

PALINDROMIA FLAMENCA

by

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Palindrome

Something (a word, phrase or sequence) that reads the same forward and backward.

A **palindrome** can be:

a **word**: *level, racecar, madam*

a **number**: *121, 3443*

a **sentence**: *Never odd or even // Was it a car or a cat I saw? // Madam, I'm Adam!*

a **musical pattern** or **sequence** that is symmetrical in time.

Palindrome in music

A short melodic pattern like:

C – D – E – D – C

is a palindrome because it reads the same forwards and backwards.

A palindrome happens when the sequence of notes is mirrored, just like a word palindrome

Example of palindromic structures in music

Crab Canon from Bach Musical Offering

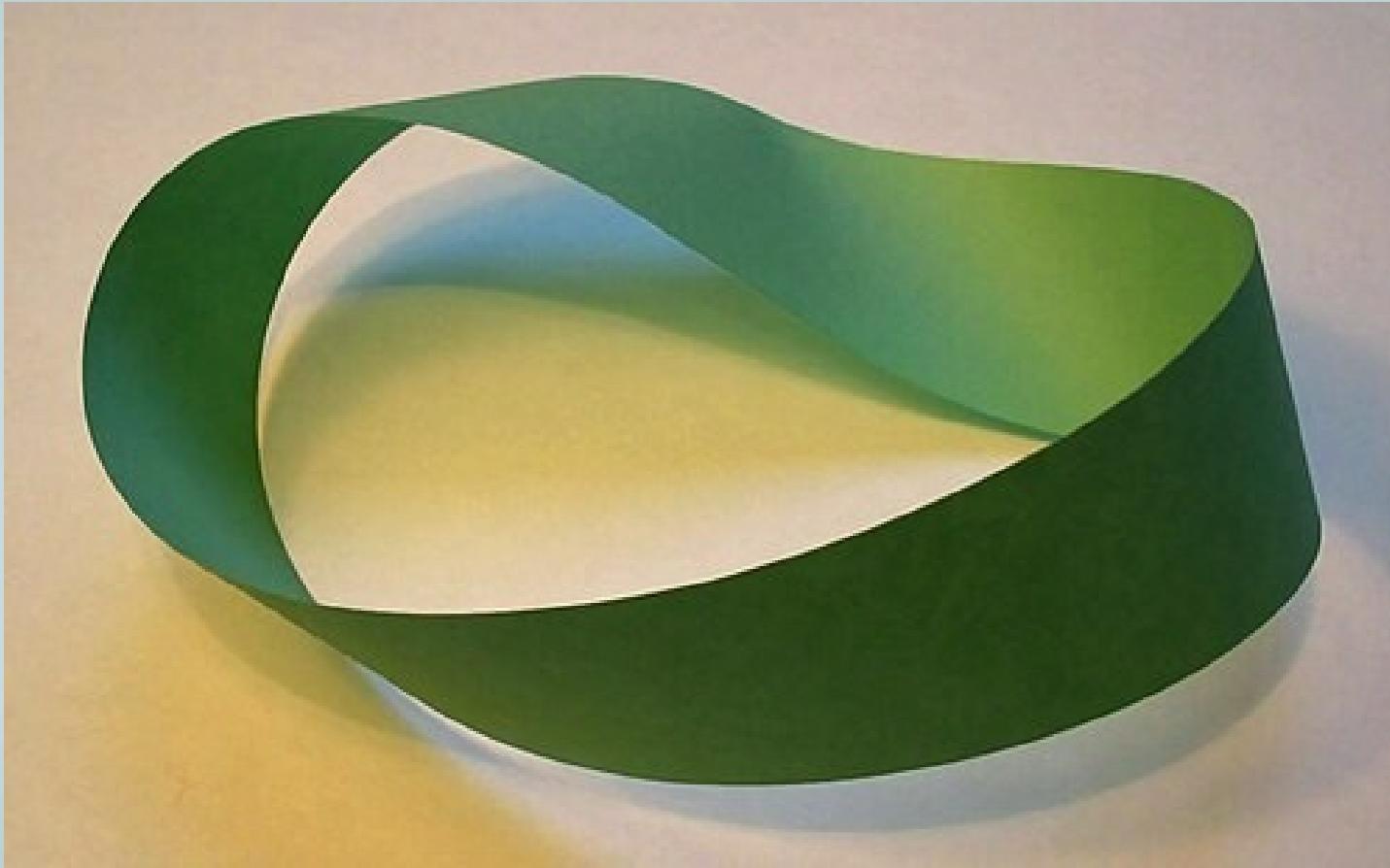
Minuet from Haydn Symphony n.47

Beethoven Scherzo and trio from 7 symphony are in ABABA form

Berg Lulù

ESCHER Nastro di Moebius (Moebius Strip)

There is no clear distinction between "inside" and "outside", "above" and "below", because the path on its surface leads to changing sides without ever crossing an edge.





The Bach's *Crab Canon* (Musical Offering, BWV 1079)

In the canon:

- **one voice plays the melody forward, while the other plays the same melody in reverse (retrograde).**
- **Bach even hints at this in the notation: he uses “mirrored” clefs in the score, which suggests the backward playing.**

<https://youtu.be/xUHQ2ybTejU>

<https://youtu.be/xUHQ2ybTejU?si=XDjE3O5hzmDci4wv>

Palindromia Flamenca by Antonio Rida Peco for soprano saxophone, Spanish guitar, flamenco cajon, and symphonic band.

- musical palindrome - combines flamenco rhythms with palindromic form
- context of flamenco music, characterized by the use of the Cajon and the manual percussion of a group of palmeros.
- Characteristic elements of flamenco: Andalusian scale, cante jondo, metrics and rhythm
- External elements: improvisational elements
Result: hibrid musical form
- Score: specific lines for performers of typical flamenco instruments:
"Percussion 1" : Cajon;
"Percussion 2" : Castanets and Palmeros (not palm planters but handclap players)

Palindromía Flamenca

A. Ruda Peco

Flute 1-2 *Lento*

Oboe

Bassoon *ff*

Bb Solo Clarinet 1

Bb Clarinet 2-3

Bb Bass Clarinet

Spanish Guitar

Soprano Saxophone

Alto Saxophone 1-2

Tenor Saxophone 1-2

Bariitone Saxophone

F Horn 1-3

F Horn 2-4

Bb Trumpet 1 *Solo*

Bb Trumpet 2-3

Trombore 1 *ff*

Trombore 2-3 *f*

Bariitone BC 1-2 *ff*

Tuba *ff*

Tirolani *ff*

Palmera

Flamenco Box

Suspended cymbal
Castagnette, Bass Drum

Xylophone

Congas

Bongos

Bass Drum

Rhythm, al flamenco (con a cajón)

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Fl. 1 y 2

Ob.

Bsn.

S. Cl. 1

Cl. 2-3

B. Cl.

Guit.

Sop. Sax.

A. Sax. 1-2

T. Sax. 1-2

Bari. Sax.

Hrn. 1-3

Hrn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2 y 3

Bari. 1-2

Tuba

Timb.

Palm.

K. box

S. C. Cais. B. D.

Xylo.

16

The palindromic rhythmic scheme: two *compás* with some variations in accentuation provided by the instruments

The repetitive pattern of the palmeros is neutral, where traditionally accents are provided by clapping.



Bar.7 - flamenco cajon and two groups of palmeros

(3) Cajón flamenco ad lib.

Cajón

Palmeros, (como tablao flamenco)

Claps

supported by a bass ostinato built on a D pedal

17 sections

SECTION	BARS	
LENTO (<i>intro</i>)	1-4 (4)	Introduction (Andalusian scale - phrigian mode)
ALLEGRO	5-6 (2)	compàs: 12 accents through 4 bars in 3/4 time.
ALLEGRO	7-14 (8)	enter cajon and two groups of palmeros with two distinct rhythmic patterns
A1	15-22 (4+4)	
B	23-30	
B1	31-38 (4+4)	
C	39-46 (4+4)	
A1	47-54 (4+4)	
D	55-70 (4+4+4+4)	
E	71-80 (4+4+2)	
A2	81-88 (4+4)	
F	89-112	
G	115-121	
Cadence	122-128	
A3	129-136 (4+4)	
H (<i>final</i>)	132-142	

Fl. 1 y 2

Ob.

Bsn.

B. Cl. 1

Cl. 2-3

B. Cl.

Guit.

Sop. Sax.

A. Sax. 1-2

T. Sax. 1-2

Bar. Dan.

Hrn. 1-3

Hrn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2 y 3

Bar. 1-2

Tuba

Tim.

Palm.

F. box

S. C. Cast. R. D.

Xyl.

20

11

R. T y 2

Ob.

Bsn.

B. Cl. 1

Cl. 2-3

B. Cl.

Guit.

Sop. Sax.

A. Sax. 1-2

T. Sax. 1-2

Bar. Dan.

Hrn. 1-3

Hrn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2 y 3

Bar. 1-2

Tuba

Tim.

Palm.

F. box

S. C. Cast. R. D.

Xyl.

21

bars 22-30, new rhythmic-melodic material, with horizontal and vertical palindromic variations derived, with aggravation from the opening quatrain

Contrasting mood

Attenuated dynamics



Musical score for Flute and Oboe. The score is in 2/4 time, key signature is one sharp (F# major). The Flute part (top staff) consists of a series of eighth-note chords, with dynamics marked *mf*. The Oboe part (bottom staff) consists of eighth-note patterns, with dynamics marked *f*. The measure number 15 is circled above the Flute staff.

The palmeros' part indicates the muted execution (creating a small bowl between the hands)

11

Fl. 1-2

Ob.

Bsn.

S. Cl. 1

Cl. 2-3

B. Cl.

Guit.

Sop. Sax.

A. Sax. 1-2

T. Sax. 1-2

Bar. Sax.

Hmn. 1-2

Hmn. 2-4

Tpt.

Tpt. 2-3

Tbn. 1

Tbn. 2 y 3

Bar. 1-2

Tuba

Tim.

Palm

F. box

S. C. Cast. B.D.

Xyl.

12

Fl. 1-2

Ob.

Bsn.

S. Cl. 1

Cl. 2-3

B. Cl.

Guit.

Sop. Sax.

A. Sax. 1-2

T. Sax. 1-2

Bar. Sax.

Hmn. 1-3

Hmn. 2-4

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2 y 3

Bar. 1-2

Tuba

Tim.

Palm

F. box

S. C. Cast. B.D.

Xyl.

70

mf legato

mf legato

p

p (faint, but marked)

111

Fl. 1 y 2

Ob.

Bsn.

S. Cl. 1

Cl. 2 - 3

B. Cl.

Guit.

Sop. Sax

A. Sax. 1-2

T. Sax. 1-2

Bar. Sax

Horn. 1-3

Horn. 2-4

Tpt. 1

Tpt. 2 - 3

Tbn. 1

Tbn. 2 y 3

Bar. 1 - 2

Tuba

Tim.

Palm

F. bcor

S. C. Cast
B. D.

Xylo.

28

140

Bars 89 – 112: the soprano saxophone, plays a pseudo-improvisation based on the previous melodic material.

The rhythm of palmeros becomes simpler, proceeding homorhythmically, to leave room for the saxophone to improvise.

After a cadenza played by guitar and sax there is a reprise of the first section and of the rhythm of palmeros.

The composition ends with a chromatic design repeated in *crescendo*.

Thank you for your atte