

Principles of the teaching-learning process of the flamenco guitar based on its oral transmission

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Abstract. Flamenco music, with a clear popular reminiscence product of the influence of different peoples and cultures that have been in contact with Andalusia, presents a series of musical characteristics of such uniqueness that provide an unmistakable stamp of identity. Because of the popular character that characterizes it, oral transmission has always been a prominent feature in it. This oral transmission is translated into a whole traditional methodology and a series of procedures on which the teaching and learning process of this art has been based, an issue around which we will deal with in this article. Through the oral testimony of artists who enjoy a remarkable prestige in the current flamenco world, we establish a set of procedures that are part of that traditional methodology and that should be attached to the teaching of this instrument, either inside or outside of a context legislated as the conservatory.

Keywords: Flamenco guitar; oral transmission; methodology; conservatory; traditional teaching.

[in] Principios del proceso de enseñanza-aprendizaje de la guitarra flamenca fundamentada en su transmisión oral

Resumen. La música flamenca, con una clara reminiscencia popular producto del influjo de diferentes pueblos y culturas que han estado en contacto con Andalucía, presenta una serie de características musicales de tal singularidad que le proporcionan un sello de identidad inconfundible. Por el carácter popular que la caracteriza, la transmisión oral siempre ha sido en ella un rasgo destacado. Esa transmisión oral se traduce en toda una metodología tradicional y una serie de procedimientos sobre los que se han fundamentado el proceso de enseñanza y aprendizaje de este arte, cuestión en torno a la cual trataremos en este artículo. Mediante el testimonio oral de artistas que gozan de un notable prestigio en el mundo flamenco actual, establecemos un conjunto de procedimientos que forman parte de esa metodología tradicional y que deberán ir anejos a la enseñanza de este instrumento, ya sea dentro o fuera de un contexto legislado como el conservatorio.

Palabras clave: Guitarra flamenca; transmisión oral; metodología; conservatorio; enseñanza tradicional.

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1. Introduction

From LOGSE (No. 283 of October 4, 1990) and, subsequently, LOE (No. 106 of May 4, 2006), as well as through the corresponding autonomous concretions, the speciality of flamenco guitar is included within of the regulated teachings of conservatory. This fact not only meant a step forward in the dignification and appreciation of this art, but also allowed the access of flamenco musicians to the knowledge and mastery of the universal language of music, making use of the score as a way of fixing musical material and enabling the work and analysis of new fields of development for the flamenco guitar that before were only known by intuition as harmony, melody, formal schemes, rhythms or *compás*.

Now, the inclusion of the flamenco guitar within the set of instrumental specialties taught in the conservatories, could end up being derived in a comparison of the methodology followed in the teaching-learning of other instruments whose main function is not the accompaniment to the sing, that is to say, by a ground other than the traditional one. As some authors have already pointed out (Cera, 2006, Pacheco, 2003), this could entail the risk that a “misguided” teaching methodology would be implemented that would forget the characteristics of the accompanying guitar, focusing exclusively on the concert guitar. It was already argued in an earlier work (Calahorro, 2019), that there is a deficient presence of the subjects of accompaniment to singing in the curriculum for the basic and professional education of the conservatory. This would go against the very expressive nature of the flamenco guitar, whose roots and birth, intimately linked to the accompaniment of singing and dancing, are sufficiently attested and documented (Amat, 1596; Cervantes, 1613; Briceño, 1626; Vargas and Guzmán, 1773; Dembowski, 1841; Ford, 1845; Estébanez, 1847; Jorge, 1860; Peñalba, 1877; Marín, 1902; Delgado, 1906; Grecos, 1973; Batista, 1985; Cano, 1986; Torres, 2009, 2011; Calahorro, 2017, 2018).

Starting from the conception of the teaching process as a set of formalized actions that are aimed at provoking learning within school contexts (Bolívar, 1995), we want to reason that in the case of flamenco guitar this process has to be nuanced, since traditionally, it has been learned in different fields from academics, using transmission mechanisms that prioritize orality over writing. And in its beginnings, this guitar has been marked by a spontaneous rhythm and dependent on the soul of the artists, forgetting a regulated musical knowledge (Cano, 1986).

Since ancient times, in the teaching of the flamenco guitar, oral transmission has been the main way of knowledge transfer. In this sense the words of Bouvier, Bremond, Joutard, Mathieu and Pelen (1980) take on full significance, convinced that in any cultured society, the cultural essence is transmitted orally.

Understanding here the oral transmission as the set of teachings, knowledge and experiences that are transmitted experientially from teacher to student, without the support of the written transcription, in the flamenco guitar, these actions have been based largely on a not written tradition, based on an imitation learning established between the teacher and the student (Pérez, 2005). If we add to this the capital importance of the experience and training that derives from the accompaniment to singing and dancing, we are fully convinced that without this projection of learning by imitation that allows us to acquire the essential repertoire for the practice of accompaniment to singing and dancing, there is no solid and thorough learning process in the flamenco guitarist candidate.

Authors such as Ong (2006), who have deeply studied the power of orality, remind us that, unlike a literate context, it favors more communicative and less introspective personalities. And it is that the communicative side is especially necessary in the musical development of flamenco, since much of the interpretation is susceptible to modification at the same time of the staging (Calahorro, 2018).

2. Method

The heuristic, conceived as the search and research of historical sources, has been fundamental in the recomposition of a type of traditional methodology that flamenco has used since ancient times. We resort to both oral and written sources, counting on both, in Joutard's words, "to support each other and refer to each other" (1983, p 275). For the reconstruction of the teaching-learning process in the flamenco guitar, we have had in mind that flamenco is a music with great popularity now, therefore it is evident and necessary to appeal to written documentation, although it will not be in this case the only sources consulted, because we could fall into archival approaches that disregard or ignore other equally interesting sources of information when the object of study demands it.

To show that the procedures and mechanisms underlying this oral transmission is a constant present since the musical precedents of the flamenco guitar (Torres, 2009), we have reviewed and analyzed a list of treatises and methods of guitar that contain more than four centuries of uninterrupted tradition (Calahorro, 2018). The starting point is set in the treatise *Spanish guitar of five orders*, by Joan Carles Amat (1596), written for the practice of strumming style. Since then, the strumming technique has remained constant in popular circles until now, with the main function of vocal accompaniment and dance, or in flamenco terminology, singing and dancing.

If the diachrony has been given by this documentary research, the direct testimony of highly prestigious artists in the world of flamenco today forms the synchronic study of this work, allowing us to identify a series of practices as recurrent as necessary for the learning of the flamenco guitar. Many of these practices were already present in many of the treaties and methods analyzed, there being, therefore, a full connection between oral and written sources. The testimonies, collected through semi-guided oral interviews, were a source of primary information of great value, through which we came to identify the aspects that were considered most important in the teaching-learning process of this discipline, allowing us to also know the state of the teaching of the flamenco guitar.

2.1. Field work: interviews

From the first moment we saw the suitability of carrying out a fieldwork in which the oral testimony of highly prestigious artists in flamenco art gave strength to our study. Following Winchester (1996), qualitative interviews should be characterized by:

- Reduced sample: compared to a quantitative questionnaire, the sample in a qualitative interview is much less numerous. In our case, we have limited the sample to thirteen interviews. Taking into account that we go to both written and oral sources and that both are supported and refer to each other, our written sources give solidity to the testimony of the interviews. For this reason, we consider that the number of interviews is sufficiently representative and significant

to allow a clear and real composition of the principles of the traditional method of teaching in the flamenco guitar.

- Selection of the people to interview: the selection of the personnel interviewed has been done conscientiously. Although each interview sought to extract implicit and explicit connotations of this traditional method of teaching, we have tried to make them more significant to the heterogeneity of the selected personnel. This heterogeneity has been given by age, education, knowledge of the musical language and the facet that develops in flamenco (guitarist, guitarist / teacher, singer, dancer or producer).
- Extensive interviews: our tool has been the semi-directed oral interview, through which, although a series of basic guide-questions are predefined that guide the conversation, the possibility is left open through the interview to reveal new issues that could be relevant in relation to the objective of the work and that can expand it.

Through this technique we come to identify the current state of the teaching of the flamenco guitar and we have investigated the most direct and personal experiences of the flamenco artists –particularly the guitar–, to extract the aspects that they consider most important in the teaching-learning process of this discipline.

We have kept in mind some basic premises proposed by Corbetta (2003) in conducting the interviews, which we summarize below: allow a prior explanation to the interviewed to avoid possible insecurities; differentiation between the primary and secondary questions, which inquire about the first; completion of concise summaries of what the interviewer considers most relevant, seeking approval or expansion by the interviewed; stimuli of interest through the speech that denote an interest on our part; pauses that allow the interviewed to reflect; and, finally, the use of a clear and accessible language by the interviewed.

Although each of these meetings has developed very differently and very diverse and personal issues have surfaced, we present below the questions formulated that were common to all the interviewees and that at the same time made it possible for us to link and succeed the different thematic fields:

- What methodology did your teachers or professors use in your training as a flamenco musician?
- In the teaching of this discipline, what methodology is the one you use?
- Do you consider flamenco an orally transmitted music?
- What importance do you give to the accompaniment of singing and dancing in the guitarist's training?
- What importance do you give to the study of the concert guitar?

2.2. Sample

In the search and selection of this staff we have been very aware that our “informants” or interviewees had a recognized prestige in the world of flamenco. As this is a field work limited to the development of a doctoral thesis that has been fed back with the bibliographic sources that have been analyzed, the time span in which the meetings took place covers from 2011 to 2017. All interviews were recorded and transcribed, incorporated in the annexes of the aforementioned work. We summarize below the profile of each interviewed:

- Paco Serrano: professor of the superior conservatory of Córdoba and flamenco guitarist of recognized prestige both in the concert guitar and in the accompaniment to singing and dancing. Interviewed on November 11, 2011 in Córdoba.
- Pepe Piñana: teacher of the dance conservatory of Murcia and flamenco guitarist accompanying singing and dance. Interviewed on December 22, 2011 in Murcia.
- Manolo Franco: professor of the Superior Conservatory of Córdoba and flamenco guitarist of recognized prestige in his work as accompanist to singing, also noted for his artistic career as a concert artist. Interviewed on January 4, 2012 in Córdoba.
- Juan Manuel Cañizares: ESMUC professor of Catalonia and prestigious flamenco guitar soloist. Written interview received on January 13, 2012.
- Paco Cepero: renowned flamenco guitarist who has excelled both in the concert guitar and in the accompaniment guitar. His compositional work has not only been limited to the flamenco guitar, but has excelled in the composition of vocal works for Rocío Jurado, Julio Iglesias or Isabel Pantoja. Interviewed on February 27, 2016 in Jerez de la Frontera.
- José Rojo: teacher of the music conservatory of Jaén belonging to the first class of graduates in the specialty of flamenco guitar. He has also excelled in the work of the flamenco guitarist in concert and as accompanist to singing. Interviewed on July 14, 2016 in Jaén.
- Gabriel Expósito: professor of the Conservatory of Music of Córdoba belonging to the first class of graduates in the specialty of flamenco guitar. He also excels in his work as a flamenco guitarist in concert and as a singing and dancing accompanist. Interviewed on July 25, 2016 in Córdoba.
- Óscar Herrero: distinguished flamenco guitarist in his concert and in the edition of numerous didactic methods of the flamenco guitar. Written interview received on October 5, 2016.
- Manolo Sanlúcar: prestigious flamenco guitarist considered one of the revolutionaries of the flamenco guitar of the 20th century together with Paco de Lucía and Serranito. Testimonies collected between July 7 and 10, 2017 in Córdoba.
- Marcel Ege: musical producer of Encuentro (Swiss producer pioneer in the edition of a collection of didactic videos on the flamenco guitar at the beginning of the nineties of the last century). Interviewed on July 9, 2017 in Córdoba.
- David Pino: professor of the Superior Conservatory of Córdoba and flamenco singer of recognized prestige in the current panorama of flamenco. Interviewed on July 9, 2017 in Córdoba.
- Gerardo Núñez: prestigious flamenco guitar solist considered one of the revolutionaries of the flamenco guitar of the 21st century. Interviewed on July 11, 2017 in Sanlúcar de Barrameda.
- Javier Latorre: prestigious dancer, dancer and choreographer. Interviewed on August 11, 2017 in Córdoba.

3. Results: procedures attached to the oral transmission of the flamenco guitar

From the data obtained in the interviews conducted, we have identified four procedures that always have been part of the traditional teaching methodology of the

flamenco guitar (Calahorro, 2018), so that we understand that both teachers and students should have them in mind in the teaching-learning process and, ultimately, in the training of the flamenco guitarist.

3.1. Learning by imitation

At the root of the teaching-learning process of flamenco guitar we find a very particular method of oral transmission, which, in essence, is none other than the imitation of a musical fragment. This method, referred to by Batista (1985) as a “bis a bis” learning, is a consequence in part of “those who play flamenco guitar, do not know music” (Marín, 1902, p. 67). This is how Manolo Franco remembers this process at the beginning of his training, *my teacher by oral transmission put me the falsetas as a vehicle for the different touches, and also “he there, and I here”* (Interview with Manolo Franco_4.1.12, p. 336).

For his part, Paco Serrano comments: *that one-to-one procedure [...] develops a series of questions such as sight, hearing ... that channel that occurs with direct guitar-to-guitar contact* (Interview with Paco Serrano_11.11.11, p. 326). All this process *is carried out orally, such as the format of the interviews* (José Piñana interview_22.12.11, p. 331), according to José Piñana.

It is therefore a fundamental part of the teaching-learning process of the flamenco guitar: the teacher proposes some falsetas, variations and works that the students assimilate and strengthen under the supervision of the teacher, who advises on technical details, more suitable fingerings, details concerning the expression, etc. The information, as Sanlúcar pointed out in our interview, is obtained through sight and hearing, placed at the service of the imitation of the proposed musical passage. In flamenco slang, this process is identified with the following verbs: “take” or “put” a falseta, a variation or a call.

The particularity of this process is that in the flamenco guitar it has been done in an oral way, without any support of score or tablature (Cruces, 2002). And this is not only due to the ignorance of the written tradition that has characterized many of the flamenco artists, but also because there is a huge corpus of traditional flamenco guitar resources (variations, responses to singing or falsetas) that do not are transcribed, or if they are, their fidelity is of doubtful credibility.

But in addition, and although it is in possession of the necessary knowledge for the reading and transcription of the musical language, we continue defending this process without the written support. The student undergoes a symbolic “pressure” that is positive, because it requires establishing a dialogue with the teacher that forces him to assimilate the proposed musical passages at the same time as the teaching-learning process takes place.

Necessarily the student must be an active subject of a process in which his attention is the basis of the assimilation of the different musical fragments. As the guitar professor Paco Serrano pointed out, skills and abilities that are part of the very nature of the flamenco guitar, which has a lot of “spontaneous” reaction to external stimuli, are developed in the student.

And, it must be borne in mind that the very nature of this instrument is not the memorization of concert works with a closed structure, but small fragments (known as falsetas, variations or calls) are studied applied to different contexts Musical (Calahorro, 2018). In all these sections we find examples of interchangeable patterns or

formulas that, in an improvised way, are linked to form the musical discourse (Barca, 2016). In these links there must be a solid and well-founded harmonic, melodic, rhythmic and formal cohesion. The term “tocar” comes very close here, which, in flamenco slang, is associated with different musical styles: playing bulerías, playing alegrías or playing tarantas (Castro, 2011). In essence it describes the procedure in which the flamenco guitarist, going to that personal repertoire of musical sections (falsetas, variations and / or calls) of a certain flamenco style to create his musical discourse, also focuses his attention on the practice of accompaniment, both singing and dancing. And in that accompaniment, the guitarist has to keep the beat, give answers to the singing or the dance and harmonize them (Torres, 2014).

3.2. Experience of accompaniment to sing and dance

The analysis and study of the treatises and methods of baroque guitar, classical-romantic guitar – musical precedents of our flamenco music– and flamenco guitar, have yielded information of great value that corroborates and confirms the survival of an oral transmission of knowledge in the one that the interpretive occasion of the vocal accompaniment and of dances has had a privileged place (Calahorro, 2018). This fact was also ratified by all the teachers of the province of Córdoba of the specialty of flamenco guitar that were part of the research of Alicia González: in addition to training at the conservatory, they admitted that they had benefited from the atmosphere of the Flemish clubs and the academies, that is to say, what in the flamenco slang is known as “to train on the street” (González, 2016, p 323).

Paco Cepero said that they asked him for advice on what a famous guitarist who had won at the age of 14 the famous Córdoba National Prize in the form of concert guitar: *I told him: 500 christenings, 600 weddings and that he breaks his nails a lot. And to go to a tablao* (Interview with Paco Cepero_27.2.16, p. 355). With this statement it is clear that, although the necessary skills have emerged to be a great concert performer, there is no doubt that the experience favored by the accompaniment to singing and dancing is fundamental to endow the teaching process with solid foundations.

The guitarist must know how to accompany the same style sung by different singers, because, in many cases, there will be slight modifications in the expression, the dynamics or the tempo. David Pino, professor of flamenco singing at the superior conservatory in Córdoba, told us that conservatory students only listen to the singing teacher at the conservatory, but it would be much better if they could listen and accompany many more, which is given by the parallel experience. Juan Manuel Cañizares also assured us: *the street and direct experience, definitely, are the fundamental pillars for living flamenco* (Interview with Juan Manuel Cañizares_13.1.12, p. 341). Connecting with the anecdote of Paco Cepero referred referred to above Paco Serrano told us that for him, the experience of accompaniment was fundamental and *that one curtains in a thousand battles, and if you do not pass them, do not cut yourself. [...] That has been the basis of my training, apart from my teachers: having been accompanying singers with 15 years* (EPS_11.11.11, p. 327). Also affirmed by guitarist Manolo Franco: *All the greats (guitarists) have gone through playing to dance, playing to sing, and it gives you that “thing” that later a flamenco guitarist is: the composition* (EMF_4.1.12, p. 337). And if we did a survey of the great guitarists in the history of the flamenco guitar, everyone would probably admit having started their journey in flamenco through accompaniment. Sanlúcar himself recog-

nized us in the interview that was *already accompanying Pepe Marchena when he was thirteen* (Interview with Manolo Sanlúcar_7.7.17, p. 374).

In general, we believe not to exaggerate when affirming that all the guitarists interviewed (Paco Serrano, Jose Piñana, Manolo Franco, Juan Manuel Cañizares, Paco Cepero, José Rojo, Gabriel Expósito, Óscar Herrero, Manolo Sanlúcar and Gerardo Núñez) admit that in the beginning of the learning of the flamenco guitar there must be a solid presence of the accompanying work of singing (Calahorro, 2018).

The experience lived in the Conservatory of Cordoba of two Erasmus students at the Rotterdam Conservatory is significant in this sense. As Paco Serrano told us:

The Erasmus students are giving accompaniment to the singing and the dance with Manolo Franco and Niño de Pura. They complement this with the participation in the activities of the clubs, and they are delighted, and they confess that they find there the basis of their training. [...] Logically that live practice that develops facilities to accompany anyone at any time, of having to respond to a singer if it does not come out in tune, in time ... and yet you cannot stop, you have to make it sound good (EPS_11.11.11, p. 327)

In effect, a flamenco guitarist must know how to accompany a cantaor who tunes or who does not respect the rhythm. When the cantaor's performance begins, the guitarist must instantly tune his ear and know in what key he is singing. Through this accompaniment they will awaken and develop the flamenco guitar's own faculties such as:

- Ability to respond to sung verses.
- Differentiation of the tones through which the cantaor is passing in order to apply the corresponding harmonic response and step chords.
- Adaptation to the tempo of each cantaor, knowing how to play with the own elasticity of the rhythm in each one of the flamenco musical styles (Berlanga, 2014).
- Knowledge of the existing styles within each suit in order to apply the desired character and nuance.
- Use of the repertoire so characteristic of musical resources, falsetas, calls, closings and variations that guitarists use intuitively and spontaneously in the dynamics of this accompaniment, without this being an obstacle to being able to accompany.

This process must occur in a similar way with respect to the dance, because although nowadays the staging of the dance responds more to a fixed scheme conscientiously assembled between the musicians and the dance body, there are also parts whose interpretation depends on the moment, appearing improvised fragments, with different speeds, durations and / or rhythmic figurations (Brao, 2014). The own adaptation to the rhythm, expressiveness and intentionality of the dancer has to be captured immediately by the flamenco guitarist. In these assemblies new musical ideas always arise, which also fosters creativity and improvisation or the instantaneous assimilation of the rhythmic figurations of the dance. As Javier Latorre commented, it is a permanent exchange in which the guitarist must be able to share what he knows with the rest and openly receive the contributions of others.

In short, at the base of the flamenco guitarist's training there must be a fundamental presence of the accompanying work, both singing and dancing. It cannot be conceived in any other way. In addition, this accompaniment must be developed in various media (clubs, dance clubs and dance academies) and with different artists, enhancing the guitarist's chameleonic capacity, capable of adapting to the idiosyncrasy of each singer and / or dancer.

3.3. Use of the ear for the acquisition of resources and works

Speaking of the skills that characterized the flamenco guitarist, José Rojo said that *flamenco guitarists have always had that musical intuition, because the ear was the main organ of reception* (Interview with José Rojo_14.7.16, p. 352). In fact, in the process to which we allude here, sight does not intervene, but the ear is the only receiving medium that allows us to literally copy what we are listening to and then interpret it with the instrument. This is how Paco Serrano defined this process: *listening to records and imitating them, in front of a record player, by imitation* (EPS_11.11.11, p. 328). This procedure, also referred to by Expósito, requires the musician's ability to focus attention on different variables of that musical fragment such as the main melody, the accompanying harmony, the wood beats or the rhythmic sequences.

It should be borne in mind that through this hearing process not only is the skill of capturing information developed, but also that of filtering irrelevant information. Optimal listening, therefore, refers to the ability to use the ear by consciously focusing attention on a sound from other sounds in the environment. There are several skills that provide the musician with the use of this learning mode:

- It allows us to work the relative ear, thanks to the great precision required to discern the different notes that are presented to us. Relative ear is the ability to perceive melodic relationships independent of the actual location. It acts in a more elaborate way (it is not automatic) than the absolute one, since it must be oriented from tonal reference points. The importance for the flamenco guitarist of the development of this skill lies in the fact that the differentiation of the tones by which the singer is going with the purpose of adapting and harmoniously glossing it is of vital importance for the accompaniment of singing. In addition, due to the use of the *cejilla* to accompany singing, the development of a relative ear is important, where the tones that we put to accompany are not really the ones that sound, because we work by drawings, postures and chords, hence its relativity.
- Power the search for more ergonomic fingerings for the flamenco guitarist, since due to the variety of possibilities to make a fragment, the guitarist will always look for the most comfortable and effective. In this sense Piñana's words take on full meaning, because when you intend to interpret what you are listening to, *you are searching and you go to something else, and together with that restlessness of composition and creation you are shaping your own personality* (EJP_22.12.11, p. 332). In this process new positions appear, chords, or melodies that are surprising and often serve as motivation for personal creativity.

However, we point out that with the proliferation of new technologies, and in particular, the internet and audiovisual media where the musical material is minute-

ly detailed, this process can be relegated to the background, since the time used to obtain music using only the heard is much greater than if we can use the audiovisual format, where we would visualize the positions and techniques used.

3.4. Guitar composition

The study of the flamenco guitar must begin with the interpretation of the traditional repertoire of falsetas, variations and works of the different flamenco styles. Decanting for a guitarist or another will depend on the teacher who gives these classes and, later, on the musical taste of each guitarist. However, unlike other instruments where the interpretation usually lasts throughout the artistic career, Manolo Franco told us that the prevailing logic among flamenco guitarists is that this learning, based on extensive experience accompanying singing and dancing, it is devoted to the acquisition of an original repertoire of its own composition. This is how Gerardo Núñez recognized us:

In the singing the interpretation has been rewarded and in the guitar no. When you play something about Paco de Lucía, they said that what you played was his. However, when someone does the malagueña de Chacón, everyone: –olee ...

They have not applauded both the creation [referring to singing] and the guitarists have taken the worst part and we had to develop everything at once. We had to work twice. And that's why the guitar has advanced a lot: if the guitar was awarded the interpretation we would still be playing the "things" of Sabicas and Montoya (Interview with Gerardo Núñez_11.7,17, p. 389).

In fact: an innovation in flamenco singing will not have the same reception as in flamenco guitar, because in singing there has always been a certain distrust of the variation of styles considered matrices or canonical. Regarding that tendency to prosper and acquire a personality in the touch, the words of Paco Cepero are significant:

After looking at myself in the mirror of those that I liked: Melchor de Marchena, Manolo de Huelva, Diego del Gastor, Montoya ... What I have fought all my life was because I did not look like anyone. What you have to do is not to listen. I have discs there that are given to me but I do not listen to them because I can be tempted (EPC_27.2.16, p.346).

In this regard, we bring here the vision of Scionti, who defines very well this process of new contribution while there is a respect for that tradition:

The modification of the tradition includes the ability to assimilate something considered alien to the tradition, which can be interpreted as the incorporation of new ideas or practices and therefore the evolution of a tradition, all filtered and conditioned by the fundamental norms of a tradition and therefore exercising some 'authority' over practices (2017, p.192).

In short, once a certain touch has been consolidated, the nature of the guitarist himself will be to create his own variations, falsetas and, as a culmination of this process, concert works. And at the base of this process, Expósito verified that extensive experience in the accompaniment of the flamenco guitar will encourage and motivate creativity and originality in personal composition. This characteristic, as a hallmark of the flamenco guitarist's inherent identity, must continue to be perpetuated.

4. Conclusions

Interviews with competent and authorized informants provide new arguments on the validity of flamenco guitar learning by imitation between teacher and student, thus fostering a series of aptitudes that allow one to act fluently and spontaneously before external stimuli. They also confirm that this imitation cannot go separated from the key aspect of accompaniment to singing and dance, privileged learning through the ear. If imitation is essential in its initial processes, this is the one that best facilitates the musical repertoire of falsetas and variations to perform the practice of accompaniment to singing and dance. The ability to adapt rhythmically and harmonically to the discourse of singing and dancing has to emerge very soon afterwards with the implementation of what was learned during the accompaniment sessions. In this practice it is convenient to know the whole repertoire of flamenco styles through the experience, interacting and accompanying different artists in non-regulated environments (*peñas*, *tablaos*, dance academics or informal meetings). In second instance there will be the concert work, which has to be an extension of the accompanying work, requiring for its performance a long previous experience in the two previous functions: accompanying singing and dancing.

Parallel to this teaching, we have seen that it is equally important to encourage students to investigate autonomously and use their hearing to extract new musical material from different guitarists, becoming part of their repertoire. This last process also encourages creativity and innovation through the search for new chords, scales or rhythms. These are aptitudes that invite personal innovation within the musical repertoire.

The flamenco musician must develop the facet of an interpreter but also of a creator, since the need to develop a personal repertoire of falsetas, variations and works of each flamenco style is part of the idiosyncrasy of the flamenco guitarist.

As a consequence of the institutionalization of the flamenco guitar, we are fully convinced that the main subject must be the accompaniment, beginning with the singing and continuing with the dance. At the same time, the teaching methodology of the flamenco guitar, whether within a legislated context or outside it, has to articulate the way in which the four facets exposed a few lines above are taken into account in order to encourage in the teaching staff a teaching by imitation, always urging that the student is a participant in the experience of the accompaniment to singing and dancing and to develop their hearing, fostering parallel creativity and their own composition.

Under a musicological prism, this institutionalization supposes a dignification of flamenco music, which is equated to any other music that also enjoys presence in the conservatory. But this comparison cannot be translated into a methodological or attitudinal transfer. The nature and traits that are part of the idiosyncrasy of flamenco

music must always be taken into account, valued and transmitted. This will ensure that the integration between tradition and modernity is complete: replace the old musical flaws of flamenco guitarists without detriment to their strengths.

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