39 and 62 s.a (and so on), but mostly at 73-74 s.a (“que a mi los jerés”). While the beginning of the verses (and melodic phrases) is composed of these tightly packed syllables, the ending of these melodic lines is generally in full contrast with extended melisms which, sometimes, are interspersed with other brief conjunctions such as at 58 s.a (“estará”).

Finally, the tonic with Bacán remains mostly stable, with less than a third-tone discrepancy at the farthest point.

It is too early to suggest to which extent some of the above underlined characteristics of the chant of Bacán are particular to her style (or to the region or to the time period), but her highly florid – modulation wise – style is, although it is limited to semi-tonal scales, readily comparable with the modulatory skills of the best maqām performers, with a highly micro-intonated rendition.

(Reminder:) Fig. 23:18.
80 Some musicologists would insist that it is a “Harmonic third”, which I doubt.
81 I could not, in contrast, distinguish a clear scheme as the “A // B // C D” advocated by Lefranc.
“Las Doce Acaban de Dar” performed by El Camarón de la Isla (cante)\textsuperscript{92}

This second (the third chronologically) video analysis in the *Cante Jondo* series of the VIAMAP was especially chosen by the author\textsuperscript{93} for various reasons, the least of which being not the fact that this performance\textsuperscript{94} is situated – chronologically but not only – between the other two by Pepe de la Matrona and Inés Bacán. Moreover, El Camarón (Fig. 27 and Fig. 28) is one of the most renowned singers in the “Modern” Flamenco style established mainly through the performances and recordings with his “Special Collaborator”, Paco de Lucía – probably the most famous Flamenco guitarist and composer of this generation.

El Camarón’s performance in this *martinet* can be considered as “minimalist” when compared to the other two performances. However, and while in some aspects it resembles Pepe’s performance and in others Bacán’s, his – at moments – slow pace and melismatic style allow him to modulate with a single note, or even to perform a series of modulations with a series of different, unique or paired, notes. The performance is limited in its vertical range to the sixth above the tonic\textsuperscript{96} with occasional semi-tonal incursions above the $d'$ – mainly for the “chromatic” mode in the upper range.

### THE LYRICS

The lyrics are a fixed version, by Antonio Sánchez, of a well-known poem:\textsuperscript{97}

> En el reloj de la audiencia<br>las doce acaban de dar<br>pendiente de mi sentencia.<br>Dios mío ¿ qué pasará ?<br>Y porque “ha”\textsuperscript{98} naci(d)o gitano<br>no crean que soy malo<br>que “habemos” malos y buenos<br>y también somos cristianos.

Here is one possible translation:

- (On the audience clock)
- (twelve o’clock just struck)
- (pending my sentence.)
- (Oh My God what will happen?)
- (And because I [he] was born a gypsy)
- (don’t think I’m bad)
- (that we have bad and good)
- (and we are also Christians.)

The effective cante uses a slightly different variant\textsuperscript{99}:

> [Trin trin ay … ay ay … ]
> Las doce acaban de dar
> y en el reloj de la audiencia
> las doce acaban de dar…
> pendiente de mi sentencia

\textsuperscript{92}Taken from the 1973 album/LP Philips 6328100 (B6) *El Camarón de la Isla con la Colaboración Especial de Paco de Lucía.*

\textsuperscript{93}And by Wim van der Meer, who accompanied these analyses and marked a preference for the analysis of this *martinet*.

\textsuperscript{94}El Camarón was born [Gomez, 2000, v. 1, p. 177] on the 5th of December 1950 in a gypsy family in San Fernando (Spain).

\textsuperscript{95}Retrieved 20/10/05 from [https://en.wikipedia.org/wiki/Camar%C3%B3n_de_la_Isla#/media/File:Camar%C3%B3n_de_la_Isla_y_Paco_de_Luc%C3%ADa.jpg](https://en.wikipedia.org/wiki/Camar%C3%B3n_de_la_Isla#/media/File:Camar%C3%B3n_de_la_Isla_y_Paco_de_Luc%C3%ADa.jpg). (Assumed author “Aguijarroo”).

\textsuperscript{96}And to the fifth below it.

\textsuperscript{97}Most information about this *martinet* is taken from [Gomez, 2000, v. 1, p. 56 sq.]. Note that the evocation of a prisoner awaiting his sentence in the coplas is a theme for *carceleros* (prisoners’ songs) rather than a *martinet*, but the sound of the “hammer” on the “anvil” confirms the *martinet*.

\textsuperscript{98}The verb is here at the third person (should be “he”).

\textsuperscript{99}The syllables in italics are performed in melisms, the “…” indicate a slight pause – taken from [Gomez, 2000, v. 1, p. 60–61].
Dios mío ¿qué pa|sar¡?  
Y porque “ha” naci[d]o\textsuperscript{100} gitano  
no crean que soy malo  
que habemos malos y buenos  
y también somos cristianos

The performance is divided in three parts, with an onomatopoeic introduction and two parts corresponding loosely to the two coplas\textsuperscript{102}.

\textbf{Literal analysis and description of the performance by El Camarón de la Isla of “Las Doce Aca-ban de Dar – Martinete”}

\begin{itemize}
\item \textbf{Part I (0-24 s.a – Opening):}\textsuperscript{104}
\item The piece begins (0-12 s.a) with the irregular “hammering” on the “anvil” of the blacksmith\textsuperscript{105}, although a loose 12/8 rhythm can be detected, with subdivisions 2 2 2 3 3. Around 9.\textsuperscript{s} s.a, a voice says “¡Vamos allá Camarón!” , then begins (12.\textsuperscript{s} s.a) the introduction with the onomatopoeia (nonsensical syllables) “trin” (12.\textsuperscript{s}-17.\textsuperscript{s}) – for the sound of the hammer on the anvil marking the \textit{martinet}e – and “ay” which reminds that this is a dramatic song, with a “major” genos (\textit{‘ajam} in \textit{maqām} music) c 442 ending on a varying (slightly lower then rising) tonic (15-17 s.a). The second “phrase” (19-24 s.a) is a variant of “ay” in “Flamenco” (\textit{kurd}) genos c 24(4) ending similarly on the tonic.
\item \textbf{Part II (29-81 s.a): 1\textsuperscript{st} copla plus one verse of the second copla}
\item After a pause (24-29 s.a), the second part begins (29.\textsuperscript{s} s.a) with a wide (vertical) call of fifth from below the tonic, and alterations around it (one tone below, one semi-tone above) which is in favour of either a “Flamenco” (\textit{kurd}) genos c [4](4(4)) or a “chromatic” (\textit{ḥijāz}) genos c [4](2)(62)\textsuperscript{106} (“Las doce acaban de \textit{dar}”): it evolves however rapidly towards (36.\textsuperscript{s}-41) the “chromatic” (\textit{Ḥiǧāz}) mode c 2624(44) (“y en el relajo”) with a modulation through \textit{e} \textit{f} (41 s.a) to the descending mode “major” (\textit{‘Ajam-‘Ushayrān}) c 4424(44), then ascending rapidly (44-45.\textsuperscript{s}) with a descending portamento (45.\textsuperscript{s}-47 s.a) exploring once again the \textit{f} \textit{e} interval and rejoining the tonic (47.\textsuperscript{s}-49 s.a) (“de la audiencia”). After a (dramatic?) pause (49-53.\textsuperscript{s} s.a), the repetition (53.\textsuperscript{s}-58 s.a) of the first line (“Las doce acaban de \textit{dar}”) is then further undertaken in genos \textit{‘ajam} (“major”) c 4(42) – which reinforces the repetition, followed by a series of consecutive modulations (58.\textsuperscript{s}-68 s.a) to mode “chromatic” (\textit{Ḥiǧāz-‘Ajami}) c 2624(44) (58.\textsuperscript{s}-61.\textsuperscript{s} s.a) then genos “major” (\textit{‘ajam}) c 442 (61\textsuperscript{s}.\textsuperscript{s}-64.\textsuperscript{s}) then a two-notes modulation (64.\textsuperscript{s}-66 s.a) to genos “Flamenco” (\textit{kurd}) c (2)(4) and finally (66-68 s.a) a one note modulation (back) to “major” c 4(42) (“pendiente de mi sentencia”) – Fig. 31:24.\textsuperscript{107}
\item The next line (“Dios mío ¿qué pa|sar¡?”) reinforces (68.\textsuperscript{s}-74.\textsuperscript{s} s.a) the “major” genos c 442 while modulating with a semi-tonal shift of the tonic (74.\textsuperscript{s} s.a, \textit{es})
\end{itemize}

\textsuperscript{100} The vertical bar indicates a slight out of time (delayed) performance of the next syllable.

\textsuperscript{101} The singer does not pronounce the “d”, and in the Andalusian pronunciation the final “s” is also not pronounced.

\textsuperscript{102} The first part, in the analyst’s (musical) view, comprises the first verse plus the first line of the second verse.

\textsuperscript{103} Retrieved 20/10/06 from https://www.alaireyacompas.es/noticias/los-goyas-del-flamenco-llevan-el-nombre-de-camaron-de-la-isla.  

\textsuperscript{104} Reminder: The video Analysis is available at https://youtu.be/M6wy2vehftA.

\textsuperscript{105} It is notable that the performer’s father was a smith by profession – See [Gomez, 2000, v. 1, p. 182].  

\textsuperscript{106} This lingering around the tonic maintains an uncertainty which creates expectancy with the auditor, not knowing which mode or genos follows from the two possible ones.

\textsuperscript{107} The note \textit{e}\textsubscript{s} used by the \textit{cantaor} around 65 s.a imposes a modulation which could have been to “minor” c 4 d 2 \textit{e}\textsubscript{s} (4)(4)\textsubscript{f}, continuing till 68 s.a; the insistence of El Camarón on \textit{d} (66-68 s.a) as an ending note for this line is, however, in favour of a further modulation to “major” c 4(42), which reinforces the preceding genos “Flamenco” c (2)(4); this is confirmed by the continuation of the (suspended on \textit{d}) melody with the next line, in “major” c 442.
MSTST ↑) to “Flamenco” genos (kurd) c 24(4) then returning (77.*-81 s,a) to “major” c 4(42). This marks the end of Part II, confirmed by the exhortation of an auditor “¡Vamos a acordarnos de la fragua de Manuel!”

Part III (84.*-s,a): Remaining verses of the second copla

The performer begins this third part from the onset with (a near-octave leap to e marking with the following f) the “chromatic” (Ḥijāz-ʿAjamī) mode c 26242(44) with a small (non-structural, but esthetical and musical) semi-tonal incursion (86 s,a) between a♭ and a. The degree e serves (89.* s,a) then as a pivoting note to the “major” genos c 442 resting (92-93.* s,a) on the tonic (“Y porque ‘he’ naci[d]o gitano”) – See Fig. 32:24. The next line starts anew with (a double call of fifth to c then of fourth to e then with the) “chromatic” (Ḥijāz-ʿAjamī) c 26242(44) mostly developed in the middle range e f g a♭ (+ a) with (106-109 s,a – See Fig. 29) a similar – long – descending portamento as around 46 s,a (as with Part II), exploring once again the f e interval and with (107.*-108 s,a) a central wide vibrato, then rejoining the tonic and (110 s,a) using the c d♭ semi-tone as a stepping stone for a (rare and incomplete) “minor” genos c 42(4) (110-112 s,a) transforming (112-114 s,a) into “Flamenco” c 244 and shortly resting (114-115 s,a) on the tonic.

At this stage, and while continuing in c 4(4)244 (112-117 s,a), the cantaor performs in ascent a weird g♭ (see Fig. 33:24) which he consolidates by holding (117.*-118.*) the pitch, which lies completely outside the usual notes of the Cante Jondo. This is better shown in Fig. 30, with the four graphic scales of modes “major”, “minor”, “Flamenco” and “chromatic” superposed and creating a perfect semi-tonal vertical grid – if not for the f g interval which plays a pivotal role and remains entire.

There is no doubt that Camarón was very conscious of this “dissonance” – as with using a degree of the scale not generally used and not included in the usual modulations – that, I think, he uses as a variation destined to attract the attention of the auditor to the word

---

108 “Let’s remember Manuel’s forge”: according to [Gomez, 2000, v. 1, p. 61, fn. 111], Manuel is the elder brother of El Camarón. He was a smith – a profession he took over after the death of their father in 1962.

109 At least to the extent of what the first analyses show.

110 See aforementioned [Gomez, 2000].
Fig. 31 Suite of 3 modulations from 61 to 67 s.a.

Fig. 32 Development of the lower and mid parts of Hijāz-ʿ Ajami c and modulation to (lower) genos ʿ ajam c from 85 to 93. s.a.

Fig. 33 Use by El Camarón of the “degree” g (117.∗-118.∗ s.a) otherwise not used in the four Cante Jondo scales found in the three analyses of this article (see Fig. 30).
Nevertheless, the “Flamenco” genos is re-established immediately after (118.*-120.* s.a) with a short rest on the tonic (120.*-121.* s.a). The cantaor concludes then the martinetes in “major” c 44(2) with a final drop of the tonic and a hiccup (129.* s.a – See Fig. 34): the hammering is heard for a few more seconds and the song ends (139 s.a).

“Hiccup” indicator

![Graph showing the “Hiccup” indicator](image)

Fig. 34 Final “hiccup” at 129.* s.a.

**CONCLUSIONS FOR EL CAMARÓN**

Although El Camarón’s modulations are not as clearly – or “simply” – delineated as with Bacán, his rendition of this martinetes includes no less than 20 modulations and micro-modulations, using sometimes one or two notes to delineate the latter which makes it very difficult to distinguish them with the usual musicological tools. This great number – within less than two minutes – makes this performance a probably unique phenomenon, and it is difficult to imagine how a guitarist could match such non tempered and subtle variations in the melody and in the intensity of the voice, not forgetting the portamenti and other peculiar techniques used by the singer.

Of these techniques, the most distinctive is probably the use of such a heavy dissonance as the “degree” g at 117.*-118.* s.a, the more when it underlines a positive feeling (the term “buenos”).

Let us also note a similitude with Bacán – although less accented – which is the tendency to use conjunct syllables at the beginning of a melodic phrase such as at 29-31 s.a and 53.*-55.* s.a (“Las doce acaban de dar”), followed by another conjunction around 37 s.a (“y en el reloj”), and another one around 59 s.a (“pendiente de”).

As for the “general characteristics of Flamenco singing” signalled at the beginning of Part II, we can note a certain instability of the pitches with sudden changes in intensity, reduced tessitura and conjunct degrees, with a very high degree of ornamentation (melisms) and micro-tonal variations. And “yes”, the martinetes finishes in the major mode, although the four canonical modes are used mostly equally by the singer.

Finally, the tonic sinks with time, approaching sometimes a semi-tone discrepancy (for example around 100 s.a), not to speak of the modulation with semi-tonal shift (or MSTST – see Fig. 36:27) at 74.* s.a.

While I still have to discern an “A1 // B2, // C3 D4 or A1 // B2, C3-4” scheme within this song (or others), it may seem difficult, after the summits reached with Camarón’s performance, to await more beautiful – and more complex – a rendition than this one, but the performance of “Cante del Yunque” by Pepe de la Matrona and its analysis may bring some surprises to the musicologist.

---

111 Although the most important musicological tool, the ear, senses the changes in the melodic line, without however being – always – able to determine the corresponding mode or genos. In fact, the procedure of recognizing the modulations by ear necessitates a few pre-requisites such as a good capacity to discriminate different pitches, a very good knowledge of the repertoire, a good knowledge of the different genē and much time spent in analysing different renditions within a repertoire.

112 Without the final, melismatic, “r”.

113 Similarly without the ending “oj”.

114 Similarly without the ending “e”.

115 See the video analysis at 17-20 s.v.
Performance by Pepe de la Matrona (cante) of “Cante del Yunque – Martinete”\(^{116}\)

“The singing is based on a dorian tetrachord of the diatonic syntnon type as Aristoxenos defined it. The music is related […] to Japanese singing in the 11th-12th centuries […] to Indian traditional singing, […] to Cretan traditional singing, to the chant of the monks of Mount Athos, of the Greek refugees from Asia Minor in the 1920s […] and probably also to the music from Central and Western Europe …”

[lnnis Xenakis (about the singing of Pepe de la Matrona)]\(^{117}\)

“Sing, Gypsy!”

[Caridad, former African slave in Ildefonso Falcones’ fiction The Barefoot Queen set in 18th-Century Spain]\(^{118}\)

This third martinete in the series – the second analysed in the CERMAA – is sung by Pepe de la Matrona (Fig. 35 above) a cappella, while an underlying 12/8 rhythm can be loosely perceived, with alternating binary and ternary subdivisions. The singer’s performance is particularly rich in vocal and musical techniques (Fig. 36:27 and Fig. 37:28)\(^{120}\) which seem to be characteristic – if not distinctive – of Cante Jondo of the pre 1960s generations or, simply, of Pepe’s performances.

The range of the martinete is contained within one octave (noted per convention from c to C), with the upper range of the octave explored mainly (but not exclusively) within the “chromatic” mode (Ḥijāz–Ajami – or simply Hijāz – in maqām music) c 2624244, while the whole range is explored within, mainly, this mode and mode “Flamenco” c 2444244 (“Kurd” in maqām music); most modulations occur between these two modes the boundaries of which are sometimes consciously blurred by the performer. Occasional incursions in the minor mode and one main intrusion of the “major” mode c 4424442 were observed in the performance. (See Fig. 22:18 for the graphic representation of these scales.)

The Lyrics

The lyrics were kindly transcribed and translated\(^{121}\) by Jérôme Cler and Juan Cordoba and comprise two coplas and a conclusive call (as with Bacán):\(^{122}\)

\[
\text{[Ay, trin]}
\]
\[
\text{[Ay,] To(d)íto se me volvían pérdi(d)as}
\]
\[
\text{por buscar mi bienestar.}
\]
\[
\text{To(d)íto se me vuelven pérdi(d)as}
\]
\[
\text{por yo buscar mi bienestar,}
\]
\[
\text{la puerta donde me arrimo}
\]
\[
\text{la encuentro claveteá(d)da.}
\]
\[
\text{[Ay,] La(s) mare(s) de to(d)íto(s) lo(s) gitano(s)}
\]
\[
\text{[Ay,] la(s) bata(s) de to(d)íto(s) lo(s) gitano(s)}
\]
\[
\text{iban a despe(d)irlo(s) al tren}
\]
\[
\text{y yo como no telero}
\]
\[
\text{no me pue(d)er} (de) \text{venir a ver.}
\]
\[
\text{[Ay,] Sí no es verdad}
\]

\(^{116}\) From the LP Cante Jondo Nº 3, 1957, LDY 4134-A1.

\(^{117}\) Taken from the homonymous CD [Pepe de la Matrona, 1992, v. 1, p.6]. (Translated from the French original: note that Pepe’s singing is not – or by no means? – compared by Xenakis to Arabian singing or chanting.)

\(^{118}\) [Falcones, 2014]: such were the words the dying Melchor Vega – gypsy and tobacco smuggler – heard from Caridad, the former African slave who – for decades – used to sing for him.


\(^{120}\) See also the dedicated CERMAA video at https://youtu.be/bER2W9bWuqL.

\(^{121}\) To French, from which I propose the English translation below.

\(^{122}\) The letters between brackets are not pronounced by the performer (the letter “s” is similarly not pronounced); the words between square brackets [“Ay”, “trin”] are onomatopoeia. Note that in this reproduction of the lyrics, there is no differentiation between melismatic (in italics) and syllabic (regular font) parts, as the vocal techniques used by Pepe go well beyond this simple differentiation and would require a series of new – literal – conventions that I would not wish to inflict on the reader: the conventions used in the video analysis (Fig. 36:27) are enough indicators for these – very refined – techniques.
Here is one possible translation:

[Ay, trin]
[Ay,] (I had completely lost them)
(because I was seeking for my happiness.)
(I had completely lost them)
(the door to which I held)
(I found locked up.)

[Ay,] (All the gipsy mothers,
[Ay,] (all the mothers of Gypsies)
(went to the train to bid them farewell)
(but because I had none,
(I could not come.)

[Ay,] (If it is not the truth)
(Let God give me death)
(If it is His will to give it.)

ABOUT THE VOCAL TECHNIQUES USED BY PEPE

The multiplicity of vocal – but also musical – techniques used by Pepe de la Matrona bewildered me at first, and compelled me to approach this type of performance dually. I followed the changes in the scale and genè, while identifying the vocal techniques used by the performer – which greatly enrich the expressivity of the performance.

Eight major techniques were identified – but there could be others that I did not detect – namely (1) a sort of limited Yodel which I named “wide dynamic vibrato” (for this and the following techniques see Fig. 36, and the dedicated video), (2) numerous “hiccups”, (3) “ascending tonics”, (4) more than one “descending portamento with vibrato”, (5) “sub-tonal tonics”, (6) frequent “semi-tonal alternations” of notes and lingering around one note, with (7) “vowel to consonant ruptures with intensity changes” which are frequently repeated in the same sentence (“continuation”) and (8) the very subtle “modulations with semi-tonal shifts of the tonic” in the ascending or descending direction.

Some of these techniques – such as the wide dynamic vibrato, the hiccup, the ascending tonic, the descending portamento with vibrato, the sub-tonal tonic – are consciously or unconsciously used by other performers124 and are mainly vocal. Other techniques such as the semi-tonal alternations and the MSTSTs seem more to be musical techniques, the firsts being frequently used as a preparation for the lasts. What should be noted, however, is the frequency with which all these are used by de la Matrona, with nearly two techniques per second of cante. (Fig. 37:28.)

123 The French translation by Jérôme Cler and Juan Cordoba stands: “(1* Copla) Je les avais totalement perdues / parce que je cherchais mon bonheur, / la porte à laquelle je m’accroche / je la trouve fermée à clé – (2* Copla) Les mamans de tous les gitans, / Les mamans de tous les gitans / allaient leur dire adieu au train / mais comme je n’en ai pas [de mère] / Je n’ai pas pu venir – (Outro) Si ce n’est pas la vérité, / que Dieu m’envoie la mort, / S’Il veut me l’envoyer.”

124 For example the “Descending portamento with vibrato” is used by Tío Gregorio El Borrico (track 06 in the homonymous CD LDX 274928, entitled “A mi el Llaman el Loco”, 0:33-0:38 m:ss) and by El Camarón in the previous analysis; “Hiccup” is used by Gabriel Moreno (track 15 – “Murió Toma” in the CD Magna Antología Del Cante Flamenco Vol. 1 HISPAVOX 7 99165 2 – around 1:00), but also by El Camarón in the previous analysis, etc.
LITERAL ANALYSIS AND DESCRIPTION OF THE PERFORMANCE BY PEPE DE LA MATRONA OF “CANTE DEL YUNQUE – MARTINETE”

Part I (0-40 s.a – Opening): 125 “Flamenco” genos c 244 with a small incursion to the middle range of the octave including a short modulation to “minor” c (4)244(44)

Pepe starts with a one-whole-tone call B♭c (0. 126 s.a) of the tonic which lingers partly below (what could be perceived as) the effective pitch (1-4 s.a – Fig. 38) while ending (4. s.a) with a drop of fifth. Follows a high attack (coming from the lower G) of the third degree e♭ of the “Flamenco” genos c 244 which is underlined shortly (5-7 s.a), then ends (7-17 s.a) with a (mainly) semi-tonal movement around the tonic interspersed with momentous descents below it (within an extended fifth – Fig. 39). 127

A variation still attacked from below but with an intermediate use of c-d♭ 128 and longer development of the same genos takes place from 18. s.a to 22 s.a (“Ay”), ending (22. 126 s.a), after a brisk semi-tonal displacement up-and-down of the tonic, similarly – but more steadily – with the characteristic semi-tonal movement based on the use of c-d♭ (“To(d)íto se me volvían pérdi(d)as”).

After a short pause (27. 126 s.a), Pepe moves to the upper range of the octave delineating (30-32 s.a) the contours of a minor (Nahawand in maqām music) mode c (4)244(44) 129 promptly changing back to the “Flamenco” genos c 244 with, however, a nearly continuous...


126 The “*” indicates a fraction of a second.

127 Pepe uses in these first 17 seconds, as with the two other Cante Jondo performers reviewed in this article, the onomatopoeia (non-sensical syllables) “Ay” (0.*-9.* s.a) – which reminds that this is a dramatic song – then “Trin” (9.*-17 s.a) for the sound of the hammer on the anvil – the latter confirming that this is a martinet.

128 Reminder for the conventions for intervals and notes: ef = “the interval between e and f”; ef-* = “the suite of pitches e, f, and *”; ef * = “the notes e, f, and *”.

129 While the upper part of the scale is similar for the three “Flamenco”, “minor” and “chromatic” scales (i.e. e f g d ♯ b C → 4 2 4 4), Pepe makes a clear use of the degree d, which confirms the modulation to “minor”.

Fig. 37 One example of the display of indicators for vocal and musical techniques used in the video analysis of Pepe de la Matrona’s martinet “Cante del Yunque”. (Extract of the lower stripe of a frame from the video at 107.* s.a.)
use of wide and dynamic (and slightly changing) Yo-
del-like vibrato (32.*-34.* – Fig. 40) around e\textsuperscript{b} which contributes to the blurring of the borders between the pitches, while diminishing (34-36 s.a) towards the tonic and ending in the now familiar semi-tonal alternation around the tonic (36-39 s.a). (“por buscar mi bienestar”)

Part II (41-77 s.a): Introduction of “chromatic” mode Ḥijāz-ʿAjami c 2624244 with frequent modulations to and back from genos “Flamenco” (kurd) c 244

A double call (whole-tone + fourth at 41.* s.a) from B\textsuperscript{b} to f (the latter being attacked high) starts this sequence in mode “chromatic” (Ḥijāz-ʿAjami) c 2624244 which evolves at first (42-46 s.a) in the upper-middle range with a superb, long, descending semi-tonal portamento with vibrato (46-49.* s.a – Fig. 41) from f to e which establishes completely the chromatic aspect of the scale (“To(d)íto se me vuelven pérdi(d)as”).

Similar debut (51 s.a) of the next phrase with a variant of extended vibrato for the descending portamento (57-59.* s.a) which transforms delineating the lower “chromatic” (ḥijāz) tetrachord c 262 till 60.* s.a (“por yo buscar mi bienestar”) and evolves (60.-62.* s.a) semi-tonally around and above the tonic with a beautiful modulation to the “Flamenco” mode (Kurd) c 244424(44) till 67 s.a (“la puerta donde me arrimo”) with a similar (67-69 s.a) lingering around the tonic allowing for a further modulation back (68.* s.a) to “chromatic” (Ḥijāz-ʿAjami) in its lower part c 262 using the technique of wide dynamic vibrato (69-71 s.a) to create an ambiguity between c 244 and c 262, with a long (now usual) rest (71-76 s.a) lingering semi-tonally about the tonic. (“la encuentro claveteá(da)”)

Part III (79-129 s.a): Instant incursion to “major” c 442 and “chromatic”, dynamic exploration of the upper range of the octave with the intensification of vocal and musical techniques evolving between “chromatic” and “Flamenco”

In this third (deduced) part Pepe starts with an instant modulation (79.*-81.* s.a) to the “major” genos c 442 (“Ay” till 82.*) which quickly evolves (81.*-83 s.a) into a lower “chromatic” (ḥijāz) tetrachord c 262 lingering (82.*-88 s.a) – as has now become usual – around the tonic and ending at 88 s.a (“La(s) mare(s) de to(d)íto(s) lo(s) gitano(s)”).

After two further rapid delineations of the lower Ḥijāz (“chromatic”) tetrachord c 262 (90.*-92 and 93.*-94 s.a) the singer “transposes” his technique of semi-tonal alternation, this time around the e\textsuperscript{f} semi-tone (93.*-96.* s.a – Fig. 42) and explores then – with increased intensity of the sound as with Bacán – the upper range of the scale (notably g\textsuperscript{d}) while interleaving the melody with “hiccups” (Fig. 43) – a technique he
will use further in the song—ending (101.* s_a) on a suspended e {“[Ay,] la(s) bata(s) de to(d)i(to(s) lo(s) gitanos”)}. The next (102.*-111 s_a) sequence is a development and amplification [through the vocal techniques the singer uses, and through the (near) reach to the upper octave C – Fig. 43] of the preceding sequence, with however, at the end, a continuation (with decreased intensity, 111-112.* s_a) of the lower “chromatic” tet-rachord c 262 (“iban a despe(d)irlo(s) al tren”) with a come-back (112.*-114.* s_a) to the semi-tonal alternation around the tonic and a modulation (back) to the “Flamenco” genos c 244 (114-119.* s_a) transposed one semi-tone higher (“y yo como no telero”), while a further semi-tonal passage around the tonic (119.*-121 s_a) allows for (120.*-123.* s_a) a renewed short modulation (back) to the “chromatic” mode c 2624(244), nonetheless interspersed with large dynamic vibrato techniques peaking at g (123.* s_a), immediately followed by the usual semi-tonal lingering (123.*-128.*) to conclude the phrase – and Part III of the performance. {“no me pue(de) venir a ver”}

Part IV (132-163 s_a – Conclusion): Modulations from and to “Major” and “Chromatic Hijāz with MSTSTs in both directions with alternations of hijāz (chromatic) and Flamenco genē

This part begins also with a double call e f f g (132 s_a) while nonetheless on conjunct degrees of the scale, with an increased intensity of the voice delineating (132.*-135 s_a) (“Ay”) the g a semi-tone then (134.*-135.* s_a) the whole—descending – “sabā-zamzama” genos e 242, characteristic of the central part of the scale of “chromatic” Hijāz-ʿAjamī c 2624244. The singer then (137.*-138.* s_a) performs an instant modulation (again) to “major” genos (this time on) e♭ 442 with a (rising) semi-tonal shift of the tonic (or “MSTST ↑”), which immediately (139 s_a) returns to Hijāz-ʿAjamī c 2624244 with a symmetric semi-tonal drop of the tonic (“MSTST ↓”), then (139.*-142 s_a) (“Si no es verdad”) delineating again – in descent and with decreasing intensity – the “sabā-zamzama” genos e 242 and (142-145.* s_a) the lower c 262 “chromatic” genos beginning (141.*-143 s_a) with a descending (and

---

130 This could be part of the more general “minor” scale c 4244244.
technical and musical procedures which greatly enrich the performance, while using less modulations than Camarón (but at least as much as Bacán), and while having much less recourse to the major scale, to the point that Pepe’s martinetes is the only one among the three which does not end in the major mode.132

His frequent use of MSTSTs in both directions is also distinctive, as well as his dazzling ambiguity when navigating between the lower kurd ("Flamenco", “Phrygian”) and hijâz (“chromatic”) genê – c 244 and c 262 respectively –,133 not to speak of his ability to combine these techniques within a few scarce seconds.

As for the similitudes with the characteristics of Flamenco singing as quoted at the beginning of Part II: Instability of pitch is a distinctive feature of this performance, as well as the sudden changes in intensity, the frequent – and extended – portamenti while using conjunct degrees mainly, with a high degree of ornamentation and the permanent use of micro-inflections of the melodic line.

All in all, as would say the French, “C’est du Grand Art”, a great artistic performance by an exceptional cantaor, and a master at disguising the very elaborate techniques he uses to enrich his performances.

Conclusions of Part II

Now… it seems that it was Manuel de Falla who said that Cante Jondo was an “extremely rare example of primordial singing”?134?

Whenever the tradition carried down by cantaores of Flamenco seems to have its roots in Early – if not Ancient – traditions around the Mediterranean (and beyond), I would not dare characterize such a display of mastery in modulation as “elementary”… but to the contrary as extremely sophisticated, and surely very original...

In such a context, genos analysis proves to be a very powerful tool for Cante Jondo chants, at least with the three martinetes analysed in this article.

132 This is also different from the generalized characteristics of martinetes listed at the beginning of Part II.

133 See the concluding phrase from 154 to 158 s.a.

It is clear, however, that a much wider research must be undertaken with the MAT for the VIAMAP, encompassing probably the complete range of available recordings of old martinetes, carceleros and other solo a cappella performances, before being able to assess definite trends of this highly complex vocal art.

It is nonetheless also clear, even at this early stage, that maqām music and Cante Jondo are either interrelated, or have at least deep affinities such as the conjunct use of particular vocal techniques with very versatile modulating capacities, two main common characteristics of these musics. Naturally, other common characteristics can be pinpointed, as the micro-tonal variations, the multiplicity of scales and modes, etc.135

Furthermore, with both types of analyses, be it of maqām performances or of Cante Jondo songs, our understanding of modality broadens and deepens.

GENERAL CONCLUSIONS

The VIAMAP is for the time being only scratching the surface of modal music, exploring with each new analysis yet another facet of the complex and very rich world of modality. It is true that the VIAMAP is not the simplest way of analysing Cante Jondo or maqām music, and that statistic procedures seem to be more gratifying while giving us precisely the type of trends that we lack for complete repertoires.

However, a few questions arise: How will an automated procedure identify and classify the g' of El Camarón in Las Doce Acaban de Dar? Will this g', which crowns the performance, be simply disregarded or considered as an “odity”? How will an automated procedure identify the MSTSTs (modulations with semi-tonal shifts)? How will it discern between the subtle modulations of Pepe de la Matrona between kurd and hijāz, the more when he uses MSTSTs in conjunction with hiccups or other vocal and musical techniques? How will such a procedure distinguish between scales having one single pitch difference which may occur so subtly that only a very attentive ear (or a graphic representation) can discern the difference between the two?136

And, finally, how can a statistical study account for the permanent modifications of the tonic all along the performances of these three authors, not to mention dozens of performances which are statistically processed in such procedures?

Maybe a super musicological AI will be able to do so sometime in the future – although I doubt this would happen in the near future – but with today’s tools, no statistic study of the scalar composition of such chants seems possible, or pertinent. In such a recent study 72 a cappella flamenco songs137 were analysed for various characteristics, including scales?138 How can one identify a scale automatically, I wonder, with all the refinements, instant modulations and semi-tonal shifts, one or two-notes modulations, etc.?

As stressed above, only a complete and detailed analysis of the available Cante Jondo repertoire – together with the complete analysis of the maqām vocal repertoire – can provide us with firm conclusions on this and on other subjects.139 Our small research centre can only, when confronting such an enormous task, contend itself with showing the alternative ways of analysing these musics, in the hope that numerous other researchers will complete, in the next decades, this systematic exploration of two of the most interesting repertoires of modal music in the world.

What remains to be answered is the most important question: “What does it mean?”, and further “Why do they do it?”.140 While I hope this article could provide the basis for a beginning of an answer to such questions, I personally decline to answer them completely, and leave the definite answers to specialists in the above explored fields.

\*\*\*

135 The extension of modal music goes well beyond these two musics, and many more comparisons could be made between sister musics but, as explained above and further, a lot more analyses should be undertaken before any comparison be pertinent.
136 Especially when only a previous knowledge of the repertoire allows for such identifications.
137 Mainly deblas and martinetes.
138 See [Gómez et al., 2016].
139 What should in fact be undertaken – as with maqām music – is a complete detailed analysis of the whole repertoire, beginning with one type of songs (for example the martinetes) and exploring the neighbouring types till the exhaustion of the repertoire – at least the traditional one. Only then could a researcher pretend to have explored and determined all the characteristics of this music.
140 I wish to thank here Wim van der Meer who reminded me of these primordial questions in musicology.
<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Main &quot;tonic&quot;(s)</th>
<th>Composition</th>
<th>Polychordal type</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zalzalian</td>
<td>almart</td>
<td>rā (c) or na (g), also on ḏā (d)</td>
<td>3 3</td>
<td>Mainly tetrachordal</td>
<td>Became prominent with Western influence</td>
</tr>
<tr>
<td></td>
<td>mustāʾār</td>
<td>4 3 3 4 - 4 3 3 2</td>
<td>Pentachordal</td>
<td>Mostly Turkish - has a variant (2) with 'AJAM instead of AWJ</td>
<td></td>
</tr>
<tr>
<td></td>
<td>banjākā</td>
<td>dū (d), also on hu (a) and na (g)</td>
<td>3 4</td>
<td>Mainly tetrachordal</td>
<td>Probably the most important component of maqām (s)</td>
</tr>
<tr>
<td></td>
<td>šābā</td>
<td>3 3 (2 [6 2])</td>
<td>Mainly tetrachordal</td>
<td>Structurally intricated with hijāz type tetrachords 262, 352, 253</td>
<td></td>
</tr>
<tr>
<td></td>
<td>sīkā</td>
<td>sī (e -), sometimes on aw (b -)</td>
<td>3 4 [4]</td>
<td>Mainly trichordal</td>
<td>Can be reintegrated within rāst as rā [4 3] sī 3 4; called farohnāk when on b -</td>
</tr>
<tr>
<td></td>
<td>Turkish sīkā</td>
<td>3 4 [3 4]</td>
<td>Mainly pentachordal</td>
<td>Confusion with irāq (extended irāq tetrachord)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>irāq</td>
<td>aw (b -)</td>
<td>3 4</td>
<td>Sometimes confused with sīkā (see above)</td>
<td></td>
</tr>
<tr>
<td>Semi-tonal</td>
<td>ajam</td>
<td>Āj (b 5) (upper octave)</td>
<td>4 4</td>
<td>Mainly trichordal</td>
<td>&quot;major&quot;, probably influenced by western Brass instrumentarium</td>
</tr>
<tr>
<td></td>
<td>'ajam-ushayrān</td>
<td>'aj (b 5) (lower octave)</td>
<td>4 4 2 [4]</td>
<td>Mainly pentachordal</td>
<td>&quot;major&quot;, probably influenced by western Brass instrumentarium</td>
</tr>
<tr>
<td></td>
<td>jahārkā</td>
<td>ja (f)</td>
<td>Mainly pentachordal</td>
<td>&quot;major&quot;, sometimes confused with ajam-ushayrān</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nahawand</td>
<td>3 (c)</td>
<td>4 2 [4]</td>
<td>Mainly tetrachordal</td>
<td>&quot;minor&quot;, but with generally a small semi-tone</td>
</tr>
<tr>
<td></td>
<td>būsalik/ushshāq</td>
<td>dū (d)</td>
<td>Mainly tetrachordal</td>
<td>Like nahawand</td>
<td></td>
</tr>
<tr>
<td></td>
<td>kurd</td>
<td>2 4 [4]</td>
<td>Mostly pentachordal</td>
<td>&quot;flamenco&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Piano hijāz&quot; (see &quot;Chromatic&quot; below)</td>
<td>3 2</td>
<td>Tetrachordal</td>
<td>Hybrid, mostly Mid-Eastern</td>
<td></td>
</tr>
<tr>
<td>Chromatic (hijāz types)</td>
<td>hijāz-kār</td>
<td>rā (c)</td>
<td>2 5</td>
<td>Tetrachordal</td>
<td>Two declinations based on the conservation of sī (e -) unchanged in the general scale of maqām music</td>
</tr>
<tr>
<td></td>
<td>bijāz-awl</td>
<td>dū (d)</td>
<td>3 5 2</td>
<td>Tetrachordal</td>
<td>Called hijāz-kār if on c, sūzdāl if on b 5, shah-nāz when on d, shadd-ārabān on g, awj-āra on b -</td>
</tr>
<tr>
<td></td>
<td>Semi-tonal (&quot;Piano&quot;) hijāz</td>
<td>nearly anywhere</td>
<td>2 6 2</td>
<td>Tetrachordal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nawā-athar (nakrīz)</td>
<td>rā (c)</td>
<td>4 2 6 2</td>
<td>Pentachordal</td>
<td>Mostly used in Maghreb countries and in Balkanic music; may be called hijāz when on dū (d); can use (Turkish music mainly) other subdivisions of hijāz</td>
</tr>
</tbody>
</table>
FHT 1  Turkish “Conservatoire” (Arel-Ezgi-Sufi) notation with added Arabic/Western equivalents. (Original Turkish notation courtesy of Murat Aydemir – See [Aydemir, 2010, p. 18].)

1. **Note:** The names of the notes below the Hüseyni Aşırın get the “Kaba” tag at the front. (exception: Yeğâh)

2. **Note:** The names of the notes above the Dik Sübûle get the “Tiz” tag at the front.

Accidentals in Holderian commas

1 4 5 8 9
"Y a la Puerta Llaman" sung by Inés Bacán: Graphic Analysis and Notation

FHT 2. Complete Graphic score from an Early version of the video analysis of Inés Bacán's "Y a la Puerta Llaman" (Martinete), first displayed in Sfax (Tunisia) as a poster in March 2020.