




МИСТЕЦЬКА ОСВІТА ТА РОЗВИТОК ТВОРЧОЇ ОСОБИСТОСТІ

Збірник наукових праць



Випуск 10

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МИСТЕЦЬКА ОСВІТА ТА РОЗВИТОК ТВОРЧОЇ ОСОБИСТОСТІ

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Збірник наукових праць присвячений актуальним питанням професійної підготовки фахівців мистецького напрямку. Висвітлюються сучасні методологічні підходи розвитку творчої особистості студентів, охарактеризовано особливості музично-педагогічної діяльності.

Для викладачів і студентів мистецьких навчальних закладів, науковців й працівників в галузі музичної педагогіки та мистецтвознавства.

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GENESIS OF FLAMENCO GUITAR ART

Abstract. The article reveals the essence of the concept of "flamenco" – a music and dance art that combines singing, dancing and guitar accompaniment. The results of a theoretical study of the development and formation of the flamenco guitar at different periods of time are presented. The chronological boundaries cover the history of the flamenco guitar from the middle of the XIII century to the present time. The main stages of the genesis of the flamenco guitar art and its gradual spread around the world are shown. The article reveals and compares the differences between the instruments of Moorish and Latin guitars, which are the basis of the modern flamenco guitar, namely: types of structures, number of strings, sound, timbre, and playing technique. The evolution of the guitar structure is also demonstrated. Based on a number of researchers, an attempt is made to prove the value of guitar art in the world culture.

The author emphasises that the flamenco guitar is one of the main symbols of Spanish musical culture, which fascinates researchers and musicians around the world. Its timbre and sound are suitable for a variety of musical styles, and its texture allows you to perform a variety of works – from "backyard songs" to complex and serious works.

It is emphasised that the process of development of the flamenco guitar is gradual and complex. The article substantiates the transformation of the flamenco guitar from folk performance to professional guitar performance. The most important role of Café cantante in the formation of professional flamenco art is also described. It has been found that the evolution of the instrument's design and performance technique, as well as the manner of performance, continues to the present day. Contemporary musicians experiment and combine flamenco with different genres of music, add elements of new technologies. It is noted that despite the fact that some modern flamenco performers have achieved high technical results, the possibilities of the flamenco guitar have not yet been fully opened.

Keywords: guitar, flamenco guitar, flamenco culture, genesis of guitar art, performance technique, guitar construction.

Problem's setting. Flamenco guitar is a symbol of musical culture of Spain. She is attracting musicians, researchers, fans all over the world. Nowadays flamenco style is getting upgraded, supplementing by the new ideas and

researches. Flamenco festivals take place in different parts of the world, flamenco schools are being opened, where students can master guitar skill of this genre. Studying of flamenco guitar playing is getting attention in different establishments of higher education in the world.

Researching of the genesis of the flamenco guitar in Ukrainian music culture of XXI century is caused by the multicultural differences of this genre and lack of analysis of the selected problem. Thus, information reporting about developing of flamenco guitar art determines the relevance of this problem. It promotes popularisation of flamenco culture in Ukraine and contributes to enforced attention to flamenco guitar instrument in particular.

Analysis of the last researches and publications. Fundamental scientists researches in this area were conducted by the next researchers: S. Karzhavyn, E. Sharnasse, P. Kosenko, V. Dotsenko, F. Harsya Lorka, B. Volman, O. Somyk, Rosado Fernández, Manuela, Wright, Lawrence, Tom and Mary Anne Evans.

The aim of the article is to investigate genesis of the flamenco guitar on the different stages of her formation, justify and systematise the stages of its development, reveal the evolution and features of the flamenco guitar on different stages of history and location.

Presentation of the main research material. The first documented data about the guitar was found in the middle of XIII century. In those time in Spain two its types were known – Moorish guitar and latin guitar (*guitarra latino*) (Wright, Lawrence, 1977, c.10). At first, Moorish guitar was mentioned about 1300 year by Hyan de Groheo (Somyk, 2017). The instrument had a rounded bottom, that saved its shape till the end of XV century, and iron strings, which were played mostly with pick. The body was teardrop-shaped with one or more resonator holes. The Moorish guitar stood out because of its sharp and loud sound. It benefited well for accompaniment of dancing. Moorish guitar existed until the middle of the XVI century and was called the guitar *battente*. In the XVII century it was popular not only in Spain, but also in Europe. The batten guitar owes its popularity in Europe to the rhythmic chordal accompaniment, which is played with the pick. The accompaniment was known as *rasgueado*.

The latin guitar had a flat bottom and more difficult shape of the body. It was oval in the lower part, narrowing towards the fingerboard and had a flat bottom. Sound of the tendon strings was extracted by the pick or with the fingers (According to Charnasse, mostly with fingers (Sharnasse, 1991)). The strings were plucked mostly with fingers. Its fancy sophisticated sound was not satisfactory for accompanying singing Arabs. Construction features of this instrument and its influence on the sound-extracting attracted attention of lovers of sophisticated music. Certainly a latin guitar became predecessor of a contemporary classic guitar (Kosenko, 2012).

The playing technique gradually became more complicated, although in the middle of the XVIII century technique of the right-hand was a legacy of pick

playing. Only thumb, index and middle fingers of the right hand were used. The alternation of thumb and index finger was also used everywhere, even for passages.

The first picture of the guitar with the fifth row of string was contained in a handwrite, which is kept in the National Library of Paris: "researches of the many specific properties of Jacques Kelier's images and recordings" (1587) (Sharnasse, 1991). The character and specificity of an instrument is determined by its construction. The fifth row adds a high string on the side, which gives the type of fretting: G, C, E, A, D. Nevertheless, as a result of the influence of the lute, the fifth string will eventually be added to the bass strings. In the last two decades of the XVI century, the guitar with five rows of strings began to spread across Europe. It would be used until the end of the XVIII century.

A guitar appearance compatible to the contemporary one appeared with the invention of the fan-shaped arrangement of springs on the upper deck (Kosenko, 2012). The guitar maker Jose Benedict was one of the first to use this construction. Juan Pazes continued to upgrade the instrument. Subsequently, the development of the instrument design belonged to the legendary master Antonio Torres (Antonio TORRES JURADO, 1817-1892), who created an instrument in the second half of the XIX century, the appearance of which remained almost unchanged to this day (Sharnasse, 1991). The sixth string appeared at the end of the XVIII century, and began to widespread in the XIX century (Salan, Tsymbal, 2016). In Spain, this is associated with the work of Dionisio Aguado, who published the «School of Guitar Playing» in 1825 in Madrid, which finally established the modern six-string guitar.

Thus, it can be considered, that the basic melodic features of the flamenco guitar accompaniment and the singing monophonic melodies, which imitate singing, were formed in the end of the XVIII century. The first documented mention of flamenco dates back to 1780 and is associated with the gypsy singer Tio Luis el de da Juliana from the city of Jerez de la Frontera (Rosado Fernández, 2013). At the end of the XVIII century, the guitar acquired modern features: added a sixth string (E) and double strings were replaced by single strings. From that time on, the six-string guitar began its triumphant march around the world (Volman, 1968).

In the middle of XIX century, flamenco gradually began to transform from a folk art to a professional art. This allowed talented artists to earn a good living, which led to a fierce competition among performers. The attractiveness of a guitarist in a musical group was, first of all, determined by his technical, musical, and special qualities. There were also cases when the performer, who had noticed competitors among the audience, did not perform his most technical and effective melodic strokes. Sometimes it happened that parents refused to teach their children because of the fear that they might reveal family secrets to their friends. But, at the same time, professional guitar training became a profitable business, as there was a demand for accompanists for flamenco singing and dancing.

On the edge of the XIX century, flamenco singing was almost never accompanied by the guitar, as it was an art of common people, and only rich people could afford a guitar at that time (Karzhavin, 2002. c. 8). The situation has changed in about the middle of the XIX century, when flamenco began to gain popularity. Demand for flamenco art appeared, that consequently led to numerous guitarists who specialised in accompanying professional singers and dancers. From a recreative activity, it gradually acquired the lines of a professional art and became a way for earning money (Karzhavin, 2002. c. 8).

Till the middle of the XIX century, flamenco guitarists could be heard only in the southwestern part of Andalusia, where are located the port of Cadiz and the city of Jerez de la Frontera (Dotsenko, 2010, c.8). Back then, guitarists rarely dared to leave their native places. Most of them spent all their lives in their native lands, accompanying for local singers (Karzhavin, 2002. c. 8). The technique of the guitar playing at that time was quite simple and was characterised by simple melodic variations, which performed with the thumb of the right-hand or alternating thumb and index fingers, as well as simpler variations of rasgado.

The most important part in the becoming of the professional art of flamenco was influenced by *café cantante*, or cafes for singing. The first *café cantante* appeared in Seville in 1842, after which they began to appear on a massive scale (Dotsenko, 2010. c.8). *Café cantante* were like workshops where the performing technique of flamenco were practiced (Harsia Lorka, 1971). Until the middle of the XIX century, the flamenco guitar was called *guitarra de tablao*, which means "the guitar for the dancing stage". These guitars differed from the contemporary guitar in their smaller size, narrower body, and quieter sound. The famous guitar master José Ramírez III created the modern type of flamenco guitar, the *guitarra negra*, which means "dark guitar" because the back and sides were made of mahogany or rosewood. Many guitarists of flamenco of that time switched to this type of guitar. The "white" guitar – *guitarra blanca* – is a guitar with a Body deck and back deck made of light Spanish cypress. All other construction features are similar to the flamenco guitar (Karzhavin, 2002. c.7).

Since that time, the "golden era" (*edad de Oro*) of flamenco history started. During the half-century of the "golden era", the talents of a large number of guitarists, singers, and dancers were thriving in the *café cantante*. The art of flamenco was enriched with various melodies, rhythms, and dances (Karzhavin, 2002. c. 8). Professional guitarists, who were invited to these cafes, were enforced to expand their repertoire to include flamenco genres which were untypical in their homeland, because artists from different regions of Spain performed on the same stage.

"The Golden Age gave movement to the birth of solo guitar performance. Guitarists quickly improved their accompaniment, techniques and skills. This was supported by increased competition between performers and the development of performance and sound-building techniques.

At the end of the "Golden Age", the era of flamenco opera (operismo) was founded. Flamenco opera combines opera elements and stage productions of flamenco dancing and singing. The period of flamenco opera lasted from 1910 to 1936 (Dotsenko, 2010. c.8). It meant, that folk art finally transformed into professional phenomenon. Thus, in the "golden era", the history of flamenco guitar was created by significant number of professional guitarists, instead individual self-taught guitarists who practiced the art on an amateur basis. The "golden era" lasted until 1910, after that a temporary subsidence came. Café cantante lost their necessity and popularity.

After the temporary subsidence of flamenco art in Spain, there was a necessity for its revival (Dotsenko, 2010). In 1922, the first Cante Jondo competition was held in the city of Granada under the leadership of leading artists and representatives of the Spanish cultural elite (Falla, 1971). Cante jondo (cante jondo in Spanish means "deep", i.e. ancient, singing) is an ancient layer of Spanish folk music (Druskin, 1967, p. 504). Among the contestants were Manuel de Falla, Federico Garcia Lorca, Andrés Segovia, and others. This competition launched the revival of flamenco culture and stimulated its development. Flamenco gained a worldwide popularity in 1921, when a flamenco program was presented in Paris.

To replace of individual styles of the rare guitarists of the late XVIII century came the "group" styles of guitarists from Jerez, Cadiz, Seville, Cordoba, Granada, and others. However, differences in regional styles were felt even before the mid-70s of the twentieth century (Karzhavin, 2002. c.11).

Between the Andalusian style in general and the style of guitarists in the central and northern regions of Spain there was a big difference. For example, let's take the guitarists of Madrid, who demonstrated a brilliant technique of performing passages, arpeggios, tremolos, unlike Andalusian guitarists, especially natives of the city of Jerez, who played in a modest manner which punctuated the character of flamenco (Karzhavin, 2002). This style of playing was not technically easier. For example, the Andalusian guitarist Manolo de Huelva had a virtuoso technique of playing with only the thumb of his right hand. He went down in the history of flamenco guitar. His technique was partially borrowed and developed by many guitarists, including Melchor de Marchena, Diego del Gastor, and other prominent accompanists of the twentieth century. And such masters of solo flamenco as Paco de Lucia, Manolo Sanlúcar or Jose Antonio Rodriguez could brilliantly accompany both for singing and dancing (Karzhavin, 2002. c.10).

Thus, we can distinguish three stages in the genesis of flamenco guitar art:

The first stage of flamenco guitar development can be characterised as a period of formation of mass and professional guitar art, birth of regional styles of playing, development of playing technique to the level of famous masters of classical guitar.

The second stage of flamenco guitar development began in the late 20s of the XX century. The main features of this stage are:

- rapid and continuous improvement of technique, mass creation of solo guitar pieces in the flamenco genre;
- touring of flamenco groups around the world and performances of guitarists with solo concerts;
- founding a flamenco training base on an international scale;
- founding of flamenco guitar schools and mass production of recordings;
- appearance of a steady interest in flamenco guitar within guitarists around the world, the use of flamenco elements in the works of composers who wrote music for the guitar.

The third stage of flamenco guitar development (Continuing nowadays) can be characterised by the following features:

- the growth of virtuosity in the performance of flamenco pieces and improvisations;
- systematisation of the manner and form of performance, which appears due to the mass distribution of recordings, that opens ways and opportunities for a detailed study of the technique of playing without personal contact with the performer;
- creation of compositions in which harmonic, melodic and metrical elements of flamenco genres meet and intersect;
- appearance of the flamenco guitar on the stage as part of an orchestra, instrumental ensembles of various compositions, saturating compositions with jazz and popular music elements;
- enrichment of guitar compositions with various musical, technical, metrical elements and harmonies.

Conclusion. Thus, based on the analysis of the sources used from the scientific literature, it was found that the flamenco guitar appeared in the middle of the XIII century. Since that period, the guitar has come a long way in evolution, development, and popularisation. This way of creating the guitar lasted for many centuries and was conditionally divided into three stages. Each of the stages was characterised by significant changes, such as modification of the form, design and material of the instrument; change in the number of strings, their rows and the structure of the instrument; rapid evolution of playing technique; change in the format of performing musical works and improvisations (from solo, accompanying singing and dance, to creating ensembles); formation of mass and professional guitar art; gradual integration of flamenco guitar art into the world music culture at all stages of development. Therefore, we believe that the study of the genesis of flamenco guitar art contributes to a better understanding of the cultural musical heritage of Spain.

Perspective for further research is to open the methodology for teaching flamenco guitar which can develop the performing guitarist's skills, knowledge, abilities, musical abilities, and especially creative skills, since this style involves a lot of improvisation and experimentation with sound.

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