

FLAMENCO AL PIANO 2

TANGOS
MÉTODO PROGRESIVO

Aprendizaje
Interpretación
Improvisación
Composición

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Rasgueados o rasgueos

En el volumen 1 del método estudiamos que en la soleá el nombre de *rasgueados* define no solamente a la técnica guitarrística con que se realizan –rasgueando sobre un acorde o sobre una serie determinada de acordes– sino también a unas secuencias formales típicas de la soleá que se interpretan rasgueando.

Asimismo estudiamos que en instrumentos polifónicos diferentes de la guitarra, como el piano, la adaptación de esta técnica puede lograrse mediante secuencias rítmicas de acordes, bien en bloque, bien en arpeggio, pero siempre sin que exista un carácter marcadamente melódico.

En los tangos no existe una secuencia típica de rasgueados entendida como una serie de acordes característicos, el rasgueo se usa como una técnica guitarrística más dentro de cualquiera de las secuencias formales: cierre, falseta, llamada... que estudiaremos en los siguientes capítulos.

Ejemplo de adaptación al piano de una serie de compases guitarrísticos por tangos con diversas técnicas de rasgueado extraídos del Traité de guitare flamenca de Óscar Herrero y Claude Worms¹⁴:

$\text{♩} = 140$

► midi 26

¹⁴ Herrero, Óscar y Worms, Claude: *Traité de guitare flamenca vol. 4*: Editions Combre, Paris, 2000, pág. 111.

9) Cadencia con dominantes secundarias dilatada a ocho compases:

Dm		G7	C	C		F7	Bb
1	2	3	4	1	2	3	4
IV		VII	III	III		VI	II
Dm		C	Bb	A			
1	2	3	4	1	2	3	4
IV		III	II	I			

Estudiaremos a continuación diferentes secuencias con la cadencia flamenca adaptadas al piano conforme a las estructuras armónicas indicadas anteriormente. Aunque las secuencias finalicen con el mismo cierre, cámbialo cuando desees colocando el que consideres más apropiado en cada momento.

¡Recuerda! La cadencia flamenca funciona normalmente como progresión: un motivo sobre el acorde del IV grado ocupa el primer compás de 4/4 para ser transportado al III y al II en el segundo y tercer compás respectivamente, cerrando en la tónica en el último compás.

Estructura 1) Cadencia tradicional en imitación de la guitarra:

► midi 42

Puedes interpretar el ejemplo anterior con el siguiente bajo para hacerlo más pianístico y darle profundidad:

► midi 43

1d) El ejemplo siguiente imita al arpeggio de la guitarra en los tres primeros tiempos del motivo y al alzapúa en el último tiempo. La adaptación del alzapúa al piano se explicará más adelante en el párrafo dedicado a los remates. Puedes interpretarlo también una octava alta o cambiando la posición del acorde de la mano derecha:

► midi 47

Estructura 2) Con dominantes secundarias y rítmica de colombiana:

► midi 48

2a) Variación de la anterior:

► midi 49

Improvisación sobre el II grado (tiempos 9, 10, 11 y 12)

En el capítulo dedicado a la llamada se estudió la posibilidad de improvisar libremente sobre el grado II que precede al cierre. Estas improvisaciones precediendo a la tónica son igualmente efectivas en las secuencias de cuatro compases con la cadencia flamenca que acabamos de estudiar. Se mantienen los dos primeros compases de 4/4 de cualquiera de los ejemplos anteriores, se improvisa libremente sobre el tercer compás y se cierra en tónica.

A continuación tienes dos ejemplos. El primero utiliza el principio del ejemplo 1) de *cadencia tradicional* y el segundo el principio variado del ejemplo 2a) *con rítmica de colombiana*:

1)

Example 1) shows two systems of piano accompaniment. The first system consists of two staves: the upper staff has a treble clef and a key signature of one flat, with a common time signature. It features a series of chords and eighth notes. The lower staff has a bass clef and a common time signature, with a series of eighth notes. The second system also consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a common time signature. It features a series of eighth notes and triplets. The lower staff has a bass clef and a common time signature, with a series of eighth notes and triplets. A large watermark 'BOILEAU' is overlaid on the score.

► midi 54

2)

Example 2) shows two systems of piano accompaniment. The first system consists of two staves: the upper staff has a treble clef and a key signature of one flat, with a common time signature. It features a series of chords and eighth notes. The lower staff has a bass clef and a common time signature, with a series of eighth notes. The second system also consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a common time signature. It features a series of eighth notes and triplets. The lower staff has a bass clef and a common time signature, with a series of eighth notes and triplets. A large watermark 'BOILEAU' is overlaid on the score.

► midi 55

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Rasgueados or rasgueos (flamenco strumming)

In volume 1 of the method we learned that in the soleá the term *rasgueado* defines not only the guitar-playing technique used to produce it (strumming a chord or a given chord progression) but also certain formal sequences typical of the soleá that are played with the rasgueado.

We also learned that with other polyphonic instruments apart from the guitar, such as the piano, this technique can be achieved by rhythmic chord progressions, either in block form or as arpeggios, but always without a marked melodic quality.

There is no typical rasgueado sequence in tangos in the sense of a characteristic chord progression. The rasgueado is used as an additional guitar-playing technique in any of the formal sequences (cierre, falseta, call, etc.), which we will discuss in the following sections.

*Example of adapting a series of guitar tango compases to the piano with various rasgueado techniques, taken from *Traité de guitare flamenca* by Óscar Herrero and Claude Worms¹⁴:*

The musical score consists of four systems of piano music. The first system begins with a tempo marking of a quarter note equal to 140. The music is in 3/4 time and features various rasgueado techniques, including arpeggiated chords and rhythmic patterns. The second system shows a similar pattern with some changes in chord voicing. The third system features a more complex rhythmic pattern with accents. The fourth system includes triplets in the right hand. The score is written in a key with one flat (B-flat) and a common time signature (C).

► midi 26

¹⁴ Herrero, Óscar and Worms, Claude: *Traité de guitare flamenca vol. 4*: Editions Combre, Paris, 2000, page 111

9) Cadence with secondary dominants expanded to eight bars:

Dm		G7	C		C		F7	Bb			
1	2	3	4	1	2	3	4	1	2	3	4
IV		VII	III		III		VI	II			
Dm		C		Bb		A					
1	2	3	4	1	2	3	4	1	2	3	4
IV		III		II		I					

We will now look at different sequences with the flamenco cadence adapted for piano according to the harmonic structures described above. Although the sequences end with the same cierre, you can replace it whenever you wish with any other cierre you like.

Remember! A flamenco cadence usually functions as a progression: a motif on the 4th-degree chord occupies the first 4/4 bar and is then transposed to the 3rd and 2nd in the second and third bars, respectively, closing on the tonic in the last bar.

Structure 1) Traditional cadence imitating the guitar:

► midi 42

You can play the above example with the following bass to make it more pianistic and give it depth:

► midi 43

1d) The following example imitates the guitar arpeggio on the first three beats of the motif and the alzapúa on the last beat. Later on in the section on remates (endings) we will explain how to adapt the alzapúa for the piano. You can also play it an octave higher or change the chord position in the right hand:

Structure 1d) Musical score in bass clef, 2/4 time. The right hand features a series of arpeggiated chords on the first three beats of each measure, followed by a single chord on the fourth beat. The left hand provides a simple harmonic accompaniment. A large watermark 'S' is overlaid on the score. A right-pointing arrow at the end of the first system is labeled 'midi 47'.

Structure 2) With secondary dominants and colombiana rhythm.

Structure 2) Musical score in treble clef, 2/4 time. The right hand features a series of chords with secondary dominants, followed by a final flourish. The left hand provides a simple harmonic accompaniment. A large watermark 'S' is overlaid on the score. A right-pointing arrow at the end of the first system is labeled 'midi 48'.

2a) Variation of the above:

Structure 2a) Musical score in treble clef, 2/4 time. This is a variation of Structure 2, with a different right-hand melody. The left hand accompaniment is similar to Structure 2. A large watermark 'S' is overlaid on the score. A right-pointing arrow at the end of the first system is labeled 'midi 49'.

Improvisation on the 2nd degree (beats 9, 10, 11 and 12)

In the section on "Calls" we discussed the possibility of improvising freely on the 2nd degree prior to the cierre. These improvisations prior to the tonic are equally effective in four-bar sequences with the flamenco cadence we just discussed. Play the first two 4/4 bars as they are written in any of the previous examples, improvise in the third bar and play the cierre with the tonic.

Below are two examples. The first uses the beginning from example 1 (*traditional cadence*) and the second uses the variation of the beginning in example 2a (*with colombiana rhythm*):

1)

Example 1: Musical score for piano accompaniment in 4/4 time. The first system shows a treble clef staff with chords and a bass clef staff with a simple bass line. The second system features a more complex treble clef staff with eighth-note patterns and triplets, and a bass clef staff with chords. A large watermark 'BOILEAU' is overlaid on the score.

► midi 54

2)

Example 2: Musical score for piano accompaniment in 4/4 time. The first system shows a treble clef staff with chords and a bass clef staff with a simple bass line. The second system features a more complex treble clef staff with eighth-note patterns and triplets, and a bass clef staff with chords. A large watermark 'BOILEAU' is overlaid on the score.

► midi 55