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**Michał Czachowski**

**Application of Carnatic Music Techniques in Contemporary  
Flamenco Music: Exploring New Sonic  
and Expressive Dimensions**

**Description of the Artistic Doctoral Dissertation as part of the doctoral degree  
procedure in the field of arts, in the discipline of musical arts.**

**Thesis supervisor: Prof. Maria Pomianowska, Ph.D**

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## Abstract

This doctoral dissertation is dedicated to the analysis of the phenomenon of musical fusion between flamenco and classical Indian music, using the third album of the Indialucia project as a case study. The primary objective was to examine how two culturally distant musical systems – Andalusian flamenco and classical music of India (both Carnatic and Hindustani traditions) – can be creatively combined into a coherent and aesthetically compelling whole. The author, an experienced flamenco guitarist and leader of the Indialucia ensemble, bases the analysis on his own performance and compositional experiences, with particular attention to practices related to rhythm, harmony, formal structure, and improvisation.

This chapter discusses the issues and historical contexts of the most important elements of flamenco and Indian music systems, such as scales, rhythms (tala and compás), formal structures, improvisation techniques and performance techniques. The second chapter describes the aesthetic and artistic concepts related to combining different musical styles, with particular emphasis on the role of the flamenco guitar and processes of transculturation in the context of World Music. The third chapter describes the instruments used, which determine the sound of the entire artistic work.

The fourth chapter contains a detailed analysis of the tracks from the album ‘Hecho con Amor’, showing specific compositional solutions used by the author. It discusses, among other things, the use of *konnakol*, classical ragas, flamenco polyrhythms, *sawal-jawab* dialogues, as well as rhythmic-mathematical systems typical of Indian music, such as *s tihai*, *korappu* and *muktayam*. Ways of adapting these elements to the language of flamenco are also presented. This chapter also includes biographical notes on the most important musicians involved in the creation of the musical work.

The fifth chapter contains a summary, an appendix featuring a transcription of one of the pieces based on *konnakol*, and a glossary of foreign terms used throughout the dissertation. In the conclusion, the author attempts to classify and assess the phenomenon of musical fusion not as a random stylistic mixture, but as a deeply considered process of cultural dialogue. The dissertation demonstrates how rhythmic structure, melody, and instrumentation can serve as bridges connecting seemingly distant musical worlds, resulting in the emergence of a new, coherent performance aesthetic.

# ARTISTIC WORK

## Program

1. **Manete** (*rumba*) music: M. Czachowski 4:26
2. **Hecho con Amor** (*alegrías*) music: M. Czachowski 6:44
3. **Duana** (*zapateado*) music: S. Devassy 4:34
4. **Jind Mahi** music and lyrics: trad./M. Czachowski, A. Martorell 4:03
5. **Al-Yanoush** (*bulería*) music: M. Czachowski 5:01
6. **Panchaka** music: M. Czachowski, R. Kulur, P. Kiran 5:37
7. **Agueda** (*soleá por bulería*) music: M. Czachowski 5:02
8. **Conacoleando** (*tani avartanam*) music: M. Czachowski, G. Udupa 3:59
9. **Senderos de Paz** (*tangos*) music: M. Czachowski, M. Sharma 4:16

### Artists:

**Michał Czachowski** – flamenco guitars, cajón, palmas, percussion konnakol; **Leo Vertunni** – sitar, konnakol; **Manish Madankar** – tabla; **Ojas Adhiya** – tabla; **Giridhar Udupa** – ghatam, konnakol, kanjira; **Isaac Peña** – cajón, konnakol, drums; **Pierluca Pineroli** – cajón; **Cepillo** – cajón, djembe, palmas; **Pramath Kiran** – cajón, kanjira; **Ravichandra Kulur** – bansuri; **Ambi Subramaniam** – carnatic violin **Carles Benavent** – fretless bass guitar; **Michał Barański** – double bass, electric bass; **Manel Fortià** – double bass; **Małgorzata Czachowska** – bass; **Ignacio Fernández** – acoustic guitar; **Sandhya Rao** – konnakol, ghungroo; **Tomas Celis Sánchez** – bendir; **Anna Mendak** – zapateado, konnakol; **Manuel Márquez de Villamanrique** – flamenco voice, **Estrella de Manuela** – flamenco voice; **Rafael Cabrera**, **Anandita Basu**, **Agustin Carbonell el Bola** – choirs; **Kudrat Singh** – bhangra voice; **Piotr 'Anand' Malec** – dhol; **Mukesh Sharma** – sarod; **Dyananjay Dhumal** – tumbi; **Piotr Steczek**, **Marcin Sidor**, **Anna Zagajewska** – violin, **Ewa Sidor** – alto, **Paulina Grondys**, **Aleksandra Steczek** – cello.

Sound engineers: Michał Czachowski, Pramath Kiran, mix and mastering: Michał Czachowski. Recorded in India (Bengaluru, Mumbai, Patiala), Spain (Sevilla, Granada, Barcelona, Tenerife) and in Poland (Kraków, Tychy, Katowice) between February 2023 – September 2025.

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## Introduction

The subject of this doctoral dissertation is the creation of an original artistic work, whose fundamental structural element is the application of *konnakol* techniques within the articulatory and rhythmic context of flamenco guitar music. *Konnakol* is the South Indian system of vocal rhythmic articulation, deeply rooted in the Carnatic music tradition, and recognised as one of the most sophisticated rhythmic languages in the world. With a history spanning several thousand years, *konnakol* continues to inspire musicians and dancers across the globe—not only within Indian music, but also in other genres, including jazz, contemporary music, and improvisational practices.

*Konnakol* enables precise articulation, memorisation, and execution of complex rhythmic structures, making it especially useful in both creative and educational contexts. Studying *konnakol* develops not only rhythmic awareness, but also coordination, concentration, and musicality – physically, intellectually, and artistically. In this dissertation, I aim to demonstrate how techniques from this system can be adapted to flamenco – a tradition also strongly based on rhythmic and percussive structures.

The right-hand technique of the flamenco guitarist, unlike that of classical guitar, comprises over thirty distinct articulatory methods, most of which are based on various combinations of rhythmic structures. In other words, the role of the right hand is also that of a percussive instrument. In this context, *konnakol* becomes not only a tool for organising rhythmic material but also a means of developing performance, compositional, and pedagogical language. For many years, *konnakol* has been of great help to me in composing, learning, and teaching. Most of the compositions in this artistic project were developed using *konnakol*—both at the stage of designing rhythmic forms and shaping the improvisational layer. The rhythmic complexity of both flamenco and Indian music is such that, when supported by *konnakol*, rhythmic phrases become more logical, transparent, and easier to synthesise creatively.

The concept behind this artistic work is grounded in the creative fusion of two distinct musical traditions—flamenco and Indian music. This is a completely unique project that stands out among other artistic initiatives both in Poland and internationally. This album represents the third instalment of the Indialucia project, a pioneering artistic venture combining two rich musical traditions, and thus occupying a unique place on the international cultural scene. In this light, the realisation of this work not only brings new

value to musical traditions but also broadens artistic horizons for both performers and audiences.

*Hecho con Amor* is a musical album that reveals how much flamenco shares with its distant Indian roots. Through this work, I aim not only to develop my artistic, compositional, and arranging skills but also to contribute to the dissemination of unique musical forms, making flamenco guitar more open to cultural and artistic diversity. In order to merge such distant musical styles as flamenco and Indian classical music into a coherent sonic whole, I needed a deep understanding of their idioms—scales, rhythm, form, and modes of expression. The key to such synthesis is not an attempt to unify differing traditions, but to creatively highlight their commonalities—such as modality, improvisation, and rhythmic complexity. In this musical work, I strive not for simplification, but for dialogue—a mutual listening and responding between myself and other musicians, within a shared aesthetic framework. Through the adaptation of selected elements (e.g., ragas, rhythms, ornamentation, rhythmic patterns, or musical forms) to a common context, it becomes possible to create a new musical quality that, while preserving the authenticity of both traditions, transcends their boundaries to form a hybrid, yet artistically coherent, distinctive, and unique style.

This project is for me much more than just a music album. It is a personal journey through the sounds and cultures that have shaped and deeply moved me. I would like it to also serve as an invitation for listeners—to discover unknown worlds, and to engage with musical traditions that remain relatively unfamiliar in our country: flamenco, full of rhythmic expression and passion, and Indian music – spiritual, multilayered, imbued with depth and serenity.

This work carries not only artistic value – I believe it may also hold social, educational, and even research significance. It can serve as a bridge connecting distant worlds, revealing how much is universal in music.

What matters most is that this music is for me something far beyond a simple album. It is a record of my musical passions, spiritual explorations, and emotions that cannot be expressed in words. Every sound carries a part of my heart – it is the source of this creativity, the engine that drives me. These compositions embody my restlessness, wonder, silence, and cry – all that unfolds within me when I encounter the music I love.

To date, the first two albums of the Indialucia project have sold over 27,000 copies

worldwide. As a result, we have become a recognised ensemble within the field of World Music across the globe. The album that constitutes this artistic work is primarily a continuation – both musically and discographically—for all our fans on five continents. The material will be promoted in dozens of countries through both Polish and international media. Indialucia is an established brand that is highly regarded abroad by both music critics and the public. My previous two albums were honoured with several awards (including a Fryderyk Award nomination, awards from Polish Radio, and high rankings on European and international charts of the European Broadcasting Union). Dozens of highly favourable reviews have also appeared in professional music publications around the world.

The materials and recordings for this album were primarily created in India and Spain, involving many outstanding musicians from both continents. My music introduces the listener to the musical culture of Andalusia and various regions of India, unified within a single, coherent artistic vision. The entirely acoustic sound, the involvement of several renowned virtuosos of ethnic instruments, improvisation, and above all—the energy of Spanish flamenco and the mysticism of India—define the essence of this album.

For the recordings, I engaged some of the most prominent figures in Indian and Spanish ethnic music, all of international renown: Varijashree Venugopal, Ambi Subramaniam, Mukesh Sharma, Ravichandra Kulur, Ojas Adhiya, Giridhar Udupa, Kudrat Singh, Leo Vertunni, Manish Madankar, Anandita Basu, Carles Benavent, Ignacio Fernández, Manel Fortià, Manuel Márquez de Villamanrique, and Michał Barański.

This will also be one of the first albums in Poland released in Dolby Atmos format. The physical CD will include a stereo mix, while a Dolby Atmos mix will be prepared for streaming platforms.

*Hecho con Amor* is the most ambitious transcultural project of this kind on a European scale, where musical styles, instruments, and artists intersect, creating entirely new musical encounters never before realised.

The central idea of the research is to demonstrate the existence of a shared musical language between the Spanish flamenco style and the Carnatic and Hindustani styles of Indian classical music. The core concept is the use of *konnakol* as an artistic tool—a point of departure for rhythmic structures in composition, and the flamenco guitar as a natural carrier of rhythm, melody, and harmony. The compositions created in this project illustrate

how the applied techniques can enrich guitar practice and musical imagination by connecting distant musical cultures.

The theoretical part of this doctoral dissertation is dedicated to the analysis of flamenco and Indian classical music as cultural and artistic phenomena, revealing the deep relationship between sound, emotion, spirituality, and tradition. The first chapter provides both philosophical and historical context, along with discussion of the technical aspects of music in both traditions—such as rhythmic structure, form, scale systems, and the role of improvisation. The second chapter focuses on mutual influences, sources of inspiration, and cultural exchange that enabled the emergence of the Indialucia project as a contemporary meeting of these distant yet surprisingly complementary traditions. The third chapter introduces selected instruments that shape the distinctive sound of the album. The fourth chapter includes a description of each composition, offering insight into the artistic decisions and creative aesthetics that underpin the project. Brief biographical notes on the guest musicians are also provided. The final chapter contains a summary, a glossary of foreign musical terms, and a transcription of one of the compositions, serving as a practical illustration of the discussed issues.

# Chapter I

## 1. The philosophy of flamenco and Indian music as emotional and spiritual expression

### 1.1. Flamenco

“It is deep, truly deep, more so than any well, more so than all the seas that bathe the world, deeper than the present spirit that creates it or the voice that sings it, because it is well nigh infinite. It arises from remote peoples, traversing the graveyard of the years, and the fronds of parched winds. It comes from the first cry and the first kiss.”

(Federico García Lorca)<sup>1</sup>

Flamenco music is an art form that contains within it ancient elements of the cultures inhabiting the Iberian Peninsula. Over centuries, Andalusia absorbed influences from the Middle East, and contemporary flamenco was profoundly shaped by more than seven hundred years of Moorish rule, Phoenician colonisation, the adoption of Byzantine liturgy, and above all, the arrival of the Gypsies<sup>2</sup>, who had been expelled from India in the fifteenth century. It was specifically the Gypsies, Jews, and Moors who carried with them oriental, Hellenic, and Semitic elements as well as their own religious practices. In Andalusia, synagogue chants, the call of the muezzin, Visigothic liturgies, Gregorian chants, and Persian, Iraqi, and Berber melodies intertwined. Out of these dispersed motifs, in the towns of southwestern Andalusia (Triana, Cádiz, Jerez, Morón, Córdoba, Utrera, and Lebrija), the Gypsy people began to create the first primitive flamenco songs, such as *tonás* and *seguiriyas*, which appeared in their current form at the beginning of the nineteenth century. The Gypsies were the primary contributors to the creation of today's flamenco, the music of Andalusia.

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<sup>1</sup>Federico García Lorca, *El cante jondo (primitivo canto andaluz)*, lecture given on 19<sup>th</sup> February 1922, Centro Artístico, Granada, p. 18.

<sup>2</sup>In this work, I have consistently chosen to use the term "Gypsies" to refer to the ethnic community that played a key role in the creation and development of flamenco music. This term is commonly used in flamenco literature and within the cultural context of Andalusia, where this community is known by this name. However, it should be noted that in academic research and official international documents, the preferred term today is "Roma," which is neutral and free from the historical pejorative connotations. In this study, "Gypsies" is therefore used consciously and solely due to the cultural context and flamenco tradition, and not as a universal or value-laden designation.

The inhabitants of this arid region include both *Gitanos* (Gypsies) and *Payos* (non-Gypsies). Andalusia is a land of extremes, a land of mountains and valleys, where olives dominate cultivation due to their low water requirements. Here one finds the most beautiful monuments of Moorish architecture, rich in ornamentation. It is the only place where, for centuries, representatives of different religions coexisted in relative harmony. From this coexistence arose the cultural phenomenon we now call flamenco. Flamenco flourished in such a landscape – among small, white, mountain villages at the foot of crumbling Moorish fortresses. It is music born of sun-scorched orange earth, and like folk music – though flamenco cannot strictly be called folklore – it comes directly from the heart. To be a *flamenco* – that is, someone engaged with flamenco music in any way – requires no formal education or conservatory training. Andalusians know all the forms and rhythms of flamenco, often dance, or accompany with clapping (*palmas*). The flamenco tradition is transmitted from father to son, through family friends, or in the master-disciple relationship. From a very young age, Andalusians know what constitutes good flamenco and often possess what Federico García Lorca described as the spirit essential to this extraordinary art form – *duende*. Young musicians learn their craft in the streets, meeting and playing together in public squares or private patios. Music, dance, and song are embedded in the consciousness of the native population and flow in their blood.

García Lorca brought the world's attention to *duende* as an indispensable element of this culture, attempting to explain to non-Spanish audiences this elusive phenomenon. In his lecture *Juego y teoría del duende*, he referred to it as

“a mysterious force that everyone feels and that no philosopher can explain.”<sup>3</sup>

It is the very essence of true flamenco, its *spiritus movens*. Lorca's *duende* is metaphysical and profoundly emotional, shaping the experience both for the performer and for the listener. A feedback loop occurs in which a deeply moved artist transmits music at a spiritual level, enabling the listener or spectator to share the artist's inner state. The audience, in turn, conveys emotions back to the performer, providing energy and inspiration. This scientifically indefinable force distinguishes flamenco from being merely a system of melodies, harmonies, and rhythms. Without *duende*, flamenco remains only an intellectual exercise in virtuosity; but in an art form such as flamenco, the essential level of

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3 Federico García Lorca, *Teoría y juego del duende* (lecture given in Buenos Aires, 1933).

reception is emotional, bypassing rational analysis.

“Lorca’s theory of *duende* reveals a new and striking conception of art: a tragic philosophy and a new vision of humanity, in which the human being appears as passionate, tormented, and suffering – sentimental rather than rational. His words articulate an ethics of passion, authenticity, and pure expression, alongside a renewed theory of *catharsis* in which emotional expression serves as a means of self-knowledge, a ritual of artistic conception. Here art no longer fulfils only a social function but also a communal mission, as the artist becomes the creator of community. Through *duende*, Lorca asserts, it becomes easier to love, to understand, and to be loved and understood<sup>4</sup>”.

Since flamenco is defined primarily as an expression of human nature through song, music, dance, and rhythm, it must be considered as a whole, integrating its constituent elements. These elements have coexisted since the earliest stages of flamenco. For example, understanding the character of flamenco guitar is impossible without knowledge of flamenco singing and dance, from which its style and timbre also derive. The entire phenomenon of flamenco, as an ethnic music, arose from intimate self-expression and emotional communication, thus requiring awareness of its social context. Lorca equated art, philosophy, and religion, and rightly so, for each engages the human being at the emotional and spiritual level.

“Flamenco is at once music, poetry, and philosophy. Music, because it creates and composes finely differentiated interpretive forms; poetry, because its texts convey a ceaseless flow of human feelings; philosophy, because the fusion of the two previous concepts produces a distinctive artistic phenomenon, where music and texts converge to radiate doubts, longings, despair, joys, and convictions of one who has found in flamenco the ideal medium to express simply the nature of their moods and the subdued reality that drives them.”<sup>5</sup>.

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4 José Martínez Hernández, *La Teoría Estética de Federico García Lorca*, Universidad de Murcia, 2011, p. 94.

5 Francisco Perujo Serrano, *El flamenco: un modelo de comunicación existencial*. Diputación Provincial: Malaga, 2006, p. 35.

## 1.2. Indian Music

“We view music as a kind of spiritual discipline that raises one's inner being to divine peacefulness and bliss. (...) The highest aim of our music is to reveal the essence of the universe it reflects (...) Thus, through music, one can reach God.”

(Ravi Shankar)<sup>6</sup>

Northern India, together with Egypt, Mesopotamia, and China, belongs to the world's most ancient civilisations. In the Indus Valley, as early as 2600 BCE, there developed a highly organised urban culture with advanced architecture, a system of writing, legal codes, and religious elements<sup>7</sup>. India is also one of the primary regions associated with the origins of Indo-European languages, which gradually spread across much of Europe. Indian systems of belief, law, and musical traditions had a significant influence on the development of the spiritual and artistic culture of both Asia and Europe.

References to rituals involving music appear in Indian sources already in the Vedic period, alongside the first attempts at classifying sounds and instruments<sup>8</sup>. The earliest traces of an ordered musical structure can be found in the *Samaveda*, one of the four Vedas, dated between the second and first millennium BCE. Vedic chants employed simple modulations – neutral, raised, and lowered pitches – that can be regarded as prototypical forms of tonal organisation. The *Samaveda* already displays the seeds of the seven-tone arrangement (*saptasvara*), which eventually evolved into a formal heptatonic system<sup>9</sup>. The oldest known Indian scripture, the *Rigveda* (ca. 1500–1200 BCE), describes mantras intoned in honour of deities, based on one, two, or three pitches, which over time were transformed into heptatonic scales. Although the earliest surviving notated music comes from Mesopotamia<sup>10</sup>, India played a fundamental role in shaping music theory, especially through Sanskrit treatises such as *Bharata's Natya Shastra* (composed between the second and fifth century CE). This work offers a detailed account of vocal and instrumental music as well as dance, introducing *raga* as the central principle of Indian music: a sequence of at least five tones forming the basis of melodic construction, governed by specific rules and associated with distinct moods. In other words, *raga* is a

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6 Ravi Shankar, *My Music My Life*, Vikas Publishing House, New Delhi, 1969, p. 17.

7 Gregory Possehl, *The Indus Civilization: A Contemporary Perspective*, Rowman Altamira 2002, p. 111.

8 Lewis Rowell, *Music and Musical Thought in Early India*, University of Chicago Press 1992, p. 43–46.

9 *Ibidem*.

10 Anne D. Kilmer, *The Discovery of an Ancient Mesopotamian Theory of Music*, „Proceedings of the American Philosophical Society” 128(4), 1984, p. 365–376.

formal framework that has regulated the creation and improvisation of music for over a millennium.

The fullest early codification of the heptatonic system is found in *Brhaddeshi* (6th–8th century CE) by Matanga Muni. This treatise introduces the term *raga* for the first time and develops the theory of *sargam* – the solmisation system of seven tones. Furthermore, Matanga classifies the scale in relation to 22 microtones (*shruti*), laying the foundation for subsequent theoretical developments. Similarly, Bharata Muni’s *Natya Shastra* (ca. 2nd century BCE) presents the full list of the seven fundamental tones – *sa, re, ga, ma, pa, dha, ni* – as the primary tonal framework, alongside the concept of 22 *shruti* within the octave, a cornerstone of Indian musical thought<sup>11</sup>. Similarly, Bharata Muni’s *Natya Shastra* (ca. 2nd century BCE) presents the full list of the seven fundamental tones – *–sadjā, rishabha, gandhara, madhyama, panchama, dhaivata* and *nishada* (shortly: *sa, re, ga, ma, pa, dha, ni*) – as the primary tonal framework, alongside the concept of 22 *shruti* within the octave, a cornerstone of Indian musical thought<sup>12</sup>. By the 6th century CE, the canonical principles of music and art had been codified, leading to the flourishing of classical music based on the systems of *raga* and accompanying rhythms. With the onset of Muslim invasions into northern India, highly developed Arabic and Persian musical traditions began to exert strong influence.

Persian musicians and singers introduced new elements and instruments into Indian practice, creating numerous hybrid forms. The musical culture of India reached its apogee under the rule of Alauddin Khilji in the 14th century. Amir Khusro (1254–1324), minister at the Sultan’s court, poet, musician, and scholar of Indian, Arabic, and Persian music, contributed innovations unparalleled before or since. He introduced new *raga* and rhythmic cycles and, most importantly, created two instruments that remain central to Hindustani music today: the sitar and tabla.

In the 17th century, South Indian theorist Venkatamakhin composed the *Chaturdandiprakashika* (ca. 1660), which presented the systematic organisation of 72 *melakarta* – seven-tone scales that continue to serve as the theoretical foundation of Carnatic music<sup>13</sup>. This work marked a decisive moment in the history of Indian music, offering a comprehensive framework for classification and pedagogy.

The heptatonic scale (*sa–re–ga–ma–pa–dha–ni*) thus constitutes the basis of both

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11 Lewis Rowell, *Music and Musical Thought in Early India*, University of Chicago Press 1992, p. 114–120.

12 Bharata, *Nāṭyaśāstra*, translated by Manomohan Ghosh, Munshiram Manoharlal, Delhi, 1992, chapter. XXVIII.

13 Pichu Sambamoorthy, *South Indian Music*, vol. 5, Indian Music Publishing House, Chennai, 1998, p. 12–15.

Carnatic and Hindustani traditions. Its origin and development reflect a complex cultural and musical evolution that began in the Vedic period (1500–500 BCE) in prototypical form and was consolidated in the classical era (2nd century BCE–13th century CE). Over centuries, the heptatonic model was both codified and adapted to diverse regional traditions, testifying to the exceptional coherence and depth of the Indian musical system.

### **1.3. On the role of emotion in musical expression in flamenco and Indian tradition**

The concept of *duende* may also be extended to other domains of creativity, under different names in different cultures. García Lorca, in his essay, observed that

“All forms of art, and all nations, possess the potential for *duende*, angel, and muse. Just as Germany, with some exceptions, has its muse, and Italy is constantly accompanied by the angel, so Spain is perpetually moved by *duende*.”<sup>14</sup>.

A comparable notion exists in North Indian classical music in the form of *rasa* – the emotional essence associated with a *raga*. A *raga* is not a closed, pre-composed work but an open, improvisatory framework. The performer must evoke emotion using appropriate scales, rhythms, and melodic contours, without the aid of harmony, which does not exist in Indian classical tradition. The goal is to create the mood assigned to the chosen *raga* and its corresponding emotion. This capacity is not determined by technical training or virtuosity, but by a deep sensitivity to the spiritual and emotional dimension of music.

“*rasa* (*sanskrit*: „essence”, „taste” or „juice”), Indian concept of aesthetic flavour, an essential element of any work of visual, literary, or performing art that can only be suggested, not described. It is a kind of contemplative abstraction in which the inwardness of human feelings suffuses the surrounding world of embodied forms”<sup>15</sup>.

In this context, the performer's task is to adapt their performance of the piece to the appropriate emotional state assigned to the *raga*.

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14 Federico García Lorca, *Teoría y juego del duende* (lecture given in Buenos Aires, 1933).

15 Britannica (<https://www.britannica.com/art/rasa>)

“The basis for the development of *rasa* theory was the identification of eight fundamental emotions inherent in human nature, known as ‘permanent states of being’ (*sthāyibhāva*). These are love, joy, sorrow, anger, courage, fear, disgust, and wonder.”<sup>16</sup>.

In practice, the *rasa* theory is more of a philosophical construct, as instrumental music alone lacks the full capacity to evoke all these emotions specifically. Nevertheless, it reflects the philosophical depth of Indian aesthetics, in which performers strive above all to leave their audiences with joy (*hāsyā*) and wonder (*adbhuta*). The absence of skill, however, may result in entirely different responses – anger, fear, or disgust – an outcome I have myself observed at concerts in India.

Emotions in music – emerging primarily at the moment of reception – are the essence of both traditions. This recalls the origins of music itself, which arose not as a science but as a spiritual expression of inner human experience through sound. Indian music and flamenco are born from the heart, not from intellectual calculation. Their source is profound emotion, translated into sound by the performer – an expression that cannot be reduced to rules. This type of expression cannot be formally learned; it can only be discovered inwardly, reaching the limbic source of music itself through the stylistic language of the art. The role of the master is not to dictate but to inspire the student to find a bridge between personal emotion and musical expression. If *duende* and *rasa* are absent, music loses half its value. Technique and virtuosity may remain, but they are only part of the art. Flamenco and Indian music are inherently creative and individualistic, reflecting the personality of the performer. Each performance manifests the artist’s inner world through creative expression.

Musical styles are not intended to compel rational analysis; they are not designed to be “understood.” Their purpose is to affect both the emotional and spiritual sphere of human experience, to awaken positive vibrations. As abstract forms of expression, they work more through sound than through verbal content. Comprehension of lyrics is unnecessary to perceive the message of the performer. Instrumental music, or flamenco dance, likewise conveys emotion through gestures devoid of literal meaning.

Thus, the capacity to feel music is more essential than mere listening. It requires a

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<sup>16</sup> Kinga Kłeczek-Semerjak, *Indyjska teoria rasa jako doświadczenie estetyczne*, ZNTD, UJ 2/2011, p. 187

heightened sensitivity in the listener. Moreover, it exists entirely in the “here and now” – ephemeral sounds vanish as quickly as they arise. True art, therefore, emerges only in the dynamic relationship between artist and audience. The joy of creating and performing yields a dual reward: the artist may experience catharsis, in Aristotle’s sense, while the audience shares in an emotional journey touching the essence of humanity – our soul.

## **2. Indialucia – a musical journey from India to Andalusia**

This chapter attempts to trace the musical path by which elements of sound culture traveled from the Indian subcontinent to Andalusia. The notion of *Indialucia* encompasses not only a symbolic encounter of two traditions but also a concrete historical transfer of knowledge, instruments, and musical systems. Of particular significance was the legacy of classical Indian music, whose development – based on microtonality, the system of *raga*, and intricate rhythmic cycles – exerted a profound influence on subsequent Middle Eastern musical formations and, through them, on the musical culture of medieval Spain, namely *Al-Andalus*.

Indian musical culture also spread to other regions: Brahmins brought these systems to Persia and Arabia, thereby transmitting them westward. Meanwhile, Arabic music entered Andalusia, then under Moorish rule. The first ruler of Al-Andalus, Abd al-Rahmān I, invited Arab musicians to his court, who introduced poetry, songs, performers, and instruments such as flutes, drums, and the Arabic lute *ūd*. In 822, the poet, musician, and singer Abu al-Hasan ‘Alī ibn Nāfi’ (c. 789–857), known as *Ziryāb*, arrived in Córdoba from Baghdad. A figure of extraordinary talent, he played a pivotal role in the musical and cultural education of Al-Andalus by founding a music academy and introducing the Arab-Persian system of musical notation. His innovations included modernising the lute by adding a fifth string and employing a feather plectrum, developments that profoundly shaped Arabic music and, subsequently, Andalusian tradition.

### **2.1. The migration and cultural origins of the Gypsies as the background of flamenco**

The Muslim invasions of the Indian subcontinent – beginning in the 11th century and

intensified during the brutal campaign of Tamerlane in 1398 – brought significant demographic and social upheavals. Although there is no direct evidence of mass emigration of lower-caste groups during this period, scholars suggest that political instability, forced Islamisation, and violence may have contributed to the dispersal of certain communities. Some small groups of Indian origin appear in medieval accounts from Iran, Central Asia, and Anatolia, though their precise caste affiliation remains uncertain. Early medieval Persian sources, such as those connected with the Sasanian dynasty, even recount the arrival of artists and craftsmen from India at the court of King Bahram Gur (5th century CE), though such accounts remain largely legendary and cannot be considered reliable historical evidence<sup>17</sup>. What is certain, however, is that by the Middle Ages, cultural contact between India, Persia, and the Arab world facilitated the exchange of musical and poetic traditions.

Around the 9th century CE, for reasons still unclear, thousands of inhabitants from northwestern India began migrating westward. Caravans absorbed cultural elements of the regions they traversed. Departing from the areas of present-day Punjab and Pakistan, some groups split off in Persia and continued via Egypt, Libya, Tunisia, Morocco, and across the Strait of Gibraltar, ultimately arriving in Moorish Spain, known as Andalusia. At the time of their arrival, their language, dances, and songs still bore a close resemblance to their Indian origins. The first Gypsy settlements in Andalusia are documented during the reign of Abd al-Rahmān III (10th century).

Al-Andalus was a unique region where, over centuries, Gypsies, Jews, Christians, and Muslims coexisted. Each community preserved its own customs, music, and instruments. It was only after centuries of cultural mixing, and particularly by the early 19th century, that the deeply expressive art form we now call *flamenco* emerged.

The Gypsies preserved linguistic features of their ancestral tongue long after leaving India. Their dialect remained closely related to Hindi, Pali, and Punjabi, all deriving from Sanskrit. Traces of their westward journey are also evident in loanwords borrowed from the countries they passed through. Their physical appearance – dark hair, complexion, and eyes – was similarly reminiscent of the inhabitants of the Indus Valley. A 15th-century chronicle describes them as “thin, dark-skinned, and gluttonous; the women wore tunics with a draped cloth and heavy ornamental earrings.” This description corresponds closely

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<sup>17</sup> One of the Persian epics from the eleventh century recounts that King Behram Gour requested the Indian raja Shankala to send musicians to his court in order to cheer up the sorrowful Persians. The raja sent him ten thousand musicians of both sexes, known as *Luri*, who played string instruments, sang, and danced. However, they refused to engage in farming, and after some time they were expelled from Persia.

to traditional rural attire from Punjab, where women still wear the *salwar kameez* with a draped scarf (*dupatta*) and ornate jewellery.

Thus, the Gypsies of Indian origin gradually assimilated into Spanish society. Today, Andalusian *Gitanos* speak Spanish, with only remnants of their former dialect, known as *Caló*, *Zincalé*, or *Romani*, preserved in scattered vocabulary adapted to Spanish grammar.

It is now widely recognised that flamenco was shaped by the Gypsies of Andalusia. They created a music unlike any other gypsy traditions in Europe, and nothing akin to flamenco existed in the lands they passed through. Why, then, did flamenco arise uniquely in Andalusia? The answer lies in the region's already flourishing musical culture, which the Gypsies absorbed and reinterpreted. Over time, they distilled from this mixture of traditions the distinctive art form now identified as flamenco.

The creation of flamenco was also influenced by temperament, lifestyle, and social conditions. In Andalusia's small, whitewashed mountain towns beneath the ruins of Moorish fortresses, the Gypsies encountered communities resembling them, including Jews and Moriscos<sup>18</sup>. Bonds of solidarity deepened when, between the 15th and 18th centuries, laws enforced harsh persecution of Gypsies. Sharing the same marginalisation and suffering as Jews and Moriscos, they formed a collective identity of oppression. This collective trauma profoundly shaped the early themes of flamenco songs, which conveyed suffering and sorrow.

The first documented reference to flamenco dates to the late 18th century, mentioning songs from Jerez de la Frontera performed by a gypsy singer known as Tío Luis el de la Juliana. At that time, flamenco was not yet a public art form; it resounded in smithies and gypsy homes. For centuries, the Gypsies had sung and danced, though it is unclear what melodies they employed before the mid-18th century. Drawings from the era show tambourines, castanets, violins, anvils, and handclaps as accompanying instruments before the guitar became central.

Gradually, Gypsy songs began to leave the forge and spill out onto the streets, into tiny taverns and neighbouring patios. The blacksmith's lament, sung to the rhythm of the anvil, became a song called *martinete*, a song about loneliness called *soleá*, and a

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<sup>18</sup> Moriscos – (Spanish: moriscos) – Muslim population in Spain who, after the fall of the last Muslim kingdom of Granada in 1492, were forced to be baptised and thus convert to Christianity. Although they were officially recognised as 'New Christians', many of them secretly continued to practise Islam. For centuries, they were suspected of disloyalty to the Spanish crown and were subject to repression and surveillance by the Inquisition. Finally, between 1609 and 1614, they were expelled en masse from Spain by order of Philip III. The Moriscos played an important role in shaping the culture of Andalusia, including its music, leaving a lasting mark on the heritage of flamenco.

prisoner's lament called *carcelera*. What had previously served a very mystical and personal, sometimes even religious function, now gradually became part of the culture of the Gypsies as a whole. They began to attach greater importance to songs and dances, giving individual forms their own characteristics and melodies. A little later, the guitar became the accompanying instrument. Singing in taverns turned into a kind of ritual and tradition to such an extent that some taverns focused mainly on music. Gypsies were immediately associated with singing and dancing, and their lifestyle and music became the subject of many poems and plays.

A few years later, flamenco suddenly spread throughout Spain, and not only Andalusian Gypsies but also Madrid *payos*, or non-Gypsies, became performers of this art. In the mid-19th century, flamenco clubs began to open, where flamenco performers could be seen every evening. Soon, more and more artists began to appear, and flamenco became an art form known throughout Spain. Over the next fifty years, most of the forms of flamenco singing, music and dance known today were created. Flamenco singing began to be liked and accepted not only by the Gypsy population, but even people from higher social classes began to attend flamenco performances. Finally, this once intimate form of expressing inner feelings through song, music and dance became a way of earning a living, which meant that artists could focus more on their own artistic development, creating new forms and their own style. The 20th century witnessed its global flourishing, establishing flamenco as one of the world's most celebrated ethnic musical traditions, with thousands of fans and inspiring many musicians across continents.

## 2.2. Indian music and flamenco – similarities and differences

One of the aims of this dissertation is to highlight the distinctive processes of musical creation in flamenco and classical Indian music, as compared with European traditions. In these cultures, music is created and transmitted primarily through oral practice, intuition, and emotional expression, rather than through notation or formal harmonic principles. Both flamenco and Indian classical systems rely on a profound understanding of style passed down from master to student, rather than on written scores.

Indian music, unlike its European counterpart, lacks harmony, counterpoint, or chords, being instead built around melody and rhythm. While Indian traditions did not develop the harmonic elements typical of European music, they cultivated extraordinarily complex rhythmic structures and hundreds of scales unknown to Western musicians. For a European, mastering Indian rhythmic patterns may be as challenging as learning baroque polyphony or jazz harmony for an Indian. A crucial commonality between Indian music and jazz, however, is improvisation, which constitutes up to 90 percent of a performance. The alternation of a recurring theme and its improvised variations makes Indian and flamenco music structurally comparable.

On the rhythmic and expressive plane, Indian music resembles flamenco. Rhythm, alongside melody, forms the foundation of composition and serves as a medium for improvisation. Unevenly distributed accents in cyclic patterns – *tala* in Indian music and *compás* in flamenco – demand an exceptional rhythmic sense from performers. Virtuoso rhythmic dialogues between melodic and percussion instruments in Indian concerts mirror the exchanges between guitar and dancer's footwork or *cajón* in flamenco. Sudden simultaneous breaks in phrasing, performed with precision, elicit powerful audience responses: exclamations such as *kya baat hai*, *wah*, or *Allah* – the exact equivalent of the Spanish *olé* – that spur on the performers.

The highly dynamic flamenco form *bulerías* parallels fast-paced sections of *raga* performance, characterized by expression, virtuosity, and rhythmic brilliance. Conversely, slow flamenco styles without a regular meter – such as *martinete*, *tarantas*, *granáinas*, or *saeta* – resemble the *alap*, the opening improvisatory section of a *raga*, meditative and mythic in character.

One of the oldest Indian rhythmic cycles, *ektaal*, consists of 12 beats. Similarly,

flamenco's fundamental *compás*, on which many forms are based, also comprises 12 units, though differing in accents and phrasing. Indian musicians typically begin and end improvisations on the cycle's first beat, emphasising it clearly for the listener, whereas flamenco artists often displace accents and employ syncopation to surprise and delight their audience.

Flamenco singing, rooted in oriental modes, largely employs three scales that also correspond to popular Indian *ragas*, such as *Bhairavi*, *Basant Mukhari*, or *Bhairav*. Ornamentations like melismas and portamento are strikingly similar, though in Indian singing these techniques reach greater complexity. The vocal range in flamenco often spans a sixth, while in Indian tradition it may extend across three octaves. Parallels can also be drawn with *qawwali* from Pakistan, in which performers chant verses in a guttural, almost shouted voice.

Flamenco dance traces its origins to ancient oriental ritual dances. Its present form bears striking resemblance to *kathak* from northern India, particularly in arm, hand, and finger movements as well as footwork. Both forms are performed predominantly by a solo dancer, closely tied to music and rhythm. In flamenco, accompaniment includes guitar, singing, clapping, and *cajón*, while *kathak* employs *tabla*, *pakhawaj*, *sitar*, or *sarangi* alongside vocal support. Unlike *kathak*, however, flamenco is more dynamic, at times aggressive or playful, and does not narrate stories through codified gestures. Instead, it expresses emotional states and highlights the character of accompanying music.

While it cannot be definitively stated that flamenco originates from India, it is certain that the Gypsies who shaped flamenco migrated from there centuries ago. One might speculate whether flamenco would exist in its present form had they arrived from another region, such as China. Regardless of direct historical connections, both traditions share a profound emotional intensity, rhythmic vitality, depth, and sensitivity.

### **3. The character of flamenco music and its cultural context**

#### **3.1. Andalusia – The land of flamenco**

Andalusians live between sunlight and shadow. Their days are woven with the fragrance of jasmine and the sound of the guitar, which seems to weep and laugh simultaneously. They inhabit whitewashed houses where the silence of the afternoon *siesta* is sacred, and life begins anew as shadows fall along the walls. They live according to the rhythm of the heart, which here beats louder, echoing in flower-filled patios. They love with intensity, long deeply, and celebrate with grandeur – whether for a wedding or simply an evening among friends.

In Andalusia, life is lived with feeling. Every emotion – be it love, anger, or awe – carries with it the scent of orange blossoms and the rhythms of flamenco.

The first to cultivate flamenco were the Andalusian Gypsies. Even today, they inhabit the poorest districts of cities such as Seville, Jerez, Cádiz, Granada, Córdoba, Lebrija, and Utrera, sometimes in dwellings carved into rock. Often marginalised and exploited, they expressed their pain, joy, and love in song – a phenomenon comparable to the African American experience and the birth of the blues.

#### **3.2. Cultural and historical conditions of the emergence of flamenco**

Flamenco is a musical and cultural phenomenon whose genesis and evolution are inseparably linked to the fate of the Gypsies, yet it is equally rooted in the broader historical and cultural context of southern Spain, particularly Andalusia. Although flamenco is frequently identified with gypsy culture, its development was not the product of a single ethnic group or artistic current. Rather, it emerged from a complex process of fusion among diverse musical traditions that coexisted on the Iberian Peninsula over many centuries<sup>19</sup>.

In the Middle Ages, Andalusia was a region where three great cultural traditions – Muslim, Jewish, and Christian – coexisted. This multilayered social and cultural

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<sup>19</sup> Peter Manuel, *Flamenco Guitar: History, Style and Context*, CUNY City University of New York, 2003, p. 13.

environment, lasting for nearly eight centuries with varying intensity, created exceptional conditions for artistic exchange and the blending of diverse aesthetics. Nowhere else in Europe was there such prolonged and profound coexistence of these three civilisations, making Andalusia the cradle of unique musical forms, among which flamenco occupies a central position.

As a musical practice, flamenco emerged from the interaction and interpenetration of various idioms: the vocal ornamentation and melismatic expression derived from Arabic and Persian music, the modal structures characteristic of Sephardic tradition, and the rhythmic vitality and formal structures associated with gypsy music and folk music.

It is therefore impossible to attribute flamenco to a single ethnic, social, or musical source. On the contrary, its rich stylistic and emotional fabric arises from the dialogue and tension between multiple cultural identities. While the influence of the Andalusian Gypsies is undeniable, equally significant are the contributions of other traditions, evident not only in the use of modal scales (such as the Phrygian mode) but also in rhythmic forms, performance styles, and modes of emotional expression.

In this light, flamenco should be understood not as the music of a single people but as the outcome of a historical process of intercultural synthesis. Its profoundly emotional and affective nature, along with its intricate rhythmic and modal layers, testify to centuries of diverse traditions which – despite historical conflicts – coexisted for a long period on the same land.

“Never in the history of another country have there been circumstances that allowed the coexistence of three significant cultures – Hebrew, Muslim, and Christian – for such a long time, for eight centuries. It is no surprise that these three great cultures influenced certain aspects of the music known as flamenco.”<sup>20</sup>.

### **3.3. Baile flamenco**

In the beginning, there was dance. As the simplest form of expressing inner states, dance has always been a universal language, present and comprehensible across cultures.

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<sup>20</sup> José Antonio Clemente Buhlal, *El contenido melódico en la enseñanza de la guitarra*. PhD thesis, Universidad de Murcia, 2006, p. 411.

In Spain, people danced on many occasions, regardless of social status or origin. Just as music differs from region to region, so too do the dances associated with it.

*Baile flamenco* traces its origins to ancient ritual dances of the Orient. In its modern form, one can discern elements akin to Indian dance, such as the movements of arms, hands, and fingers, as well as the use of the legs as percussion instruments. In North Indian *kathak*, for example, dancers perform barefoot, with rhythmic footwork enhanced by ankle bells. Flamenco, however, is far more dynamic – sometimes aggressive, sometimes playful or seductive. It does not narrate stories through codified gestures; rather, bodily movement and gesture convey the dancer’s emotional state or emphasise the meaning of the lyrics and melody. Ultimately, interpretation depends on the subjective perception of the audience.

While flamenco dance constitutes an independent art form, it is inseparably bound to the music and song that inspire it. Since dancers perform alongside live musicians, mutual dependence is essential. Music adapts to the dance, and the dance responds to the music, creating a distinctive dialogue. Performances are often partially improvised, based on learned rhythmic patterns (*compás*) and figures. This flexibility allows performers to adapt a program to the audience’s response. The dancer becomes an additional instrument – not only through percussive footwork but also by synchronising gestures, posture, and facial expression with the harmony and rhythm of the music.

Dance thus becomes a form of embodied speech, often more accessible to audiences unfamiliar with flamenco than guitar or song. To those unacquainted with the tradition, flamenco music can seem chaotic or incomprehensible: the guitar may appear as random improvisation, and the singing excessively intense. Yet from the performance, what remains most vividly in memory is often the vigour of the dance and the vibrancy of the costumes.

### **3.4. Cante flamenco**

Flamenco singing is a cry from the depths of the human soul. It has always served as a means to express joy, pain, love, sorrow, or hatred. These were often the songs of the most marginalised, who sought to introduce a fragment of beauty into lives marked by hardship. While the melodies of the songs evolved over centuries, their themes – love, suffering, longing, daily struggles, and the landscapes of Andalusia – have remained largely unchanged.

*Cante flamenco* encapsulates ancient cultural elements of the peoples inhabiting the Iberian Peninsula. Over centuries, Andalusia absorbed influences from the East. The seven-hundred-year Moorish presence, Phoenician colonisation, adoption of Byzantine liturgy, and above all, the arrival of Gypsies expelled from India in the 15th century all left their mark. Gypsies, Jews, and Moors brought with them oriental, Hellenic, and Semitic elements, including their religious customs. Synagogue chants, muezzin calls, Visigothic liturgies, Gregorian chants, and Persian, Iraqi, and Berber melodies converged. From these scattered motifs, gypsy communities in southwestern Andalusian towns such as Triana, Cádiz, Jerez, Morón, Córdoba, Utrera, and Lebrija created the earliest flamenco songs, including *tonás* and *seguiriyas*, which assumed their modern form in the early 19th century. They were the ones who most decisively shaped today's *cante flamenco*.

Traditional flamenco songs most often employ the Phrygian scale. Contemporary practice, however, reflects harmonic development and the incorporation of jazz and Latin American influences, leading to an increasingly diverse harmonic language.

The flamenco singer does not convey the meaning of the song solely through text, but above all through vocal expression – its raw intensity, anguish, and passion. Without witnessing the singer live, one may struggle to grasp the full message of *cante jondo*. The singer's body communicates as powerfully as the voice: facial expressions and gestures convey more than melody and words alone. The imagery of performance is striking – open, crying mouth, closed eyes turned inward, clenched fist, outstretched arms, beads of sweat, tense temples, and taut fingers. These elements intensify the audience's experience, making live performance far more impactful than recordings.

Today, flamenco singing remains one of Europe's most captivating and distinctive vocal traditions. Just as centuries ago, it continues to resonate in the narrow, sun-drenched, whitewashed streets of Andalusia, carrying with it echoes of ancient emotions and history.

## **4. The characteristics of flamenco guitar style and its historical development**

The purpose of this chapter is to present the flamenco guitar – one of the emblematic manifestations of traditional Andalusian popular culture – as an artistic element of contemporary culture and entertainment with both national and international reach. From this perspective, flamenco historically situates its development not only as part of Andalusian culture but also as Spanish culture and universal culture, evolving from a marginal art form into the cultural emblem of Andalusia and Spain, and, since its recognition by UNESCO, as intangible cultural heritage of humanity. In the following pages, I will explain the cultural and historical context, as well as comparisons between instrumental flamenco music and the aesthetics of the classical guitar.

At the turn of the 19th and 20th centuries, the flamenco guitar and the classical guitar were like sisters. The instruments were essentially identical, and the playing technique was very similar. Flamenco already existed as an expressive art form in which *cante* and *baile* were central. The guitar was only an accompanying instrument, and this role of accompaniment determined the character of the style.

### **4.1. History of the flamenco guitar**

The earliest flamenco, which dates back to the late 18th century, was still exclusively vocal. Its aesthetics were closer to prayer or a raw expression of pain and suffering. *Cante* often had no cyclic rhythmic structure and sometimes not even a steady pulse. However, the appearance of dance imposed rhythm, which gradually became an increasingly essential layer of the music. Inevitably, the guitar, serving as an accompanist, began to assume rhythmic as well as harmonic functions.

With time, the pauses between a singer's verses were filled with short melodic passages or paraphrases of the sung melody. In the course of musical evolution, these passages developed into small compositions (*falsetas*) that provided the singer with moments of rest and reflection before continuing. In traditional flamenco, verses were

often not thematically connected; a singer could improvise freely, or in a *fiesta* setting, each verse could be sung by a different participant. The powerful influence of *cante* and dance on rhythm is what shaped the characteristic development of the flamenco guitar style.

Initially, *cante* was based on a single scale whose origin is attributed to the traditions of the Moors and Sephardic Jews, with notable similarities to the aesthetics of Central Asian and Indian music. Combined with the Indian origins of Spanish Gypsies, this gave the art that arose in Europe a distinctly oriental character.

It was not until the turn of the 19th and 20th centuries that the guitar emerged as a solo instrument. Documentation from earlier times is scarce, as Gypsy communities were marginalised – until recently enslaved and outlawed under Spanish Catholic law. The first documented guitarist who also sang flamenco was El Planeta (1789–1856)<sup>21</sup>.

Another early guitarist was Francisco Rodríguez “Murciano” (1795–1848), who inspired Russian composer Mikhail Glinka during his stay in Andalusia (1832–35). Glinka would listen to his long, improvised guitar performances in the evenings and attempt to transcribe the themes, which later served as material for his overtures *Jota Aragonesa* and *Night in Madrid*.

“Glinka, who was enchanted by Murciano’s music, tried to notate it with great precision in order to play it on the piano, but repeatedly failed, because whenever he asked the guitarist to repeat a passage, Murciano no longer remembered it and played something completely different.”<sup>22</sup>

Glinka described him in his letters:

“This Murciano was illiterate, selling wine in his own tavern. He played divinely, with charm and great intelligence.”<sup>23</sup>

At the time, the guitar was a relatively quiet instrument, with gut strings that did not

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21B. Gonzalez, *Escenas Andaluzas*, Madryt 1847, describes everyday life in Andalusia. The entire book was published in 1847, but the text had previously been published in the form of newspaper articles. El Planeta was described as a singer who accompanied himself. The book also contains two engravings depicting him.

22Angel Alvarez Caballero, *El Toque Flamenco*, Alianza Editorial, Madrid, 2003, p 24.

23Mihail Glinka, *Los papeles españoles de Glinka*, 1845-1847, Ministerio de Educación y Cultura, Madryt 1996, p. 35.

always hold their tuning. Yet Murciano's playing must have been extraordinary, as one Barcelona newspaper in 1861 reported:

“An abbot who played the bagpipes very well and loved this instrument dearly heard the famous Rodriguez playing the guitar one day and experienced such intense pleasure that he collapsed as if suffocated, unable to walk or breathe. in short, he was carried out of the hall and remained in the same condition for three days, assuring everyone that he would have died if he had remained any longer under the influence of the sound of that instrument”<sup>24</sup>.

Murciano's son, Francisco Malipieri, transcribed a *malagueña* by his father shortly before his death. This piece was published in 1878, marking the first historical printed edition of a composition that could be identified as flamenco.

Despite a few exceptions, the guitar still functioned primarily as accompaniment to dance. Many engravings show scenes of Gypsies playing and dancing, and travellers described these performances vividly. The first documented use of the word *flamenco* for the genre appeared on June 6, 1847, in the Madrid newspaper *El Espectador*, where it was used to describe artists performing dance and song. Until then, the music had been referred to as Andalusian or Gypsy songs and dances.

Because the guitar was still mainly an accompanying instrument, there is little written documentation about guitarists and soloists. Only in the mid-19th century did several figures enter the historical record. Among the first soloists was Julián Arcas (1832–1882), who played both flamenco and classical repertoire. He was the first to introduce the *apoyando* technique into classical playing (until then used exclusively in flamenco), and he enriched flamenco guitar with longer *punteado* phrases and greater precision and quality of sound. Arcas not only developed the repertoire but also influenced the guitar's construction through his collaboration with luthier Antonio de Torres (1817–1892), particularly in designing the soundboard<sup>25</sup>. Thanks to Torres's innovations, the guitar gained a stronger sound, inspiring further artistic growth. Arcas was also a teacher, and among his students was Francisco Tárrega (1852–1909), the legendary guitarist who also drew inspiration from Andalusian music. Since Tárrega is considered almost the father of the modern

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24 El Vizconde de Pontecoulant, *La Gaceta Musical Barcelonesa*, nr 38, published 17.11.1861.

25 Norberto Torres, *Antonio de Torres y Julian Arcas*, Diputación de Almería, 2018, p. 12.

classical guitar, it is clear that flamenco played an important role in shaping its development.

Another notable guitarist was José Gonzalez Patiño (1829–1902), who introduced the use of the *capo* and was an outstanding accompanist for singing and dance<sup>26</sup>. Paco de Lucena (1859–1898) was regarded as the greatest virtuoso and genius of his time. His student Rafael Marín (1862–1934), also a student of Tárrega, played both classical and flamenco repertoire, and in 1902 published the first flamenco guitar method book: *Método Para Guitarra, Aires Andaluces (Flamenco)*. Miguel Borull (1864–1926), influenced by Tárrega, accompanied the famous singer Antonio Chacón and taught Ramón Montoya.

These guitarists played mainly Andalusian repertoire, alongside classical works, giving wide stylistic variety. Two categories of guitar playing were distinguished: *género serio* and *andaluz flamenco*. The first later became known as classical guitar, while the second remained flamenco guitar. Despite this division, the worlds of classical and flamenco guitar were still closely connected. Tárrega admired flamenco, just as flamenco guitarists admired Tárrega. Repertoire was often shared, and musicians possessed a broad range of right-hand techniques.

Most flamenco guitarists of the time did not notate their works. Music was transmitted orally, by watching and imitating the teacher. Because of the large number of rhythmic elements and complex *rasgueado* combinations, transcription was extremely difficult. Even those who could read music usually lacked the patience to write their pieces down.

Flamenco virtuosity advanced rapidly when the great pioneer Ramón Montoya (1879–1949) adopted new guitar techniques in the early 20th century. He was familiar with the classical repertoire, and introduced a new kind of *tremolo* into flamenco, consisting of five notes instead of Tárrega's four. Montoya also established the concept of solo flamenco guitar, becoming the first true flamenco soloist and composer.

The next great revolution came with Paco de Lucía. Montoya had introduced technical innovations and broader harmonic scope, elevating flamenco guitar to the level of a solo instrument. His skills and compositions inspired more guitarists, and soon figures such as Niño Ricardo (1904–1972) and Sabicas (1912–1990) raised the bar of virtuosity. Yet the greatest leap influencing all subsequent generations was the era of Paco de Lucía. His talent, relentless exploration, and hard work opened new horizons of harmony, rhythmic discipline, and technical mastery. His experiments with Latin American and jazz

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<sup>26</sup> Juan Vergillos, *Nueva Historia del Flamenco*, Almuzara, Córdoba 2021, p 202.

influences, his introduction of new chords, sounds, and rhythmic innovations created a guitarist unlike any before. Between Montoya and Paco, all guitarists sounded like Montoya. Today, it is impossible to understand flamenco without knowing Paco de Lucía's music.

Thanks to him, the flamenco guitar became popular worldwide, inspiring thousands of imitators. Among the most outstanding guitarists of recent decades are Manolo Sanlúcar, Víctor Monge *Serranito*, Paco Cepero, Gerardo Núñez, Vicente Amigo, Tomatito, Chicuelo, Diego del Morao, Antonio Rey, José Antonio Rodríguez, Pepe Habichuela, Juan Manuel Cañizares, Rafael Riqueni, Niño Josele, Rycardo Moreno, Jerónimo Maya, and Jesús Guerrero, among many others.

Today, the flamenco guitar is an instrument of immense expressive resources, not only because it uses many right-hand techniques absent in classical music, but also because it is highly personal and creative. Playing flamenco is an extraordinarily difficult art, not only due to technical demands but also because of the complexity of its rhythms. A flamenco guitarist must deeply understand both dance and singing, since guitar plays the central role in their accompaniment.

And perhaps the most important thing: every flamenco guitarist is also a composer, playing almost exclusively his or her own works, thereby creating a personal sound and opening new musical spaces.

## 4.2. The division of music and the musical environment

In the early days of the guitar, as early as the 17th century, technique was largely based on various forms of *rasgueado*. How, then, did this technique practically disappear by the end of the 19th century in so-called classical guitars?

Fernando Sor and Dionisio Aguado, in 1799, published four guitar methods in which they definitively cleansed the guitar repertoire of folk influences and completely eliminated all forms of *rasgueado*<sup>27</sup>. Despite this, in Spain many guitarists continued to play in a mixed style, using both *rasgueados* and *punteado*.

Several generations of performers between Sor and Tárrega were almost entirely ignored in the history of classical literature. Among them were Julián Arcas, Llobet, and Ángel Barrios, who was both a flamenco and a classical guitarist.

“The *rasgueado* style soon began its decline due to over-saturation in Europe, especially in Italy, and was despised by educated musicians, who associated it with ‘strange’ and lustful Spanish dances involving jumping, stomping, and castanets. In this way, *rasgueado* gradually lost popularity in European classical music and was replaced by other guitar styles.”<sup>28</sup>.

Both styles — *rasgueado* and *punteado* — were still fundamentally unified, while "classical guitar," in its zeal to purify its sound, abandoned *rasgueado* at the beginning of the 19th century. Sor and Aguado drew on composers such as Mozart, Haydn, and Beethoven to establish the guitar as part of the contemporary art-music community.

Several figures in the world of classical guitar scholarship deepened this “divorce” between classical and flamenco traditions. Domingo Prat, Spanish guitarist and author of the monumental lexicon *Diccionario de Guitaristas*<sup>29</sup> marginalised 19th-century guitarists such as Julián Arcas, reinforcing the division between classical and flamenco, and branding flamenco as vulgar, popular art.

The fiercest opponent of flamenco guitar was Andrés Segovia, whose life mission was to purify classical guitar from all folk influences, especially what he himself called

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27 Manuel Angel Calahorro Arjona, *La Metodología Tradicional de Enseñanza y Aprendizaje de la guitarra flamenca: Un Estudio Diacrónico y Sincrónico*, PhD thesis, Universidad de Granada, 2018, p. 153.

28 Norberto Torres, *El Estilo Rasgueado de la Guitarra Barroca y su Influencia en la Guitarra Flamenca*, La Madrugada, nr 6, Spain, 2012, p. 13-14.

29 Domingo Prat, *Diccionario de Guitarristas*, Romero y Fernandez, Barcelona, 1934.

“barbaric” flamenco. He completely omitted pre-Tárrega composers and guitarists because of their mixed style of playing. Ironically, Segovia himself began with flamenco: at the Granada flamenco festival in 1922, he performed flamenco pieces, and his first guitar had once belonged to Paco de Lucena.

By the first decades of the 20th century, both styles of guitar playing began to crystallise their own identities. The obsession with stylistic purity appeared not only among classical players but also within the flamenco world. Flamenco guitar developed largely out of the tradition of accompanying songs and dances — especially those with Moorish influences — practiced mainly by the Gypsy community in Andalusia. This gave it a completely different character and philosophy, since its structure was built primarily around the song.

Classical guitarists, meanwhile, worked within traditions of written notation, while flamenco guitarists drew from oral transmission and *cante jondo*. Standard classical guitar repertoire also excluded much of 19th-century Spanish repertoire considered too folkloric.

So what is the difference between classical guitar music and flamenco music? What is the difference in the understanding of music, and why do we need completely different instruments to perform these styles?

### **4.3. Guitar construction: sound and performance characteristics**

The flamenco guitar requires a special construction, built according to criteria concerning materials and expected sound. Although it resembles the classical guitar in appearance, its differences are evident to experienced players.

The first visible distinction is the transparent *golpeador* glued to the soundboard. Essential in flamenco, it protects the instrument from the percussive *golpes*. However, its presence alone does not definitively mark a guitar as flamenco, since some classical guitarists also use them.

Wood is crucial for sound. Traditional flamenco guitars had backs and sides almost always made of Spanish cypress — lighter and softer than rosewood. This choice was partly economic, since flamenco guitarists could not afford expensive rosewood. Cypress produced characteristic yellow or honey-coloured sides and back. The soundboard was usually spruce. Today, rosewood backs are increasingly common, while other flamenco

features remain.

Internally, flamenco guitars follow Torres's traditional bracing system, lighter and less rigid, making the soundboard more responsive, producing a brighter, rounder tone.

The strings are set lower (low action), facilitating faster left-hand movement and *ligado* execution, while also allowing deliberate string buzz (*cejilla* effects), which in flamenco are not flaws but part of the desired percussive timbre. The lower bridge also improves right-hand thumb stability.

In general, classical players are dissatisfied with flamenco instruments, just as flamenco players dislike classical ones. Each requires its own construction philosophy.

#### 4.4. Technique

A guitarist's style is immediately visible from posture. Flamenco guitar is usually held on the right thigh (often crossed over the left leg), giving the right hand more freedom and relaxation.

Key flamenco techniques include a wide variety of *rasgueados*, extensive use of the thumb, *picado* (alternating index and middle fingers played *apoyando*), *alzapúa* (rapid up-and-down-strokes with the thumb), *golpes* and *capirotes* (taps on the soundboard), various *rasgueados* (*horquilla*, *abanico*, *molinillo*), percussive effects (*tapao*, *chasquido*), *arrastre* arpeggios, and quintuplet *tremolo*.

Classical guitar technique focuses mainly on *tirando*, and when *rasgueado* appears it is rarely executed with the rhythmic nuance and sound required in flamenco.

Nails are essential in both styles, but flamenco nails are cut shorter for stronger sound, faster *apoyando* runs, and rounder tone.

Finally, flamenco guitarists widely use the *capo*. It facilitated accompanying singers in traditional tonalities (*por arriba*, *por medio*, *por abajo*). The capo not only adjusts pitch but also modifies timbre, and even in solo pieces it enriches colour and resonance.

## 5. Flamenco – Between Expression and Form

The flamenco guitar is not about playing fixed pieces, learning a repertoire, or perfecting techniques. Flamenco is essentially not just music but a philosophy; not only an art form but also a way of expression. Unfortunately, most people, especially non-flamenco guitarists, tend to perceive this music through the prism of technique, whereas the essence lies above all in emotions and spirit, which not everyone is capable of conveying. Thus, it is not primarily the right-hand techniques – of which there are many in flamenco – but rather the energy that the guitarist should unleash, both within himself while playing and in the attentive listener. There are guitarists who hardly possess virtuosity, yet are capable of transmitting something that cannot be conveyed by sound alone. Flamenco is not a collection of dots on a staff, but a highly complex and multilayered system combining elements of music, rhythm, spirituality, and even humour in one.

Flamenco music is based on highly complex rhythms and syncopations, usually in irregular subdivisions and asymmetrical rhythmic cycles. The most popular cycle (*compás*) is a 12-beat metric system, which has many variations (*soleares*, *seguiriyas*, *serranas*, *bulerías*, *soleá por bulería*, *alegrías*, *cantiñas*). Each of these forms, beyond its distinctive sound, has different points of stress, harmonies, and rhythmic patterns articulated through intricate right-hand chord techniques known as *rasgueados*.

Flamenco music is largely composed by the performer, while improvisation appears on rhythmic, ornamental, and melodic-variation levels, as well as in the spontaneous reordering of elements according to the musical or performative context.

In classical guitar music, the role of the composer is usually separated from that of the performer. In flamenco, the guitarist typically plays his own compositions or his own interpretations of traditional forms. Flamenco thus becomes a philosophy of creation, where guitarists learn how to compose and move within flamenco forms. The aim is to express one's inventiveness, talent, and ability to navigate the forms and rhythms of flamenco – even though many forms exist without any rhythmic foundation.

Today, solo flamenco guitar enjoys evident prestige and worldwide popularity, practiced by thousands of guitarists, with recognised professionals on all five continents. It is a specialty that has become the subject of discussion and research by many aficionados,

who, due to limited musical culture in genres beyond flamenco, tend to underestimate, dismiss, or even despise the impressive intellectual role of the flamenco guitarist as both a catalyst and a composer. A systematic study of this style, from the earliest accompaniments to contemporary solo works, reveals several constants:

- The use of the Phrygian mode (Greek Dorian), with special cadences known as Andalusian.
- Frequent use of “open” chords with “empty” strings in the lower registers.
- The use of unresolved dissonances such as the 7th, 9th, and 11th, which give the instrument a certain impressionistic character (*sonidos negros*).
- Frequent use of semitone intervals or minor seconds within chords, creating tonal tension.

All these elements allow the guitarist to develop a special aesthetic of tension and release, manifesting also in dynamics, through contrast between moments of maximum intensity and moments of calm<sup>30</sup>.

Because flamenco is defined above all as an expression of human nature through song, music, dance, and rhythm, it should always be considered as a whole, bringing these elements together. They have coexisted since the very beginning of flamenco. For this reason, understanding the character of the flamenco guitar is impossible without an understanding of *cante* and *baile*, from which this character and sound are also derived. The entire phenomenon of flamenco, as an ethnic music, arose from intimate self-expression and emotion. Thus, it is also important to understand the social context of this art: flamenco is the voice of emotions, which took such form to exist in such a moment and in such a place as Andalusia.

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<sup>30</sup> Manolo Sanlúcar, *Sobre la guitarra flamenca. Teoría y sistema para la guitarra flamenca*, F.P.M. Gran Teatro/Ayuntamiento de Córdoba, Córdoba 2005.

## 6. The aesthetics of compás – rhythm and its absolute discipline in flamenco music

Few styles in music, if any, possess rhythmic structures as dominant and precise as flamenco, one of the two musical traditions examined in this dissertation.

Rhythmic structures in flamenco are the basis of classifying musical forms. Each of the roughly seventy forms (*palos*) has strictly defined rhythmic rules, concerning the cycle (*compás*). This applies to the vast majority of forms, except for *toque libre*, which are played ad libitum. In such cases, if any rhythm appears, it is more a pulse, treated freely by the performer, often enriched with *rubato*, emphasising the lyricism of the song, singing, or dance.

Traditionally, the performative concept of flamenco consists of three principal artists presenting a concert or spectacle: in order of importance, the singer, the dancer, and the guitarist. Each of them embodies one of the three essential forms of flamenco expression, both traditional and contemporary. Additionally, other musicians may appear, such as percussionists, bassists, flutists, violinists, or pianists. While not part of the traditional canon, they are now frequently integrated and greatly enrich the texture of performance.

In this chapter, I will focus exclusively on the rhythmic dimension of flamenco and on the most important aspect: the sense of form, which cannot be conveyed in notation. It concerns the subtle dynamics of complex rhythmic structures.

### 6.1. Palo

The term *palo* refers to one of the fundamental structural categories in flamenco, used to classify the various musical, vocal, and dance forms within this genre. Each *palo* is characterised by specific meter, tempo, harmonic patterns, phrasing schemes, and performance aesthetics, including melodic, choreographic, and textual aspects. Functionally, a *palo* is a platform of communication between performers – singers, guitarists, and dancers – who rely on a shared set of conventions necessary to realise a performance.

In practice, a piece rooted in a given *palo* may contain improvisation, variations on

traditional motifs, and even quotations from other compositions, reflecting the oral tradition typical of flamenco. Comparatively, *palos* can be likened to Polish musical-dance forms such as the *oberek*, *kujawiak*, *mazurka*, or *polka* – though this analogy is only approximate and cannot capture the full complexity of flamenco’s cultural and functional structure.

## 6.2. Compás

*Compás* in flamenco is the fundamental structure for guitar, singing, and dance alike. It is the metrical and rhythmic framework – the skeleton of the form or piece. It defines each *palo*, distinguishing its specific features depending on tempo, accents, and points of stress. Every *palo* has its own *compás*, to which all performers – singer, dancer, guitarist, percussionist – must adhere. Absolute rhythmic discipline is what marks the skill of the artist; anyone who loses the *compás* cannot perform correctly.

Rhythm is so crucial that in many cases it remains alone: the guitarist may function as purely rhythmic accompaniment, while the singer maintains rhythm with *palmas* (handclaps), often supporting extended and complex improvisations by the dancer. Here it must be emphasised that the flamenco dancer becomes a musician, his instrument being his feet and the floor. Such intricate rhythmic structures, called *taconeo*, are essentially rhythmic solos of the dancers, who focus above all on musicality and dynamics.

A *compás* must be internalised subconsciously, because while playing there is no question of “counting.” It must not only be intellectually understood but felt, like breathing.

## 6.3. Performance

The stage presentation of a form or piece in flamenco ensembles (the ensemble being dancer, singer, and guitarist – optionally joined by a *palmero* (hand-clapper) or other instruments) is based, depending on the *palo*, on the execution of its appropriate metric and accentual structure, with the accompaniment of the guitar, which here assumes melodic, harmonic, and rhythmic functions. Each *palo* is known to all members of the ensemble together with its scope of permissible variations. It does not necessarily need to be a

previously rehearsed composition, because as long as the characteristic structures are preserved, any experienced artist may deliver a magnificent performance, even if meeting their colleagues for the very first time on stage at the moment of the concert.

Besides the specific features of each form, the members of the ensemble must also know the principles of interaction within the group, both musically and interpersonally, in order to achieve the primary aim: to create a spectacle in which emotion and dynamics function as the principal vehicle of artistic transmission. Without such knowledge this would be impossible, since every performance consists of open musical forms, and improvisational skills together with the charisma of the artists strongly affect the entirety of the event. Possessing this knowledge, the ensemble can synchronise perfectly and create an effective spectacle that combines both rehearsed material and improvised passages.

Most importantly – and I want to emphasise this at the outset – flamenco is not performed from notated scores, and generally there is no fixed leader of the ensemble, because the role of the guiding artist shifts during the performance. For example, during a dancer's solo rhythmic passage, the guitarist together with the rhythm section follows closely the tempo and structure of the dance and is entirely dependent on it, while simultaneously accompanying the singer harmonically, but still rhythmically subordinated to the dance. At such moments the dancer assumes full control over the other members of the group.

In stage presentations of flamenco there exists a system of rhythmic schemata that function as signals closing rhythmic phrases. One such example is the structure called *llamada*, literally meaning “the call.” It is a very powerful part of the dance, usually lasting the length of one or two *compases*. This may be a pre-composed phrase that the performers all know, or a predictable rhythmic pattern that leads to the closure of a section or the transition to another. More elaborate structures include the *desplante* (a climactic point or pause in the dance, usually two or more *compases* long, often preceded by a *llamada*) and the *cierre* (the closure of a *compás* that finishes a series of movements, a phrase, a verse, or dance passages). After one of these elements there may follow a change of section, such as a guitarist's solo – *falseta* – or another verse of the *cante*.

The role of each of the three main performers may then shift according to the structure of the given piece or, more broadly, of the *palo*. For instance, if we are speaking of the order of entry, a performance might begin with the guitar, which first establishes harmony, tempo, and atmosphere. At that stage the other artists may accompany only with *palmas*

(hand-clapping). Then the singer enters, and after completing a verse or two gives a cue to the dancer. Initially the dancer often only uses gestures and body movements to illustrate the character and mood of the piece, but suddenly there may begin an intense percussive footwork passage, during which the singer and guitarist step back into supporting roles, and so on. The number of possible variations here is vast, and whether a single piece – lasting anywhere from several minutes to up to 25 minutes – will be captivating depends entirely on how the artists shape the performance scenario, its dynamics, and what they have to present.

The accompanying artists must remain extremely focused in order to react swiftly to structural changes, tempo modifications, or even changes of pulse or meter. Among the most effective elements are the sudden stops, usually occurring after a very intense *cierre* or *llamada*. At such moments there follows an unexpected silence that powerfully highlights the dynamics of the performance. After a silence lasting often even a full compás, the rhythm may return in the previous tempo or shift entirely to a new one. It is usually the dancer – being the soloist – who executes such changes, and in that case it suffices to wait through one full compás to adjust to the new tempo or rhythm and enter the following phrase with full certainty and strength of sound. This constitutes another highly effective moment of the performance, and it must constantly be borne in mind that we are dealing solely with rhythm. Melody or harmony, even if present, remain entirely secondary here.

Contrast, as another essential aesthetic element, serves to stir emotion in the listener. Performers enjoy considerable interpretative freedom, for instance inserting a strong melodic or harmonic element after a difficult and loud rhythmic passage, or even suspending rhythm altogether to execute an *ad libitum* phrase, where space is left to the singer or instrumentalist.

In such a framework, it becomes fascinating to observe the artists on stage in unity, in interaction, in dialogue, and in full rhythmic synchronisation.

#### **6.4. Types of palos (musical forms)**

The most widespread structure in flamenco music is the 12-beat phrase, which, depending on the style, will have different accents or divisions into smaller subgroups. In

this dissertation I will not analyse each form individually, but I would like to mention some of the simplest mathematical operations we can apply when working with a rhythm consisting of 12 beats.

The number 12 can be divided into:

**two equal parts:**

$$6 + 6 = 12$$

**three equal parts:**

$$4 + 4 + 4 = 12$$

**four equal parts:**

$$3 + 3 + 3 + 3 = 12$$

and also into different combinations of these numbers, for example:

$$3 + 3 + 2 + 2 + 2 = 12$$

$$2 + 2 + 2 + 3 + 3 = 12$$

$$6 + 4 + 2 = 12$$

There are countless such combinations, yet all of them remain contained within the rhythmic phrase, i.e. within our 12-beat *compás*.

If we wanted to assign certain flamenco forms to their *compases*, we could use a simple equation-like scheme. For instance, one of the oldest forms called *soleares* can be written in the following equation:

$$3 + 3 + 2 + 2 + 2 = 12$$

Here the accents in each numerical group fall on the end of each subgroup. Breaking this down beat by beat, the *compás* of *soleares* can thus be represented, with the accented beats highlighted, as follows:

1 2 3 1 2 3 1 2 1 2 1 2

or, keeping the full 12-beat phrase in sequence:

1 2 3 4 5 6 7 8 9 10 11 12

By delving deeper into the character of each form, we can identify the accents according to their role in the phrase, although at this stage I will not analyse rhythms or specific musical forms in such detail.

Flamenco music comprises more than 60 *palos*, most of them accompanied by guitar. These include rhythmic forms (*a compás*), free forms (*toque libre*), and those sung without instrumental accompaniment (*a palo seco*). Songs may also be classified according to the role of the singer – for instance, when the singer takes the foreground (*cantes de alante*), or when they accompany the dancer (*cantes de atrás*). A significant group are also the *palos* derived from South America (*cantes de ida y vuelta*). Each of these many forms may be further distinguished by city of origin (for example, *bulería de Cádiz*) or by its first performer (for example, *fandango de Lucena*).

Flamenco has also been artificially divided into three overarching groups: *cante jondo*, *cante intermedio*, and *cante chico*. In this case the classification refers to the character and mood of the form.

***Cante jondo*** also called *cante grande* (“deep” or “great” song), encompasses a group of songs of serious and profound character, considered by many purists to this day as the only true flamenco. The songs in this group are among the oldest and most difficult to perform. From them derive many other forms, often lighter, livelier, and simpler. *Cante jondo* is one of the most demanding vocal forms in flamenco, both in terms of breath technique and expression. Very long, richly ornamented phrases are often executed in a single breath, requiring exceptional vocal control. As in the classical singing of India, musical tension here is not constructed by harmonic modulations in the Western sense, but by deliberate use of dissonances, microtones, and elaborate ornamentation around a chosen pitch. These devices serve as expressive “modulation” of mood, guiding the musical narrative within a limited pitch range, sometimes within the span of a sixth. Vocal modulations often hover around a single tone, unresolved and suspended, giving the singing an intense tension. The characteristic melismas of this form derive primarily from Arabic traditions, and the use of microtones may be perceived by the untrained ear as out of tune. Often a song consists of only a few verses of text, which – through repetition and extension – can fill even a fifteen-minute performance, imparting a deeply expressive and emotional character.

Forms in this group include: *soleá por bulería*, *cabales*, *caña*, *carcelera*, *corriós*, *debla*, *liviana*, *martinete*, *playera*, *polo*, *pregones*, *saeta (flamenco)*, *serranas*, *siguiriyas*,

*soléa (soleares) and toña.*

**Cante intermedio** is more melodic and ornate, mostly lacking rhythm and not intended for dancing, but easier to sing than *cante jondo*. Classification into this group can be problematic, as depending on the manner of performance a song might be considered either *chico* or *jondo*.

Forms in this group include: *granaínas, jabera, malagueñas, medio polo, mineras, petenera, policaña, tarantas/taranto, and tientos*

**Cante chico** is currently the most numerous group of *palos*, with a lighter character celebrating the more joyful aspects of life. It has a dynamic rhythm and is easier to interpret, but requires greater technical skill from the guitarist. Songs in this group have achieved the greatest popularity in contemporary times. They are easier for the audience to absorb due to their rhythm and melody, and are relatively simpler to master. *Cante chico* is most often performed by less traditional ensembles, and in this group we often hear instruments other than the guitar.

Forms in this group include: *alboreá, alegrías, bamera, bandola, boleras, bulerías, calesera, campanilleros, cantifia, caracoles, cartagenera, chuflas, columbianas, fandangos, fandanguillos, farruca, garrotín, guajira, jaleo, lorqueña, mariana, media granaína, milonga, mirabrtis, murciana, nanas, panadero, rotis, rocieras, romeras, rondeña, rosás, rumba gitana, sevillanas, tangos gitanos, tanguillo, tiranas, trillera, verdiales, villancicos, vito, zambra, and zorongo gitano.*

The elements I have described here represent only an introduction to the aesthetics of this rich musical tradition, one intrinsically tied to the ethnicity of Spain's southern region – Andalusia. Contrary to some descriptions, flamenco is not Spanish folk music nor Andalusian folklore. It is a music of singular identity, much like the blues, which is neither the folk music of African Americans nor the folklore of the inhabitants of the Mississippi Delta. Flamenco must be understood as a contemporary cultural phenomenon encompassing dance, song, and guitar, with profoundly oriental roots and a vast span of influences from other musical cultures, all of which contribute to its development without diluting its identity. In 2010, flamenco was inscribed on UNESCO's list of Intangible Cultural Heritage.

## **7. Aesthetic, structural, and rhythmic aspects in the Indian musical tradition**

When speaking of classical Indian music, we must carefully specify which tradition we mean, since India is as vast as the whole of Europe, and thus the term “Indian” is as imprecise as saying simply “European.” For this reason, in this chapter I will focus on Carnatic music (South Indian) and Hindustani music (North Indian). These two systems are very different, with distinct histories and origins, yet they share many fundamental elements.

Unlike Western classical music, which is based on written notation, harmonic-tonal thinking, and largely on the reproduction of pre-composed works, classical Indian music is primarily oral, and the process of performance is an integral part of the act of composition itself. The Western system codifies pitch, duration, and dynamics in the form of notation, whereas the Indian system emphasises the development of melodic motifs over time, free modulation within the rules of a given *raga*, and complex, improvised rhythmic structures. In the context of this dissertation, the term *classical Indian music* refers specifically to these two living traditions, in which rhythm and melody are inseparably intertwined, and whose aesthetics and structures differ fundamentally from the models shaped in Western and European traditions.

In Tamil language, the word *carnatic* means “traditional.” It is generally accepted that both traditions discussed here originated from the same source but began to diverge around the 12th–13th century, when the Mughals established their empire in northern India. Through their ties to Arabia and Persia, and their Muslim faith, they introduced elements of Arabic music into the prevailing system, which eventually led to new melodic and rhythmic forms. By contrast, music in southern India remained relatively untouched by foreign elements.

Essentially, the two styles differ most in two elements: ornamentation and rhythm. North Indian music is more highly improvisatory, with rhythmic structures often based on recurring phrases, while in the South we usually encounter pre-composed pieces with rhythmic phrases that are significantly more complex and sophisticated. This latter element will be the main focus of this chapter. A common feature, however, is the use of syllables for teaching and composing complex rhythmic structures and phrases. In the North this

system is called *padant* (or *paranth*), while in the South it is known as *konnakol*. In both cases, the syllables derive from imitating the sounds of percussion instruments – the *tabla* in the North and the *mridangam* in the South.

Classical Indian music is therefore divided into two main systems: **Hindustani music**, developed in the north of India, and **Carnatic music**, typical of the southern subcontinent. They share common theoretical foundations – in particular the concepts of *raga* (melodic structure) and *tala* (cyclical rhythmic structure) – yet they differ in performance practice, degree of improvisation, musical forms, methods of composition, and aesthetics.

In **Hindustani music**, the most important forms include:

- *aalap* – the non-rhythmic, introductory section of a *raga*;
- *jor* – the phase that introduces rhythm but without percussion accompaniment;
- *jhala* – the fast climax of instrumental improvisation;
- *bandish* – the fixed composition serving as the foundation for performance and improvisation.

Main vocal forms include *khayal*, characterised by rhythmic flexibility and space for improvisation, and *dhrupad*, regarded as the oldest and most formalised vocal genre of Hindustani music<sup>31</sup>. Lyrical forms such as *thumri* or *tappa* belong to the semi-classical repertoire and serve as vehicles for emotional expression. In Hindustani music, greater emphasis is placed on the creative expression of the artist rather than on reproducing established repertoire.

In **Carnatic music**, the central form is the *kriti* – a tripartite compositional structure (*pallavi*, *anupallavi*, *charanam*) containing religious and philosophical texts. Concerts often begin with a *varnam*, a form presenting in condensed fashion the essential features of a given *raga* and *tala*<sup>32</sup>. A rich tradition of improvisation includes:

- *alapana* – non-rhythmic elaboration of the *raga*,
- *niraval* – rhythmic variation of the composition's text,
- *kalpanaswaram* – improvisation using solmization syllables (*swaras*).

The culmination of many recitals is *ragam–tanam–pallavi*, a form that demonstrates

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31 Nazir Ali Jairazbhoy, *The Rāgs of North Indian Music: Their Structure and Evolution*, Faber and Faber, Londyn, 1971, p. 28–41.

32 Pichu Sambamoorthy, *South Indian Music*, vol. 1 (Madras: The Indian Music Publishing House, 1963), 72–80.

mastery in both melodic and rhythmic dimensions<sup>33</sup>. Other forms such as *tillana* and *padam* play an important role in the context of dance music and are more lyrical in nature.

Both systems reveal a high degree of theoretical and practical complexity, while remaining deeply rooted in cultural, religious, and pedagogical contexts.

## 7.1. Raga

*Raga* (from Sanskrit: “to color, to tint”) is the fundamental structural unit in classical Indian music, in both the Hindustani (northern) and Carnatic (southern) traditions. It has no direct equivalent in Western music. It is not simply a scale but rather an organised system of tones (*svaras*) defined by a set of rules concerning melodic movement – ascending (*arohaṇa*) and descending (*avarohaṇa*) – characteristic motifs, ornamentation (*gamaka*), and also by dominant tones: *vadi* (primary note) and *samvadi* (secondary note).

Unlike the Western major–minor system, a *raga* does not rely on fixed intervallic relationships of equal temperament, but operates within a relative system based on the tonic (*Sa*) and differentiated *shruti* – microtones traditionally dividing the octave into 22 parts. The notes have traditional names: Sa, Re, Ga, Ma, Pa, Dha, Ni, and can appear in natural (*shuddha*), raised (*tivra* – used only for Ma), or lowered (*komal* – e.g., *komal Re*, *komal Ga*) forms. For example, *shuddha Re* corresponds to a major second, *komal Re* to a minor second. Intervals are not evenly spaced as in Western music – their intonation derives from oral tradition and depends on the specific *raga*<sup>34</sup>.

Thus, a *raga* functions both as an abstract model and as a profound artistic practice, combining scalar, rhythmic, and aesthetic parameters.

## 7.2. Thaāt

In Hindustani classical music, the concept of *thaāt* refers to the classification system of scales developed and codified by musicologist Vishnu Narayan Bhatkhande in the early 20th century. A *thaāt* is a heptatonic (seven-note) scale that provides the theoretical basis

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33L. Subramaniam, V. Subramaniam, *Euphony, Indian Classical Music*, Eastwest Books Edition, Chennai, 1999, p. 78-89.

34Joep Bor, *The Raga Guide: A Survey of 74 Hindustani Ragas*, Rotterdam Conservatory of Music / Nimbus Records, 1999, Rotterdam, p. 1-7.

for categorising *ragas*. Each *thaat* consists of seven of the twelve possible pitches in the system of *shruti*, employing natural (*shuddha*), lowered (*komal*), or raised (*tivra*) forms. Unlike *ragas*, which possess defined structures and emotional associations (*rasa*), *thaats* serve only an organisational function and are not performed as musical pieces in themselves<sup>35</sup>.

**The ten canonical *thaats* (according to Bhatkhande) are<sup>36</sup>:**

- **Bilawal** – equivalent to the Western major scale (C–D–E–F–G–A–B)
- **Kalyan** – major with a raised fourth (C–D–E–F#–G–A–B)
- **Khamaj** – major with a lowered seventh (C–D–E–F–G–A–B $\flat$ )
- **Bhairav** – lowered 2nd and 6th (C–D $\flat$ –E–F–G–A $\flat$ –B)
- **Kafi** – minor with raised 4th (C–D–E $\flat$ –F–G–A–B)
- **Asavari** – minor with lowered 3rd, 6th, 7th (C–D–E $\flat$ –F–G–A $\flat$ –B $\flat$ )
- **Bhairavi** – minor with lowered 2nd, 3rd, 6th, 7th (C–D $\flat$ –E $\flat$ –F–G–A $\flat$ –B $\flat$ )
- **Marwa** – lowered 2nd, raised 4th (C–D $\flat$ –E–F#–G–A–B)
- **Poorvi** – lowered 2nd, 6th; raised 4th (C–D $\flat$ –E–F#–G–A $\flat$ –B)
- **Todi** – lowered 2nd, 3rd, 6th; raised 4th (C–D $\flat$ –E $\flat$ –F#–G–A $\flat$ –B)

The system of ten *thaats* has often been compared to Western modal scales, such as the church modes (Dorian, Phrygian, etc.). The essential difference, however, lies in the absence of harmonic function and tonal centre in the European sense. A *thaat* does not define the functional hierarchy of degrees (such as tonic or dominant) but only provides the pitch material from which *ragas* may be constructed. Each *raga* is thus far more complex, encompassing not only a scalar framework but also characteristic motifs, ornamentation, temporal (daily and seasonal) associations, and specific emotional colouring (*bhava*).

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35 Nazir Ali Jairazbhoy, *The Rāgs of North Indian Music: Their Structure and Evolution*, Faber and Faber, Londyn, 1971, p. 46–64.

36 José Antonio Pérez Álvarez, *Teoría Dual de los Relativos Menores, Teoría del Sistema Tonal*, Kadyks, 2012, p. 82.

### 7.3. Shruti

The concept of *shruti* is one of the most distinctive features of Indian classical music and at the same time one of the most complex to grasp for those accustomed to the tempered system of Western music. While in European tradition the octave is divided into twelve equal semitones, in Indian music the octave is divided into twenty-two microtonal intervals, known as *shruti*. These are not understood as mathematically fixed, equal divisions of the octave, but rather as subtle shades of intonation, perceptible primarily in practice and within the aesthetics of performance.

The twenty-two *shruti* have been described in ancient Indian theoretical treatises such as the *Natyashastra* and the *Dattilam*, where they were considered the smallest perceptible intervals of pitch. Importantly, the idea of *shruti* is not tied to an absolute frequency but to relative relationships, which makes them flexible and dependent on the melodic context. For this reason, they cannot be mapped in a simple way onto the Western system of equal temperament, where each semitone is identical and reproducible on any instrument tuned to that system.

In practice, the use of *shruti* manifests itself most vividly in ornamentation (*gamaka*), in subtle intonation shifts between ascending and descending passages of the *raga*, and in the characteristic microtonal inflections that give Indian melodies their unique expressive quality. Thus, *shruti* serve not only as microtonal intervals but also as expressive nuances, essential to the emotional and aesthetic depth of Indian music.

It is important to emphasise that although tradition often refers to twenty-two *shruti*, they should not be understood as a rigid system of twenty-two equally distributed steps. Rather, they are an aesthetic and theoretical model, a way of describing the richness of intonational possibilities within a *raga*. Different *gharanas* (musical lineages) and traditions interpret *shruti* differently, and the practical realisation of these micro-intervals depends heavily on the performer, their training, and the stylistic conventions of the repertoire.

For this reason, *shruti* are best understood as living, dynamic categories, inseparable from oral tradition and the practice of improvisation. They are not so much "notes" in the Western sense as they are shades of sound that exist between the notes, enriching the melodic line with subtle intonational shifts. This complexity explains why Indian music

can appear “out of tune” to the Western ear, while for practitioners and listeners immersed in the Indian aesthetic, it embodies the essence of expressiveness and emotional depth.

## 7.4. Tala

*Tala* is the basic metrical and rhythmic framework in both Hindustani and Carnatic traditions. Compared with the Western system of meter, it is much longer, more elaborate, and more complex. It is a cyclical structure that may extend up to 256 beats, divided into smaller groupings.

*Tala* is one of the fundamental elements of classical Indian music, being the basic unit organising time and rhythm in both the Hindustani and Carnatic traditions. Unlike musical metre in the Western notation system, which is usually based on simple division structures (e.g. 4/4, 3/4), *tala* takes the form of a complex, cyclical system of rhythmic measures, which can range from a few to over two hundred beats within a single complete rhythmic structure.<sup>37</sup>

The fundamental features of *tala* are repetition and modularity. Each *tala* cycle consists of a fixed number of time units (*matra*), which are grouped into smaller segments called *anga* (in Carnatic tradition: *laghu*, *dhrutam*, *anudhrutam*)<sup>38</sup>. The *laghu* is especially important: its length depends on the applied *jati* (e.g., *tishra*, *chatushra*, *khanda*, *misra*, *sankirna*), making the structure potentially asymmetrical and extremely complex<sup>39</sup>.

In performance, *tala* serves both organisational and interpretative roles. Percussionists (such as *tablists* or *mridangists*), vocalists, and instrumentalists all adhere to the *tala* cycle in order to maintain rhythmic coherence during extended improvisations. While *tala* is not always directly audible as a regular pulse (as in Western music), it is strictly followed and inwardly experienced by performers through conventions of clapping, gestures, and counting<sup>40</sup>.

In Hindustani practice, *tala* tends to be more flexible than in Carnatic tradition, with great variety in cycle length and structure. Each *tala* consists of a fixed number of *matras*, divided into *vibhags*. The first beat of the cycle, *sam*, is the most important point of resolution and synchronisation between soloist and *tabla* player.

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37 Martin Clayton, *The Rhythmic Organisation of North Indian Classical Music*, PhD thesis, SOAS, London 1992, p. 21–40

38 *Ibidem*.

39 *Ibidem*.

40 *Ibidem*.

Some of the most commonly used *talas* are:

- **Teental** (16 matras),
- **Ektaal** (12 matras),
- **Jhaptaal** (10 matras),
- **Rupak** (7 matras).

Each has its own characteristic pattern of accents (*tali*) and rests (*khali*). The structure of a *tala* influences not only the form but also the dramaturgy of a performance, allowing for both strict rhythmic cadences and free improvisatory expansion typical of genres such as *khayal* or *dhrupad*<sup>41</sup>.

In Carnatic tradition, some *talas* may extend to 256 beats, demonstrating the exceptional degree of rhythmic abstraction and precision. *Tala* is therefore not merely a metrical basis but also a space for rhythmic creativity, allowing advanced improvisational techniques such as *tihai*, *korvai*, or *konnakol*.

## 7.5. Theka

In Hindustani music, the term *theka* refers to the specific, recurring rhythmic pattern played by a percussion instrument, most often the *tabla*. It provides the structural and temporal foundation for a composition. The *theka* is not a mechanical repetition but a narrative rhythmic design that articulates the flow of a *tala* through accents, pauses, and characteristic drum syllables (*bol*). It is thus a micro-composition reflecting the identity of a given *tala*.

Every *tala* has its own *theka*, which enables improvisation in the melodic domain while maintaining rhythmic coherence. In concert practice, *theka* also becomes a form of dialogue between the *tabla* player and the soloist, underlining climaxes, tempo shifts, and dramatic tensions. Each *theka* may have multiple variations depending on tempo and performer's interpretation. Mastery of *theka* is therefore indispensable both for musicians and for connoisseurs of Hindustani classical music, since it constitutes a rhythmic code and artistic language<sup>42</sup>.

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41 Ravi Shankar, *My Music My Life*, Vikas Publishing House, New Delhi, 1969, p. 30.

42 Clayton, Martin. *Time in Indian Music: Rhythm, Metre and Form in North Indian Rag Performance*. Oxford: Oxford University Press, 2000, p. 53.

## 7.6. Basic rhythmic structures (*theke*) in hindustani music

### 1. Teental

- **Number of *matra*:** 16
- **Division:** 4 + 4 + 4 + 4
- ***Bol* sequence:**

Dha Dhin Dhin Dha | Dha Dhin Dhin Dha | Dha Tin Tin Ta | Ta Dhin Dhin Dha

### 2. Jhaptaal

- **Number of *matra*:** 10
- **Division:** 2 + 3 + 2 + 3
- ***Bol* sequence:**

Dhi Na | Dhi Dhi Na | Tin Na | Dhi Dhi Na

### 3. Ektaal

- **Number of *matra*:** 12
- **Division:** 2 + 2 + 2 + 2 + 2 + 2
- ***Bol* sequence:**

Dhin Dhin | Dhage Tirakita | Tu Na | Kat Ta | Dhinna | Dhinna

### 4. Dadra Taal

- **Number of *matra*:** 6
- **Division:** 3 + 3
- ***Bol* sequence:**

Dha Dhin Na | Tin Na

### 5. Keharwa

- **Number of *matra*:** 8
- **Division:** 4 + 4
- ***Bol* sequence:**

Dha Ge Na Ti | Na Ka Dhi Na

## 6. Rupak Taal

- **Number of *matra*:** 7
- **Division:** 3 + 2 + 2
- ***Bol* sequence:**

Tin Tin Na | Dhin Na | Dhin Na

## 7. Deepchandi Taal

- **Number of *matra*:** 14
- **Division:** 3 + 4 + 3 + 4
- ***Bol* sequence:**

Dha Dhin \_ | Dha Dha Tin \_ | Ta Tin \_ | Dha Dha Dhin \_

## 8. Chautaal

- **Number of *matra*:** 12
- **Division:** 2 + 2 + 2 + 2 + 2 + 2
- ***Bol* sequence:**

Dha Dha | Din Ta | Kita Dha | Din Ta | Kita Taka | Gadi Gena

## 7.7. Improvisation in Indian music

Improvisation is one of the most fundamental and distinctive elements of Indian

music, both in the northern and southern traditions. It is not only a means of artistic expression but also a manifestation of spiritual and intellectual mastery. Unlike the Western approach, often centred on reproducing notation, Indian music relies almost entirely on oral tradition and spontaneous performance. Improvisation is the main vehicle of musical realisation.

The primary unit structuring melodic space is the *raga*, understood not as a simple scale but as a complex system of melodic, aesthetic, and symbolic rules. Each *raga* is defined by its specific set of notes (*swaras*), characteristic sequences and ornaments, as well as its associated time of day, season, or emotional quality (*rasa*). Improvisation within a *raga* is not free but bound by canonical rules, while simultaneously exploring its expressive potential<sup>43</sup>.

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43 Nazir Ali Jairazbhoy, *The Rāgs of North Indian Music: Their Structure and Evolution*, Faber and Faber, Londyn, 1971 p. 21–26.

## 7.8. Spiritual and dialogical dimension

In Indian culture, music is regarded as a sacred practice, a spiritual discipline, a path to self-knowledge and unity with the divine:

“We are taught that one of the fundamental goals a Hindu works toward in his lifetime is a knowledge of the true meaning of the universe – its unchanging, eternal essence – and this is realized first by a complete knowledge of one's self and one's own nature.”

(Ravi Shankar)<sup>44</sup>

Thus, playing music is seen not only as a creative act but also as a form of meditation, in which the artist becomes a channel for divine energy, attaining connection with the absolute.

Improvisation also serves as a dialogue: between soloist and accompanist, instrumentalist and vocalist, performer and audience, and – on a spiritual level – between performer and the Absolute. This interactive nature is essential to Indian concerts, which are living, unrepeatable experiences and have a wholly different character from European performances.

Music education in India takes place primarily within the traditional system of *guru-shishya parampara* – the long-term relationship of master and disciple. Improvisation is not taught directly; it emerges through years of practice, imitation, recitation of phrases, and internalisation of the teacher's style. Only after mastering numerous *ragas*, their strict rules, and variants, can the student begin to develop personal creativity.

Improvisation in Indian music is therefore not a sign of arbitrariness but a conscious act deeply rooted in centuries-old tradition. Its depth and complexity make it not only an aesthetic but also a cultural, philosophical, and spiritual phenomenon – one of the most important subjects for further musicological research.

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<sup>44</sup> Ravi Shankar, *My Music My Life*, Vikas Publishing House, New Delhi, 1969, p. 17.

## 8. Konnakol – the rhythmic language of Carnatic music

*Konnakol* is the South Indian system of rhythmical verbalisation, based on the oral articulation of standardised syllables, which constitutes the core of rhythmic practice in Carnatic music. This system allows one to “sing” rhythmic phrases before they are transferred to instruments or to the melodic voice.

While in choosing syllables one is guided by common sense – for example, using stronger sounds for accents, softer sounds and different parts of the tongue and mouth for faster passages – musicians have full freedom in applying different syllables to the same phrase. The syllables are a phonetisation of all the sounds used by the principal Carnatic percussion instrument, the *mridangam*<sup>45</sup>. Every musician, regardless of instrument, may perform such rhythmic phrases through rhythmic syllables, chosen according to the phonetic and accentual properties of a particular rhythm. These syllables originate from the onomatopoeic imitation of the strokes of the *mridangam*. When percussionists study and analyse rhythms for performance on a given instrument, they use the term *solkattu*. The choice of syllables differs depending on the sound produced on that instrument. In *konnakol*, syllables are chosen primarily for their vocal resonance and artistic value in themselves, while in *solkattu* they serve the function of reproducing the specific timbre of the percussion instrument (this may also include *ghatam* or *kanjira*).

The richness and refinement of this percussive language deserves a separate study, both from a musicological and anthropological perspective. This is not only because advanced *konnakol* is itself a percussion instrument, but also because it is an excellent and highly universal rhythmic medium, one that can be used by all musicians, regardless of instrument or genre

### 8.1. Examples of basic syllables

To perform *konnakol* it is sufficient to master four basic rhythmic syllables, whose combinations allow the construction of virtually any rhythm. However, the full richness and aesthetics of the technique are revealed only through the use of an extended set of syllabic sounds. Below are the most commonly used syllables in the Indian rhythmic system<sup>46</sup>:

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45 Reina, Rafael, *Applying Karnatic Rhythmical Techniques to Western Music*, Routledge, Amsterdam, 2016, p. 22.

46 David Six, *Composing Techniques based on Indian Classical Rhythmical Structures*, praca magisterska, Anton

<b>Ta</b>	<b>Ki</b>	<b>Te</b>
<b>Na</b>	<b>To</b>	<b>Ka</b>
<b>Mi</b>	<b>Di</b>	<b>Ghi</b>
<b>Ja</b>	<b>Ku</b>	<b>Nam</b>
<b>Ri</b>	<b>Gu</b>	<b>Laam</b>
<b>Ga</b>	<b>Nu</b>	<b>Ku</b>

Additionally, some syllables, if they appear at the end of a phrase, when accented and followed by a pause, are often extended with a consonant in order to lengthen their sound. Thus, for example, *Ta* becomes *Tam*, *To* becomes *Tom*, *Di* becomes *Dim*, *Na* becomes *Nam*, etc<sup>47</sup>.

In its simplest form, the Carnatic rhythmic system may be divided into small rhythmic cells of one to nine counts. Each of these counts, being a single rhythmic pulse, corresponds to specific syllables.

Such a division with syllables is given by Trichy Sankaran:<sup>48</sup>

- 1: Ta
- 2: Ta Ka
- 3: Ta Ki Ta  
Ta Jo Nu  
Ta Di Mi
- 4: Ta Ka Di Mi  
Ta Ka Jo Nu  
Ta Ri Ki Ta  
Ki Ta Ta Ka
- 5: Ta Din Gi Na Tom  
Ta Ka Ta Ki Ta

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Bruckner Privatuniversität, Linz, 2019, p. 20

<sup>47</sup> The spelling of *konnakol* syllables may vary depending on the source, especially when phonetic transcription from Indian languages is used – for example, *Ta* is sometimes spelled *Tha*, and *Dim* as *Dheem*. In this work, I have used a simplified form of notation to facilitate reading and comprehension, which may result in discrepancies when compared to other publications.

<sup>48</sup> Trichy Sankaran, *The Art of Konnakol: An Introduction to Carnatic Rhythm* (Toronto: Lalith Publishers, 2010) p. 4.

- Ta • • Tom •  
Ta Ki Ta Tom •
- 6:** Ta Din • Gi Na Tom  
Ta Ki Ta Ta Ki Ta  
Ta Ka Ta Ka Di Mi  
Ta Ri Ta Ka Jo Nu
- 7:** Ta • Din • Gi Na Tom  
Ta Ki Ta Ta Ka Di Mi  
Ta Ka Ta Din Gi Na Tom  
Ta Din • • Gi Na Tom
- 8:** Ta Din • Gi • Na • Tom  
Ta Ki Ta Ta Din Gi Na Tom  
Ta Ka Di Mi Ta Ka Ja Nu
- 9:** Ta • Din • Gi • Na • Tom  
Ta Ka Di Ku Ta Din Gi Na Tom  
Ta Ka Di Mi Ta Ka Ta Ki Ta  
Ta Ki Ta Ta Ki Ta Ta Ki Ta
- 10:** Ta Ki Ta Tom • Ta Din Gi Na Tom  
Ta Ki Ta Ta • Din • Gi Na Tom  
Ta Ka Di Ku Ta Din • Gi Na Tom

Each successive rhythmic cell is a combination of existing ones. In simplified terms, it suffices to memorise the syllables in divisions 1: (Ta), 2: (Ta Ka), 3: (Ta Ki Te), 4: (Ta Ke Di Mi), while the remaining ones can be combinations of these numbers. In groups of five or more syllables, *konnakol* syllables are combinations of groups from the first to the fourth. Thus, for example, 7 may be a combination of 3+4 (*Ta Ki Te Ta Ka Di Mi*), or 2+2+3 (*Ta Ka Ta Ka Ta Ki Te*), 2+3+2, 5+2, 2+5, etc. All of this is spoken using these few syllables, while the possible combinations are infinite. Syllables may be prolonged by adding dots after them (e.g. *Ta..*), which indicates an extended rhythmic value. Their grouping with ties allows the notation of triplet, quintuplet, or septuplet divisions, which greatly facilitates both notation and transmission of complex rhythmic phrases – without the necessity of classical Western notation.

For instance, the values of 6 and 9 beats may be written in the following way:

6: Ta. Ki. Ta.

9: Ta.. Ki.. Ta..

Thus, each dot extends the syllable by one more beat. Naturally, this is only a formal

notation; the most significant factor is the musical value, where one can also use dynamics and tone colour of syllables. Some syllables themselves, because of their timbre, provide rhythms with particular character (e.g. *Nat*, *Talangu*).

We may also double or quadruple the tempo by adding a single or double line under the syllable notation, similar to Western notation. Accented syllables can be written with capital letters. For example, this is how traditional notation used in India may look:

Ta . Ta ri | . Ta ja nu | Ta ka ta ri | . Ta di mi | Ta ka ta ri | . Ta ja nu | Taka tari kita taka |  
Tam...

And this is how it appears in staff notation:

The image shows a musical staff in 4/4 time. The notes are: Ta (quarter), Ta (quarter), ri (quarter), Ta (quarter), ja (quarter), nu (quarter), Ta (quarter), ka (quarter), ta (quarter), ri (quarter), Ta (quarter), di (quarter), mi (quarter), Ta (quarter), ka (quarter), ta (quarter), ri (quarter), Ta (quarter), ja (quarter), nu (quarter), Taka (quarter), tari (quarter), kita (quarter), taka (quarter), Tam (quarter). There are accents over the notes. The syllables are written below the staff.

In the teaching process of *konnakol*, an important role is played by the combination of verbalisation with a system of hand gestures, which support metric comprehension of rhythm. This practice integrates rhythmic analysis with physical movement and motor memory. Even at a basic stage, students learn to recite syllables in various metric cycles while simultaneously marking rhythm, tempo, and subdivisions (*tala*) with their hands and fingers. For example, a simple *tala* in 4/4 may contain 4 syllables (quarter notes), 8 syllables (eighth notes), 16, 32, etc. Then come phrases where notes are omitted to create rests or syncopations, which may be notated with a dot. For example, 7 may be written as (*Ta. Ka. Ta Ki Te*), 9 as (*Ta. Ki. Te. Ta Ki Te*).

Since syllables were originally derived from the sounds of the *mridangam*, most of these verbalisations are still in use, contributing to the diversity of syllables and their enhanced musicality. In this way, we can enrich rhythms and make them much more pleasant to pronounce.

Later, we may notate triplets, quintuplets, septuplets by grouping them with ties. Thus, any possible rhythm and phrase may be quickly notated and – most interestingly – easily read. Even with minimal knowledge of music, by reading such phrases one hears rhythmic structures. Hence, complex rhythms can be explained without classical notation, which is

in this case a far more complicated system of writing.

Example of a rhythmic phrase in Indian notation and then in staff notation:

3  
 Ta Di Tom . Ta Tom Kitetaka Digutari Kitetaka Talangu Ta TakiteDikiteTakiteDikite Ta

Ta Di Tom . Ta Tom Ki te ta ka Di gu ta ri Ki te ta ka Ta lan gu Ta Ta ki te Di ki te Ta ki te Di ki te Ta

This is only one possible interpretation of how *konnakol* can be notated in written form, interpreted as a sum of certain numbers in a group, and pronounced. The notation of triplets, quadruplets, quintuplets, septuplets in India is often simply added verbally or with abbreviations: (tis) *tishra*, (ch) *chatushra*, (kh) *khanda*, (mis) *mishra*. In short, it is a matter of individual practice and is not standardised, depending on teacher or student.

The use of more syllables means that *konnakol* may be used not only as a theoretical and pedagogical system but also as a performance medium. By increasing the palette of syllables, using more rests, syncopations, changing subdivisions, and diversifying dynamics, *konnakol* becomes an attractive stage instrument. The ability of clear pronunciation and rhythmic precision is crucial in this case. Structuring *konnakol* in this way creates a compositional aesthetic that enhances the sound of a composition and makes it easier to remember.

A melodic instrumentalist who finds a passage rhythmically challenging often first works it out with rhythmic syllables before attempting to perform it vocally or on the instrument. Improvised solo passages often end with characteristic rhythmic patterns they have learned and practiced beforehand. These patterns – called *mohara*, *muktayam*, *tirmana*, and *korvai* – are developed using *solkattu* before fixing their melody. Although the set of syllables and patterns used by melodic musicians is usually less elaborate than that of percussionists or dance masters, the practice of *konnakol* probably has the widest functional consequences. Musicians who use *konnakol* as a tool for analysing and solving rhythmic challenges transfer this expressive language of rhythm from the domain traditionally associated with percussion and dance to the field of general rhythmic analysis and music education.

*Konnakol* permeates nearly every aspect of Carnatic music, whose metric system is one of the most complex and refined rhythmic traditions in the world. At the same time, it is an extremely effective tool supporting the development of conscious and precise rhythm perception, which can also be successfully applied in the context of other musical traditions<sup>49</sup>.

“Other musicians can sing me the rhythm in this way, precisely articulating its flow. Thanks to that, I understand the rhythm, because I understand *konnakol*. I can then very easily apply it on the guitar, because if I understand it intellectually, the rest is only a matter of translating it to my instrument – and, of course, playing the right notes”

(John McLaughlin)<sup>50</sup>

## 8.2. Pala

In the rhythmic system of Carnatic music, an important role is played by the unit known as *pala* (Tamil *palai*), understood as a structural and functional rhythmic unit containing a closed pattern of percussive syllables (*solkattu*), embedded within a given metric cycle. *Pala* may be interpreted as a basic rhythmic motif which – although self-contained – serves as a component of larger rhythmic forms, such as *korvai* or *mora*. In practice, *pala* functions as a kind of building block used to construct rhythmic forms, and it is applied both in composing larger structures and in rhythmic improvisation (*kalpanaswara* or *tani avartanam*), where it undergoes variation while maintaining internal metric coherence. The concept does not refer solely to the number of time units (*aksharakala*), but also to rhythmic intention and proportion, making it a tool of formal analysis and performance expression in South Indian tradition.

Below are examples of such simple units. Each of them in this example has the length of one quarter note.

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<sup>49</sup> David P. Nelson, *Solkattu Manual: An Introduction to the Rhythmic Language of South Indian Music*. Middletown, CT: Wesleyan University Press, 2008, p. 3–9

<sup>50</sup> *Remember Shakti, The Way of Beauty*, Universal Music France, (2006) DVD

ta ka di mi ta ki te ta dim te ta ka dim ta dim dim ta ka dim ki te ta ki te ta ka

ta ka di mi ta ka ta ki te ta ki te ta ka dim ta ki te ta ka ta ka di mi ta ka ta

ta di gi na tom ta ta ki te ta di gi ne ta ka dim ta ta ki te dim dim ta ka ta din ku ta dim

In the notation I have used *konnakol* syllables chosen arbitrarily – their selection may be freely modified depending on the performance context, combination with other phrases, dynamics, or tempo. It should be emphasised that the rhythmic values themselves are fundamental; once the phrase is constructed, the syllables do not always form a logical or easy-to-pronounce phonetic arrangement, and their final choice should result from practical and aesthetic performance needs.

### 8.3 Gati

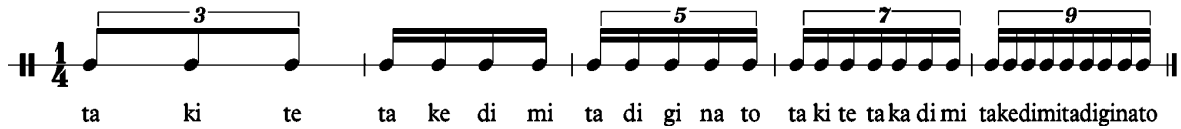
*Gati* refers to the division of rhythmic value into an equal number of units (*matras*). A rhythmic value may be divided into five different *gatis*<sup>51</sup>.

- ***Tishra*** (triplet, sextuplet subdivision): 3 units
- ***Chatushra*** (quarter, eighth subdivision, etc.): 4 units
- ***Khanda*** (quintuplet subdivision): 5 units
- ***Mishra*** (septuplet subdivision): 7 units
- ***Sankirna*** (nonuplet subdivision): 9 units

In Indian music, the concept of *gati* refers to rhythmic subdivision within a specific *tala* (rhythmic cycle). *Gati* determines how quickly or slowly beats are performed in a

<sup>51</sup> Rafael Reina, *Applying Karnatic Rhythmical Techniques to Western Music*, Routledge, Amsterdam, 2016, p. 21.

given rhythm, i.e., how a single rhythmic unit is subdivided. Thus, for example, a pulse consisting of *khanda gati* will contain groups of 5 quintuplets per unit of rhythm. At the same tempo of beats, *mishra gati* will have groups of 7 septuplets per unit, hence it will be faster than *tishra*, *chatushra*, and *khanda*, but slower than *sankirna*.



It can be said that *gati* is the way in which rhythm is ‘pulsed’ or ‘divided’ in time. The above *gati* could also be written as 3/8, 4/8, 5/8, 7/8, 9/8 rhythms, but the number of eighth notes defines the tempo, so the above divisions would be at the same tempo and only the length of the bar would change. Therefore, the concept of *gati* can be better understood as irregular divisions of the same tempo value, i.e. a so-called rhythmic expansion. Changing *gati* affects the dynamics and musical expression, allowing rhythmic variety within one *tala*. Summarising: *gati* is a rhythmic subdivision or tempo in Indian music, determining how beats are measured within the cycle.

In traditional Carnatic music, the concept of *gati* is crucial for shaping rhythm and musical expression. *Gati* determines the rhythmic division within a *tala*, influencing the tempo and dynamics of a piece. Thanks to different *gati*, musicians can introduce rhythmic variation, which enriches the interpretation and gives the music a unique character.

*Gati* allows for flexible modulation of rhythm, which is important in both compositions and improvisations, enabling artists to create complex and subtle rhythmic patterns. In this way, *gati* is the foundation of rhythmic structure and artistic expression in Indian classical music.

For example, a 4/4 rhythm consisting of *khanda gati* will have 4 groups of 5 quintuplets, i.e., 20 beats in the cycle, which usually contains 16 sixteenth notes. Similarly, a 3/4 rhythm played as *khanda gati* will have 3 groups of 7 septuplets, i.e., 21 beats in the cycle.

## 8.4. Jati

In Indian music, the concept of *jati* (or *jathi*) refers to a characteristic rhythmic pattern or scheme that determines how beats are grouped within a rhythm (*tala*). *Jati* defines the

number of rhythmic units or accents in a given cycle and influences the rhythmic structure of the piece.

*Jati* may be defined as the system of accents applied within *gati*, creating cross-accents in a rhythm and generating polyrhythmic structures. *Jati* comprises the number of rhythmic measures (*matras*), which always differ from the number of *gati*.

There are four *jatis*: 3, 4, 5, and 7. Consequently, each *gati* may employ three different *jatis*.

#### tishra jati 4

Ta ka di mi Ta ka di mi Ta ka di mi

#### chatushra jati 3

Ta ki te Ta ki te Ta ki te Ta ki te

#### khanda jati 3

Ta ki te Ta ki te Ta ki te Ta ki te

#### mishra jati 4

Ta ka di mi Ta ka di mi Ta ka di mi Ta ka di mi Ta ka di mi Ta ka di mi

One of the first and most important things to learn when working with *jati* is to know how many bars and accents are required for a *gati/jati* combination to resolve (i.e., meet at the starting point on the first beat of the rhythmic cycle)<sup>52</sup>. For beginners, syllables are taught and recited while maintaining the *tala* count with the hands. The syllables of *konnakol* are first recited in a *tala* equal in length to the number of syllables. For example, the five-syllable group “ta ka ta ki ta” is first taught in a *tala* of five beats (*khanda chappu tala*). Then, when counting a phrase of 5 rhythmic units, one may use only 4 syllables “ta

52 R. Reina, *Applying Karnatic Rhythmical Techniques to Western Music*, Routledge, Amsterdam, 2016, p. 35

ka di mi,” which when superimposed on the rhythm *khanda chappu* (5/4) creates very interesting accent shifts, resolving after 20 units. Similarly, when marking *chatushra* rhythm (4/4) but pronouncing groups of 3 syllables “ta ki te,” we meet again on the common accent after 12 units.

Thus, *jati* is a fundamental rhythmic element shaping tempo and rhythm of a piece, similar to *gati*, but focusing more on the number and character of subdivisions within the cycle.

## 8.5. Gati bhedom

*Gati bhedom* is a rhythmic technique in which phrasing in a *gati/jati* combination is constructed around *jati* rather than *gati*. When a phrase is built upon *jati*, it creates the illusion that the phrase is in a different *gati* and tempo than the main pulse. This technique means “shift” of phrasing structure by changing *gati* while maintaining the same *jati*. Thus, a rhythmic phrase – constructed in a given *jati* – may be transposed to another rhythmic subdivision (*gati*), resulting in different textural and metric effects.

In this case, the relation between accentuation and subdivision is crucial, leading to fascinating manipulation of musical time – the phrase may be perceived as accelerating or slowing down, although its inner structure (*jati*) remains the same. The performer and listener thus feel an illusion of relative metric displacement, but everything remains coherent thanks to the return after the appropriate number of cycles to the *sam* – the first beat of the cycle<sup>53</sup>.

This approach may also serve as a compositional tool in Western music, enabling the preservation of phrase structure while metrically regrouping it, producing polyrhythmic or polypulsal effects without altering pulse notation. This provides more opportunities for rhythmic improvisation or composition, while maintaining rhythmic integrity in the Carnatic style.

An example of a change in the division of a rhythmic unit (*gati*) within the same cycle (*tala*) composed by an Indian master of *konnakol* B.C.Manjunath<sup>54</sup>.

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<sup>53</sup>*Ibidem*.

<sup>54</sup>Recorded in the purpose of the book above.

**gati bhedam**

Dim ta ka Ta dim ta Tam ki ta ta ka di ne Da ta ki ta Dim ta Ki ta ta dim Ta ta ka ta ka Ta ka

Di ne dim ta Ta ka dim ta Ta dim Dim ta Ta ka ta ka di ne Ta dim Dim ta Ta dim gi na to dim

Tam ki ta ta ka di ne Dim ka ta Ta dim ta Ta dim ta ta ka dim Ta ta ka di na ta ki te ta ri ki ta ta ka Ta ka di na dim Ta ka di na dim Ta ta ki

te Ta ta di gi ne ta ka dim Ta ka dim Ta ta ki te Ta ta ka ta ka Ta ka di ne dim ta Ta ka dim Ta ka dim ta ka Dim ta ki te Dim ta ka ta ka

Ta ka di na dim ta Ta ka dim ta Dim ta ka Ta dim ta Ta ke dim Dim ta ka Ta ta ke di ne dim Ta ka dim Dim ta ka ta dim

ta Ta ta ka ta dim ta Ta ta ka Ta dim ta Tam ki ta ta ka di na Ta ka dim Tam ki ta ta ka di na Ta dim TaDim

Therefore, a phrase in, for example, *khanda jati* 3 should sound as if the performer were playing a phrase in *tishra*. The listener should not only perceive that the performer is playing a phrase in *tishra*, but at the same time, since the basic pulse is *khanda*, it should also seem as if the phrase is being performed at a different tempo.

This concept of phrasing according to *jati* rather than *gati* is deeply rooted in Carnatic music and is one of the most advanced rhythmic skills.

In fact, the term *khanda jati* 3 is a term that a Carnatic musician would never say *khanda jati* 3, but *tishra* in *khanda*, which quite emphatically conveys the idea behind this concept: giving the impression that one is in *tishra*, while the basic *gati* is *khanda*.

For example, a rhythm in 4/4 composed in *khanda gati* will have 4 groups of 5 quintuplets (20 beats). A rhythm in 3/4 in *khanda gati* will have 3 groups of 7 septuplets (21 beats).

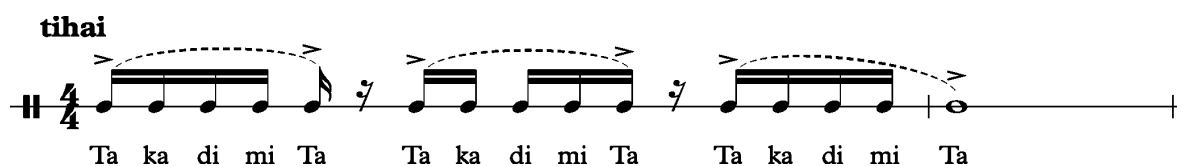
## 8.6. Tihai

*Tihai* is a characteristic rhythmic formula used in Indian classical music, especially in the closing phases of melodic or rhythmic phrases, aiming to mark cadences and endings. It consists of a short rhythmic motif repeated three times at equal intervals, usually so that

the final stroke coincides exactly with the *sam* – the first and most important beat of the *tala*.

Although the concept of *tihai* originates from the Hindustani tradition, it is also used in Carnatic music, often as a striking conclusion to improvisation. The structure of *tihai* requires excellent rhythmical awareness and mathematical precision, and is considered one of the most advanced elements of rhythmic rhetoric in Indian music.

Although the concept of *tihai* originates from the North Indian (Hindustani) tradition, it is also used in South Indian (Carnatic) music, where it often serves as an impressive culmination of improvisation. The structure of *tihai* requires a perfect sense of rhythm and knowledge of mathematical proportions, which is why it is considered one of the more advanced elements of rhythmic rhetoric in Indian music. *Tihai* has not only an aesthetic function, but also a practical one – it allows the artist to mark the end or transition to the next section of a piece, while demonstrating rhythmic virtuosity.



In the context of composition, *tihai* is most often a tripartite rhythmic phrase in which the same rhythmic motif is repeated three times, sometimes with slight variations. *Tihai* has a structure specifically designed to create dynamic rhythms across the main rhythm. Each of these segments can be constructed from short rhythmic compositions that add up to a specific number of rhythmic units (*matra*), adapted to the metrical cycle (*tala*) of the piece. Short breaks or transitions (rhythmic fillers) sometimes appear between repetitions, and the entire *tihai* ends precisely on the first beat of the cycle.<sup>55</sup>

## 8.7. Chakradar

*Chakradar* is an even more complex and spectacular rhythmic form used in Hindustani classical tradition, particularly in the repertoire of tabla players. It consists of a

<sup>55</sup> Clayton, Martin. *Time in Indian Music: Rhythm, Metre and Form in North Indian Rag Performance*. Oxford: Oxford University Press, 2000, p. 169.

thrice-repeated rhythmic phrase, each of which contains an internal *tihai*. Thus, *chakradar* may be described as a “*tihai* within a *tihai*,” making it a masterful display of symmetry, timing, and rhythmic precision. The *chakradar* phrase requires the performer not only to have perfect mastery of metre, but also advanced skills in phrasing so that the complex formal structure ends exactly at the right place in the cycle.

**chakradar 1**

Ta ta ka di mi Ta      Ta ta ka di mi Ta      Ta ta ka Ta

Ta ta ka di mi Ta      Ta ta ka di mi Ta      Ta ta ka Ta

Ta ta ka di mi Ta      Ta ta ka di mi Ta      Ta ta ka Ta Ta

The above example presents the *chakradar* in its traditional, simplified form. In practice, in order to obtain a more complex and artistically interesting structure, the third part of the repetition is often modified – for example, by introducing an internal *tihai* composed of shorter rhythmic values or by developing a symmetrical phrase of the same length. Below is a modified variant of the above *chakradar*, often used in one of the pieces in our repertoire:

**chakradar 2**

Ta ta ka di mi Ta      Ta ta ka di mi Ta      Ta ta ka Ta

Ta ta ka di mi Ta      Ta ta ka di mi Ta      Ta ta ka Ta

Ta ta ka di mi Ta di mi ta ka Ta di mi ta ka Ta di mi ta ka Ta di mi ta ka Ta

Traditionally, the ending occurs on the first beat of the bar, but in contemporary Indian music, especially that which draws on elements of Western music, we increasingly

encounter departures from this rule. Structures of this type are sometimes deliberately ended just before the beat in order to create surprise or dramatic tension – this technique is characteristic of the style of Trilok Gurtu, among others. Traditionally, *chakradar* is performed as the climax of a tabla solo, a solo on a melodic instrument, vocal improvisation, or as a spectacular ending to a larger rhythmic form. Although this structure derives from the Hindustani tradition, its mathematical and rhythmic logic is also applicable in other musical contexts, especially where *tihai* structures perform a similar formal and dramatic function. In the context of contemporary fusions between Indian music and other styles, *chakradar* can be seen as the rhythmic equivalent of cadence in Western music – a moment of tension and resolution, emphasising the end of a phrase through a complex symmetrical structure.

## 8.8. Muktayam

*Muktayam Muktayam* is one of the classical types of rhythmic cadences in the Carnatic system, most often occurring at the end of a composition or a longer rhythmic improvisation. Structurally, it may take various forms, yet its most common manifestation is the threefold repetition of a selected rhythmic motif (*pala*), concluding at the point *sam*, that is, on the first beat of the rhythmic cycle (*tala*). Unlike the *tihai* known from the Hindustani tradition (which also relies on triple repetition), *muktayam* can be significantly more complex and frequently contains an extended preparatory section (*purvanga*), which does not need to be repeated but solely leads into the threefold repetition of the closing motif (*uttaranga*). Each of these motifs, while preserving identical length, may also include its own variations, which may consist, for instance, of rhythmic densification or doubling of rhythmic values.

**Muktayam**

Ta Di Gi Na Tom Ta Di Gi Na Tom Ta di gi na tom Ta di gi na to Ta di gi na to Ta di gi na to Tam Ta

3 di Ta ki ta tom Ta di Ta ki ta tom Ta di Ta ki ta tom Tam Di gu ta ri Ki te ta ka Tom Di gu ta ri Ki te ta ka Tom Di gu ta ri Ki te ta ka Tom Tam

Thanks to this, the cadence allows for great formal and expressive flexibility, enabling the performer to develop the rhythmic material creatively within the framework of a given

*tala*. From the perspective of the aesthetics of rhythmic systems, *muktayam* may be employed as a tool for building rhythmic tension and closing the form in an effective manner, while simultaneously remaining deeply rooted in Indian tradition.<sup>56</sup>

## 8.9. Korvai

One of the key elements organising the endings of rhythmic phrases in improvisation and composition is *korvai* – an advanced cadential structure, especially present in the context of percussive improvisations (*tani avartanam*) as well as rhythmic sequences in *kalpanaswaras* and *pallavi*.

The term *korvai* literally means “braid” or “weave,” which aptly reflects its function in music – it is a looped rhythmic phrase that crowns a larger section of improvisation or constitutes the culmination of an extended form. The structure of *korvai* consists of two or three different *muktayams*, which are repeated three times and together create a coherent whole, emphasising rhythmic precision and complexity. Most often, this form appears as a spectacular conclusion to a percussive solo performance (*tani avartanam*), yet it occurs equally often in melodic parts, particularly in the context of *kalpanaswaram* – improvised vocal or instrumental scalar sequences concluded with a rhythmically precise pattern<sup>57</sup>.

The entire structure may comprise from several to even dozens of rhythmic units and must fit perfectly into the meter. Such mathematical precision combines compositional logic with performative virtuosity.

An example of *korvai* variations may look as follows; the author of the example below is the legendary mridangist Umalaypuram K. Srinivasam:

The image shows four lines of musical notation for a *korvai* variation in 4/4 time. Each line consists of a melodic line with notes and rests, and a corresponding line of vocalizations or rhythmic syllables. The first line is marked with a '1' and a '2', indicating two different rhythmic units. The second line is marked with a '3' and a '4', indicating two more units. The third line is marked with a '1' and a '2', and the fourth line with a '3' and a '4'. The vocalizations include 'Ta di ta ki ta ta ka ta ri ki ta Tom', 'Tom ki ta ta ka ta ri ki ta Tom ta ri ki ta Tom Ta di gi na tom Ta di gi na tom Ta di gi na tom', 'Ta di ta ki ta ta ka ta ri ki ta Tom di ta ki ta ta ka ta ri ki ta tom ta ki ta ta ka ta ri ki ta tom ki ta ta ka', and 'ta ri ki ta tom ta ri ki ta tom Ta di gi na tom Ta ka Ta di gi na tom Ta ka di ku Ta di ki na Tom'.

56 R. Reina, *Applying Karnatic Rhythmical Techniques to Western Music*, Routledge, Amsterdam, 2016, p. 166–170.

57 Trichy Sankaran, *The Art of Konnakol: An Introduction to Carnatic Rhythm* Lalith Publishers, Toronto, 2010, p. 102–104.



In *tani avartanam* – the percussive solo performance that usually follows the main part of the concert – *korvai* serves as an impressive climax. It is often the final and most complex part of improvisation, presenting the rhythmic mastery of the instrumentalist and closing the performance as a whole.

In the case of *kalpanaswaram* – improvised melody based on the syllables *gam* (*sa, re, ga...*) – *korvai* assumes the form of a melodic-rhythmic cadence. The singer or instrumentalist (e.g., violinist, flutist) performs increasingly complex rhythmic sequences, culminating in a precisely synchronised *korvai*<sup>58</sup>.

*Korvai* is not only a musical phenomenon but also a mathematical one. Its structure is based on the exact calculation of proportions between the length of the motif and the length of the metric cycle. Creating *korvai* requires profound understanding of rhythmic systems (including *gati*) and the ability to modify them in real time.

*Korvai* is one of the most complex and refined rhythmic forms in Carnatic music. It constitutes the technical, mathematical, and aesthetic culmination of many forms of improvisation. As a rhythmic cadence, it closes phrases and unites compositional logic with virtuosity of performance. Its presence in both percussive and melodic parts demonstrates the central role of rhythm in the musical culture of South India. At the same time, despite its technical difficulty, it remains one of the most admired and anticipated moments of every Carnatic music concert. Its perfect “landing” on the *sam*, the beginning of the cycle, gives the listener a sense of closure and rhythmic satisfaction, and for the musicians it is proof of the highest precision of performance. It is also an element of shared play between musicians – synchronisation of *korvai* requires cooperation and deep mutual understanding between soloist and percussionist.

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58L. Subramaniam, V. Subramaniam, *Euphony, Indian Classical Music*, Eastwest Books Edition 1999, p. 134.

## 8.10. Korappu

In the tradition of Carnatic music, the term *korappu* (or *koraippu*) refers to a rhythmic technique based on the gradual shortening of the length of repeated phrases within the same rhythmic cycle (*tala*), while maintaining constant tempo and meter. The term *korappu* derives from Tamil and means “to reduce.” This technique is used primarily in solo percussive improvisations (*tani avartanam*) and in *konnakol*, serving to build dramaturgical tension before the final cadence. It is also very often employed as the basis for rhythmic dialogues in improvisations between at least two musicians.

### korappu

The musical notation for *korappu* is presented in five lines, each with a corresponding line of lyrics. The time signature is 8/4. The notation includes eighth and sixteenth notes, rests, and dynamic markings. Dashed lines above the notes indicate the phrase structure, which is a 7-6-5-4-3 sequence. The lyrics are: Ta ke di na Ta ki te Tom Ta ke di na Ta ki te Tom Ta ke di na Ta ki te Tom Ta ki te Ta ki te Tom Ta ki te Tom Ta ki te Tom Ta ka Ta ki te Tom Ta ka Ta ki te Tom Ta ka Ta ki te Tom Ta ke di ne Tom Ta ke di ne Tom Ta ke di ne Tom Ta ki te Tom Ta ki te Tom Ta ki te Tom Ta ka Tom Ta ka Tom Ta ka Tom ta Tom ta Tom Tom Tom Tom Ta

Schematically, *korappu* is based on the proportional reduction of phrase length, e.g., 7–6–5–4–3, with each phrase repeated three times. This process may lead to *tihai*, *muktayam*, or *korvai*, which form the ending of the structure.

*Korappu* differs from *korvai* in that it does not possess a closed, ready-made formula but constitutes an open sequence based on mathematical progression, being a kind of “preparation” for the climactic closure. A distinctive feature of *korappu* is the increasing rhythmic tension resulting from the increasingly rapid exchange of phrases and reduction of time space, which gives this technique a particular formal and rhetorical expressiveness.

*Korappu* is one of the most advanced and at the same time spectacular tools for shaping rhythmic tension in the improvised music of South India.

### **8.11. Practical applications of the *konnakol* technique**

From the perspective of both performance practice and pedagogy, the *konnakol* technique constitutes an extremely valuable tool whose applications extend far beyond the traditional context of South Indian Carnatic music. Today, it is increasingly adapted into Western music – classical, jazz, and ethnic – due to its universal, logical, and intuitive nature. Below are the most important areas of practical application of *konnakol* in the creative, performance, and educational process:

- The *konnakol* technique allows for very rapid assimilation of complex rhythmic figures, entirely bypassing musical notation.
- It is a highly illustrative method of memorising rhythmic and melodic phrases.
- It is an excellent form of composition, particularly at the stage of seeking interesting rhythmic solutions upon which melodic developments can be based.
- It is an outstanding language of communication between musicians, particularly interdisciplinary ones.
- It allows focus on articulation, accentuation, and phrasing of all melodic parts performed on any instrument.
- *Konnakol* is also extremely useful in developing imagination with regard to melodic phrasing. The combination of rhythmic structures with pitches ultimately creates a new language in music with very broad application in the performance of melodic instruments.
- It develops improvisational ability with extraordinary speed.

## Chapter II

### 1. The fusion of musical styles in the *Indialucia* project – an analysis of aesthetic concepts

*Indialucia* is a unique musical harmony combining the fiery *flamenco* of Andalusia with the deep, sensually rich sounds of India. It is as colourful and unforgettable as the taste of Indian cuisine, as transformative as a journey into the heart of sunny Spain. It is a fusion of two distinct musical traditions. It is worth mentioning that *flamenco* itself, since its very origins, has been the result of the intermingling of diverse cultures. Therefore, the concept of blending sounds with others is not foreign to it, since *flamenco* itself constitutes a melting pot in which the cultures of different nations and ethnic threads have mingled.

In the context of phenomena such as the *Indialucia* project, particular importance is acquired by the concept of musical transculturation proposed by Margaret Kartomi. The author observes that contemporary processes of merging musical traditions cannot be accurately described merely by terms such as “fusion,” “synthesis,” or “hybrid,” which imply a mechanical juxtaposition of elements drawn from different cultures. Instead, Kartomi introduces the term “musical transculturation,” understood as a dialectical process in which a creative confrontation of contradictory stylistic elements occurs, resulting in the emergence of a new musical quality<sup>59</sup>. The key condition for the existence of this process – as she notes, following Waterman<sup>60</sup> – is the existence of at least a minimal degree of similarity between the musical cultures involved<sup>61</sup>. The example of *Indialucia* seems to confirm this thesis: the shared features of *flamenco* and Indian traditions, such as modality, strong emotional expression, complex rhythm, and the presence of improvisation, enable not only stylistic coexistence but also genuine integration within a new aesthetic form. Thus, the *Indialucia* project is not limited to the juxtaposition of two musical aesthetics but reveals a transcultural dialogue based on profound knowledge of both *flamenco* and

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59 Margaret J. Kartomi, *The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts*, *Ethnomusicology* 25, no. 2, May 1981, p. 234.

60 Ethnomusicologist Christopher Waterman argues that for deep integration (and not just superficial fusion), a certain minimal consistency of sound elements between combined traditions is needed. Simply put: the greater the structural similarities - e.g. rhythmic, melodic, modal - between the two styles, the greater the chance that their combination will result in a new, coherent musical form, and not just a collage of sounds.

61 Christopher Waterman, “*Our Tradition Is a Very Modern Tradition*”: *Popular Music and the Construction of Pan-Yoruba Identity*, *Ethnomusicology* 34, no. 3 (1990): p. 367–379

classical Indian music.

It is therefore not a simple juxtaposition of cultures but a conscious and creative interpenetration of two musical systems, their mutual reinterpretation, and their development toward a new artistic quality. *Indialucia* realises this idea with exceptional musical sensitivity, not only by blending styles but also by respecting their inner logic and expression.

## 2. The interpenetration of cultures in flamenco music

“Nobody suspected that a *soleá* could sound good with piano, bass, and drums. But if the *soleá* is good, the *cantaor* sings well, and the musicians know where they are, then this is evolution in flamenco. And this is only the beginning.”

(Ricardo Pachón)<sup>62</sup>

It is difficult to identify with precision the moment in which, in Andalusia, the process of blending musical elements began – one might even claim that it has existed from the very beginning, even before *flamenco* received its name. Already in the Middle Ages, Arabic singing intersected with Jewish tradition, the Arabic *oud* gradually transformed into the Spanish guitar, and the technique of the primitive *flamenco* guitar intertwined with the subtlety of the classical style of Francisco Tárrega. In subsequent centuries, Latin American rhythms influenced the development of new *flamenco* forms; Paco de Lucía introduced into this music the *cajón*, brought from Peru; and *flamenco* ensembles began to include more and more melodic and percussive instruments. Collaboration with jazz musicians and inspirations from genres such as salsa, blues, rock, or pop led to stylistic synthesis, enriching *flamenco* with new, diverse colours.

*Flamenco* must evolve because it is a living art – one that continues, and is not confined within any temporal frameworks or musical canons. Nor is it music like European classical music, which is precisely notated and exists on the basis of performance and interpretation of the works of composers who have long been dead. One could, for example, play someone’s compositions that were once recorded, but since every *flamenco*

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<sup>62</sup> Ricardo Pachón – one of the most important music producers from Spain. Constantly evolving and with an open approach to obscure popular music. He is responsible for the most innovative flamenco records of the last decades.

musician is, to a large extent, a creator rather than a mere interpreter, he has every right to bring something of his own into this music – not only in terms of interpretation, but above all in terms of composition and arrangement. Times change – music changes. Thus, new artists appear, bringing with them new sounds and new inspirations that reflect their inner sensibilities. Once upon a time, the creators of *flamenco* were people living in extreme poverty and often under oppression – their music therefore carried within it the entire burden of those emotions. Today, *flamenco* is becoming more urban than rural. Artists are no longer born in caves, do not live on the street, and are no longer persecuted for the colour of their skin. They therefore have completely different needs, different living conditions, and different problems. They can read, they have radio, internet, smartphones, they can work. One cannot demand of them that they create the same music expressing the same suffering that accompanied musicians several generations ago. Over the years, Spanish society has changed, and along with it *flamenco* has also evolved.

Thus Paco de Lucía declared in one of his interviews about the evolution of *flamenco*:

“Now are very good times for flamenco. It is no longer the generation in which I grew up, where everyone copied the masters. Then everybody stole *falsetas* from Ricardo and Sabicas, and others copied Mairena’s songs – everybody played the same and sang the same. We had to do what the masters did because that was considered pure, and everything new was not, and that was stupidity. Now there is great openness, in which that purism with which we were fed in those times is no longer taken into account. Now everybody wants to do new things – it was Camarón and I who opened the doors, we started creating a new trend in flamenco. Now everyone who records an album must sound modern. But they always include some traditional *seguiriyas* or *martinete*, wanting thereby to say: ‘look, I can do that too,’ to shut the mouths of the purists. Everyone wants to be original, and that is good. Of course, there are also complete stupidities and senseless things, but that’s how it is. Time will ultimately verify everything. That which is good will enrich the tradition of flamenco and in sixty years they will call it pure flamenco.”

Today people have easy access to music. They listen to everything from jazz to rock, pop, and classical music, and thus they possess broad, general awareness of music in all its varieties and styles. It is therefore easy to draw inspiration from all that is good and create universal music. *Flamenco* itself was born of various musical styles that existed in Spain at

that time. Why then should this process not continue today? Camarón de la Isla, recognised as the greatest *flamenco* singer of all time, drew inspiration from everything that reached his ear. He had a vast collection of records at home and was able to extract from each of them its finest elements. *Flamenco* surely would not have developed so well had it not been for the influences of other musical genres now contained within it. Any art form that draws inspiration from other sources will develop vigorously. The same is true in nature – the next generation will be better if one crosses a specimen with another organism of a different genetic code. *Flamenco*, which itself was born from fusion, has the greatest right to fusion, and this phenomenon in today's *flamenco* is something wholly positive, provided that it produces good results.

At its inception, *flamenco* was profoundly influenced by Arabic music, and therefore a fusion with this style is the most natural and sounds pleasing to any ear. The influence of Latin American music in the first half of the last century resulted in the emergence of so-called *cantes de ida y vuelta* – songs of departure and return – which include *rumba*, *guajira*, *vidalita*, *colombianas*, and *milonga*. Today no one would deny that this is *flamenco*, and yet, when these forms were born, they were inspired by something completely new, coming from across the ocean. Why then should new *flamenco* forms not arise today under the influence, for example, of Indian music? Considering such elements as jazz and rock, which began to affect *flamenco* in a later period, the result of merging these styles is something natural for the ears of today's generation. Difficulties in accepting, or perhaps more in understanding, such fusion may now arise only among older people, for whom *flamenco* has so far sounded more orthodox, as well as among purists or refined connoisseurs. Of course, neither side will ever be entirely right – it is a matter of taste, for *flamenco* in its original form was free of influences such as jazz, rock, or salsa. Thus, one may conventionally assume that the model *flamenco* is the *cantaor*, the dancer, and the guitarist, while everything beyond this scheme are merely different kinds of fusion. Assuming that such a model will serve as the prototype with the greatest right to bear the name “*flamenco*,” then its subsequent mutations must be called differently. That is why the supporters of the modern current gave it its own name – *Nuevo Flamenco* – thanks to which no one should have objections, for it is a new and distinct genre of *flamenco* music, functioning according to its own rules.

How different contemporary *flamenco* can be from the traditional is heard by everyone. It contains many influences from other cultures, it is more advanced

rhythmically and harmonically, and it possesses entirely new sounds and new instruments. Yet all musicians who today perform so-called *nuevo flamenco* or *flamenco fusión* grew up on the traditional and played classical *flamenco*. Bands such as *Ketama* or *Pata Negra* are perfectly able to accompany classical dance and song, possessing strong foundations, and thanks to this their music retains the character of *flamenco*, even though today it is no longer *flamenco*. One must distinguish between what is *flamenco* and what is music created by *flamencos*, for it sometimes happens that *flamenco* musicians play pop, while jazz musicians play *bulerías*.

It is difficult at this moment to state objectively where the boundaries of *flamenco* lie, when it begins and when it ends, whether it is still *flamenco* or already an entirely new musical style – everyone may think differently, and disputes on this topic will always exist. Although many critics look to *flamenco*'s past, we shall remain in the present, holding great respect for the traditional and admiration for the contemporary. We live in times of flourishing *flamenco*, and we are witnesses – and perhaps even co-creators – of this magnificent art. Yet as long as *flamenco* continues to exist, it will contain within itself elements of many cultures that merge into a single whole.

## Chapter III

### 1. Description of selected instruments used in the recording of the musical work

*Flamenco* is not only singing, guitar, and dance; it is also accompanied by an ensemble of instruments emphasising rhythm. In contemporary *flamenco*, more and more different instruments are being added – not only percussion but also wind and string instruments that enrich the sound and melodic line. The basic ones, however, still remain the guitar, *palmas*, and *zapateado*.

When speaking of Indian music, it is like speaking of European music. The country is larger than all of Europe and has far longer musical traditions. Thus, the instrumentation of Indian music depends on the region, style, and tradition. In the musical work I included only a small excerpt of the instrumental spectrum. Taking into account primarily the line-up of my ensemble *Indialucia*, in which I have played for more than twenty years, the main melodic instrument here is the sitar, while the percussion instruments are primarily the *tabla*, *ghatam*, and *konnakol*.

#### 1.1. Melodic instruments

##### 1.1.1. Flamenco guitar

The *flamenco* guitar at first glance resembles the classical guitar, yet they are two distinct instruments, differing in sound, construction, and wood. More about the characteristics and history of the instrument can be found in the chapter entitled **The characteristics of flamenco guitar style and its historical development**.

##### 1.1.2. Sitar

The *sitar* is one of the most popular string instruments of North India. It is believed that it was introduced by Amir Khusru, who modified the existing *veena*<sup>63</sup>. His version had three strings and was known as *seh-tar* (*seh* means “three” in Persian, and *tar* means

<sup>63</sup> Veena is a traditional Indian string instrument of the lute family, with its long neck and the resonance box made out of wood or gourd. The origin goes back to 2<sup>nd</sup> century BC

“strings”). It is made of teak wood with a resonating body from a gourd shell. It has a long neck with twenty movable metal frets and 5 to 7 main strings. Two or three of these strings are known as *chikari*, which serve as drone strings as well as to create rhythmic effects during the fast improvised section known as *jhala*. Below the frets run the sympathetic strings (*taraf*), numbering between nine and thirteen, tuned to the notes of the raga being played. On the top plate there is a large bridge supporting the main strings, and below them, close to the main bridge, there is a smaller bridge supporting the sympathetic strings. The bridges are usually made of ivory or camel bone. There may also be an additional resonator, as in the *veena* or *sarod*, at the upper end of the neck, functioning as an extra resonator. The frets are arched and tied to the neck with special cords. They can be shifted up or down to obtain a specific pitch corresponding to the raga. Moving the frets also adjusts the instrument’s scale length depending on the string tension.

The sitar is held at an angle of about 45° to the floor. The resonator rests on the left foot of the cross-legged performer. The right elbow rests on the upper part of the resonator and supports it. The main strings are pressed by the left hand fingers (almost exclusively the index and ring fingers) and simultaneously plucked with a wire plectrum (*mizrab*) worn on the index finger of the right hand. The little finger of the left hand is also used to pluck the sympathetic strings. A very typical feature of this instrument is pulling the strings along the frets with the left-hand fingers to glide from one note to another without lifting the finger from the string. This type of ornamentation is known as *meend*<sup>64</sup>.

On the sitar, one plays with a special technique of plucking the first string (which carries most of the melody) with the *mizrab* in both directions. Between the notes of the first or second string, the musician plucks the accompanying *chikari* strings, which provide rhythm and the tonic-dominant foundation of the raga. Long, uninterrupted musical passages are played by pulling the string at each fret. This style of playing usually seeks to imitate singing, connecting many notes in succession. The longer the resonance of the instrument, the longer the phrases can be played with a single pluck. Through *meend* it is possible to produce up to six semitones on a single fret. This technique, which refers to vocal ornamentation, requires very high intonational precision.

### 1.1.3. Carnatic violin

The South Indian violin is almost identical to the Western violin but differs in tuning,

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64 L. Subramaniam, V. Subramaniam, *Euphony, Indian Classical Music*, Eastwest Books Edition, Chennai 1999, p. 118.

playing position, and often possesses a fifth, lowest string. Traditionally, it is played while sitting cross-legged, with the scroll placed on the performer's right ankle, and the back of the violin resting against the left shoulder, collarbone, or chest. This gives the performer a free left hand, capable of executing Indian ornaments such as *gamaka*. The tuning of the instrument is as follows: tonic, dominant, tonic (higher octave), and dominant (higher octave), from the fourth to the first string, with the tonic being variable. The Carnatic violin is indispensable as a melodic accompaniment in both instrumental and vocal concerts<sup>65</sup>.

#### **1.1.4. Sarod**

The *sarod* is considered a descendant of the *rabab* found in Afghanistan. It is usually played with a plectrum made of coconut shell or ivory. Its fretless fingerboard is made of metal, and its main playing and rhythm strings, along with sixteen sympathetic strings, rest on a bridge mounted on a goatskin membrane<sup>66</sup>. The body is carved from a single piece of wood, with a metal resonating bowl attached at the neck. Being fretless, the metal strings are pressed with the edges of the fingernails against the fingerboard, allowing gliding along the strings and smooth note transitions. Like the sitar, *sarod* playing imitates Indian vocal ornamentation. In the case of the sarod, the *meend* effect is obtained by sliding the nail pressure of the left hand along the string.

#### **1.1.5. Bansuri**

The flute is one of the most widespread and oldest musical instruments in the world. It is present in every known musical system. Its form is more or less the same worldwide and has remained unchanged throughout the development of culture and civilisation.

In India, transverse flutes are known under several names depending on the region: *venu*, *vamsi*, *bansi*, *murali*, or *kolalu*. The playing technique often draws from vocal techniques, so glissandi and melismas imitating the human voice are typical of the Indian style. The classical *bansuri* is made of bamboo, which must be straight, clean, smooth, and without cracks, neither too young nor too old. The average diameter is about 2 cm, though larger ones are sometimes used. The monumental 13th-century work *Sangeeta Ratnakara* by Sarangadeva lists eighteen types of flutes, classified according to the distance between

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<sup>65</sup> L. Subramaniam, V. Subramaniam, *Euphony, Indian Classical Music*, Eastwest Books Edition, Chennai 1999, p. 95.

<sup>66</sup> Ravi Shankar, *My Music My Life*, Vikas Publishing House, New Delhi, 1969, p. 38.

the blowing hole and the first finger hole, ranging from 21 cm to 45 cm<sup>67</sup>.

The *bansuri* has six holes (in Hindustani music) or seven (in Carnatic music). Despite having so few holes, musicians produce all chromatic notes by partially covering the holes. As in all instruments of Indian classical music, the *meend* technique is used here by gradually uncovering and covering holes to create a vocal-like connection between the notes of a given scale.

### 1.1.6. Tumbi

The *tumbi* is a traditional string instrument from Punjab in India and Pakistan, known for its sharp, high-pitched sound. It is an essential part of Punjabi folk music and appears in modern *bhangra*, making it recognisable worldwide.

It has a simple construction with a single string and a small wooden or gourd resonating body. Despite having only one string, the *tumbi* can produce a surprising range of sounds through fast finger techniques that alter pitch and rhythm. Some *tumbis* have simple frets, usually imprecise in intonation. However, being a folk instrument, precise intonation is not stylistically relevant.

It is played by plucking the string with the straightened index finger, usually fitted with a plectrum (*mizrab*), as in sitar playing. The *tumbi* has a sharp, bright, short-resonating sound, ideal for driving energetic Punjabi rhythms and dances. Its simplicity makes it integral to the lively and dance-like character of Punjabi music.

### 1.1.7. Tanpura

The *tanpura* (also *tambura*, *tanpuri*) is a traditional Indian string instrument providing the drone, serving as the harmonic background for the voice or solo instrument in Indian classical music (both Hindustani and Carnatic)<sup>68</sup>. It does not play melody but produces a continuous, resonant sound based on the tonic of the raga. It usually has four or five strings tuned to the tonic (*sa*) and one or two characteristic fifths or fourths (e.g., *pa*, *ma*). The strings are plucked alternately with the fingers in a repeated cycle, creating a rich spectrum of overtones.

A crucial construction feature is the *jawari* bridge, also found in the sitar, which gives

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67 B. Chaitanya Deva, *An Introduction to Indian Music*, Publications Division, New Delhi, 1973, p. 60.

68 *Ibidem*, p. 54.

it its characteristic buzzing sound. Its drone supports intonation and helps the performer remain within the tonal framework of the raga. The constant presence of the *tanpura* in performance practice trains Indian musicians from an early age to develop extremely precise relative pitch, naturally relating every sound to the tonic and intoning within the raga.

## 1.2. Percussion instruments

### 1.2.1. Tabla

One of the most developed membranophones in the world, with extraordinary sonic possibilities. The instrument consists of two drums: the smaller, *dayan*, producing a high sound, played with the right hand, made of hardwood, shaped like a cylinder or truncated cone; and the larger, *bayan*, producing a bass sound, played with the left hand, shaped like a hemispherical bowl made of polished copper, brass, bronze, or nickel. Both parts are covered with multilayered goatskin, with a black tuning paste at the centre to load the membrane and create its characteristic sound.

The *dayan* is about 14 cm in diameter, the *bayan* around 22 cm, both approximately 25 cm high. The oldest records of the tabla date back to the 18th century, though the instrument was created about 600 years ago, when the ancient drum *pakhawaj* was cut in half to separate the bass and treble functions and placed vertically. This gave far greater selectivity and tonal possibilities, and thus the tabla was born.

Today it is the basic percussion instrument of North India, accompanying melodic instruments (such as sitar, sarangi, sarod, etc.) and singing. It is tuned mainly to C or D, depending on the piece. A good tabla player can extract dozens of tones using fingers, palms, and wrist through a multitude of techniques.

### 1.2.2. Ghatam

The *ghatam* is one of the oldest percussion instruments of South India. It is essentially a large clay pot with a narrow opening, made of baked clay mixed with copper or brass filings and some iron filings. Its size varies depending on pitch. Each *ghatam* is tuned to a certain pitch, though slight changes can be made by adding clay patches or moistening the

interior.

The performer plays sitting cross-legged, with the instrument resting on the lap, the mouth turned toward the stomach. Hands, palms, fingers, and nails are used to produce sounds. Sometimes it is turned with its opening facing the audience, played on the neck, or even tossed in the air in rhythm, to the delight of the audience<sup>69</sup>.

Bass sounds can also be modulated by covering the opening with the abdomen.

### 1.2.3. **Konnakol**

*Konnakol* (also *Solkattu*) is the name given to the syllables used for “speaking” rhythmic phrases. In Carnatic music, every musician can “sing” a phrase using combinations of syllables suitable for a given rhythm before adding melody.

(See chapter: *Konnakol*)

### 1.2.4. **Kanjira**

The *kanjira* is also a very old percussion instrument, used as an additional drum alongside the main *mridangam*. Similar to the Western tambourine, it consists of a wooden frame 20–23 cm in diameter and 7–10 cm deep, with a membrane made of lizard skin stretched across it. The other side is left open. The frame traditionally contains one slit with small metal discs (traditionally old British brass coins) that jingle when played.

It is held in the left hand and played with the right hand fingers and palm. The tension of the membrane can be reduced by moistening it slightly, and pitch can be altered by pressing near the edge with the left hand while playing. It is not tuned to a fixed pitch. Unlike the *mridangam* or *ghatam*, the same *kanjira* can be used regardless of pitch<sup>70</sup>.

With proper dampening, the *kanjira* can produce surprisingly low sounds, around 60–80 Hz when amplified, creating a stunning sonic effect.

### 1.2.5. **Cajón**

The *cajón* – literally “box” – is made of wood with a resonating hole at the back.

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69 L. Subramaniam, V. Subramaniam, *Euphony, Indian Classical Music*, Eastwest Books Edition, Chennai, 1999, p. 103.

70 L. Subramaniam, V. Subramaniam, *Euphony, Indian Classical Music*, Eastwest Books Edition, Chennai 1999, p. 102

During performance, the musician sits on the instrument and strikes the thin plywood front. This simple percussion instrument comes from Peru. The traditional Peruvian version does not contain strings or snares under the front plate.

It was discovered and introduced into *flamenco* by Paco de Lucía and his percussionist Rubem Dantas in the late 1970s. Today it is used in most *flamenco* ensembles and in nearly every genre of music.

Different sounds are produced depending on where it is struck: near the center, a low bass; near the edge, a higher tone; on the sides, a short “wooden” sound. Brushes can also be used to obtain shaker-like timbres.

### 1.2.6. Palmas

*Palmas* – clapping – is the basic accompanying instrument for all rhythmic forms (*al compás*). It is a very important rhythmic element in *flamenco* and is so interesting that it becomes a virtuosic art in itself. Many artists need *palmas* on stage as a kind of personal metronome, giving them rhythmic reference, phrasing, and dynamics.

“Rhythmic precision and relative percussive simplicity make clapping a key element of group cohesion during deliberate accelerations or sudden changes: in practice, clapping externalizes the pulse, allowing other performers to have an organic metronome with which to align their subjective pulse, especially during tempo changes.”<sup>71</sup>.

Contrary to appearances, *palmas* is not simple – complex rhythms performed at high speed require precision and perfect sense of rhythm. A hallmark is *contratiempo* – alternating clapping by several *palmeros*, interlocking one or two claps of one between those of another. In *flamenco* culture, everyone from childhood accompanies performances by clapping.

There are two types: *palmas fuertes* (strong), producing loud, sharp sound, and *palmas sordas* (muted), producing soft, quiet tones. The former require long practice for clarity, while the latter are easier but still demand care for proper resonance.

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71 Bernat Jimenez de Cisneros Puig, *Aproximación musicológica a las palmas flamencas a través de la fonografía y la praxis contemporánea*, Universitat Autònoma de Barcelona, Barcelona 2019, p. 344.

Depending on the piece, different *palmas* are used. With well-positioned hands, clapping can be sustained for hours without fatigue. An artist who masters *palmas*, using imagination, syncopation, and *contratiempo*, enhances the effect and adds dynamism, especially in forms like *bulerías*, *alegrías*, or *tangos*.

### 1.2.7. Zapateado

*Zapateado* – footwork – has accompanied *flamenco* dance since its beginnings. The term derives from *zapato* (shoe). With specially nailed shoes, the dancer performs complex rhythms. There are six types of sound produced: sharp (heel), loud (entire sole), toe, scrape, and combinations thereof. In concerts, a solo footwork passage can last up to 20 minutes, leaving the dancer drenched in sweat and the audience ecstatic.

Women's shoes (*zapatos de mujer*) are usually black but may vary with costume, even polka-dotted. Men's shoes (*zapatos de hombre*) reach above the ankle and are black or brown.

### 1.2.8. Nudillos

In the context of *flamenco*, *nudillos* (“knuckles”) refers to a percussive technique of rhythmically tapping knuckles on a table. Like *palmas*, *nudillos* provide rhythm and accompaniment for singing and dance. The resulting sound somewhat resembles heel tapping on the floor but is simpler to execute and record.

“In *flamenco* music, a range of instruments serve a dual function: symbolic-social and musical. On the one hand, their presence on stage recalls the atmosphere and situations in which the music was historically created. A prime example is the table, the gathering place of *flamenco* aficionados, where rhythm was tapped with knuckles from the earliest days of this genre. The table also reflects the familial or private character of *flamenco* gatherings, which are ritualistic and characteristic of *flamenco* culture.”<sup>72</sup>.

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72 A. Moreno Saenz, *Las Percusiones del Flamenco*, PhD thesis, Universidad de Sevilla, Sevilla 2015, p. 43.

## Chapter IV

### Description of the compositions used to record the artistic work

In this chapter, I present descriptions of the individual compositions that constitute the musical project. The compositional and arranging process was based on the conscious use of a wide palette of instrumental colours and stylistic juxtapositions resulting from the combination of two distant musical traditions. In the individual pieces, I employed rhythms, meters, and improvisational structures that allowed the distinctive character of each to be emphasised. One of the conceptual assumptions was also the integration of rhythmic layers of both traditions into a coherent musical narrative.

To enrich the overall colour palette of the project, I invited outstanding artists performing on instruments such as *sitar*, *sarod*, *bansuri*, Carnatic violin, as well as flamenco singers and Indian classical vocalists, whose contributions made it possible to capture the authentic atmosphere of both cultures.

Through all the compositions, I attempt to demonstrate that the complex rhythmic system of flamenco can be successfully integrated with the Indian musical system without compromising the identity of either tradition. Moreover, the following pieces create a shared musical model in which complex rhythmic structures, modality, and harmony are not opposed but complementary.

The order of the pieces was carefully thought out and arranged in such a way as to create a narrative based on contrasts, structured along formal, agogic, metric, tonal, and coloristic axes. The individual compositions were juxtaposed so that they follow one another unpredictably yet naturally, building tension and maintaining the listener's constant interest. This approach was intended not only to highlight the individual qualities of each piece but above all to create a coherent and diverse musical work that reflects the idea of two distinct traditions meeting in a dynamic, living dialogue.

## 1. **Manete** (music: *Michał Czachowski*)

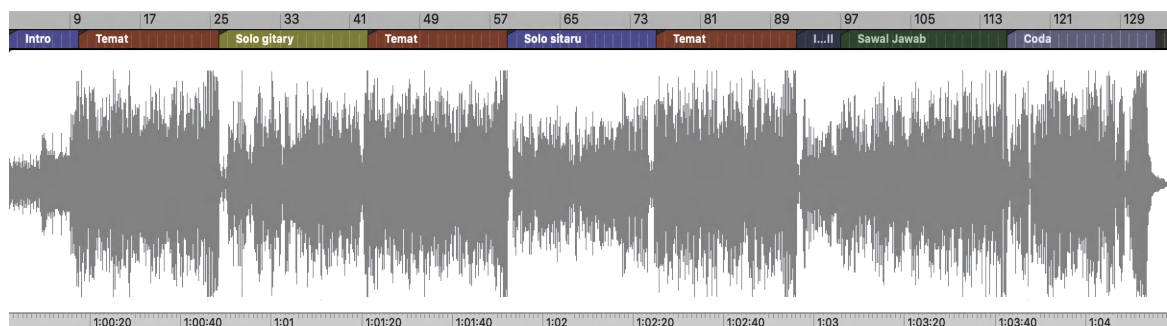
**rhythmic form:** *rumba, Teental*

**raga:** *Kirwani*

**tonality:** D harmonic minor

**meter:** 4/4

**tempo:** 124 bpm



“Manete” is a composition based on the rhythm of flamenco rumba. The piece features complex rhythms and melodies drawn both from Indian classical music and flamenco. It combines the timbres of traditional instruments of both cultures, revealing a new musical expression characteristic of the *Indialucia* project.

The use of both Indian and flamenco structures provides the listener with a rich and varied piece that underscores the technical complexity of the intersection of these two cultures. “Manete” exemplifies the stylistic synthesis of flamenco and Indian classical music, built on a segmental form in which successive sections create a flexible space for improvisation and instrumental dialogues. The rhythmic foundation of the piece is the flamenco rumba rhythm (4/4), which here functions as a metrical binder for both thematic and improvisational material. The melodic layer, on the other hand, is based on D harmonic minor, corresponding to the Indian raga *Kirwani*.

Formally, the piece can be divided into the following segments: Intro – Theme – Guitar improvisation – Theme – Sitar improvisation – Theme – *Sawal-jawab* – Outro. The use of a recurring main motif (serving as a refrain) and its threefold exposition strengthens the sense of structure and formal coherence while preserving improvisational freedom. My intent was to achieve a compromise between the stylistic authenticity of both traditions and accessibility for a broader audience. A simple melodic motif and moderate rhythmic

complexity make this piece an attractive example of fusion with high accessibility potential beyond specialist circles.

A particularly important element from the perspective of intercultural musical dialogue is the *sawal-jawab* section (3:04–3:41) – literally “question and answer” – a form traditional in Indian classical music, consisting of an improvised dialogue between two soloists. In this piece, that role is played by flamenco guitar and sitar, leading an interactive exchange of musical phrases according to the principle of question and answer. This enhances the dramaturgy of the piece and highlights the integrative potential of both traditions. This dialogue is for me the most important and also the most challenging part of the composition.

The structure of this element is based on the alternating delivery of short phrases by the two performers: one proposes a musical motif (*sawal*), to which the other responds with his own variation or counterpoint (*jawab*). While the form can be either melodic (e.g., between a vocalist and instrumentalist) or rhythmic (e.g., between a tabla player and another percussionist), its essence lies not only in technical skill but above all in the dialogic relationship between artists.

In practice, *sawal-jawab* often constitutes the climactic moment of a concert or composition. Such improvisations are characterised by increasing intensity, shortening rhythmic values, and gradually narrowing the time intervals between successive entries of both performers, leading to densification of form and intensification of musical tension. This dialogic model not only showcases individual technical abilities but also requires deep listening, instant reaction, and mutual understanding of the musical language.

In *Manete*, the *sawal-jawab* section consists of 20 measures, in which I employed the characteristic shortening of successive musical statements: the sequence begins with an extended two-measure opening phrase, followed by three one-measure segments. Next come two half-measure phrases, followed by a series of increasingly shorter questions/answers, in which the number of notes systematically decreases – from 7, through 6, 5, 4, 3, down to the final phrase consisting of just two notes. The whole culminates in dense rhythmic interplay between guitar and sitar. Despite structural asymmetry, complete coherence is preserved thanks to the steady 4/4 meter and the dialogic form based on repetitive motifs.

I composed the entire section using the technique of *konnakol*. In the notated example (see score), the musical dialogues were originally conceived solely as rhythmic values. I

assigned specific pitches to these rhythms only after finalising the rhythmic phrases. This approach allowed me to precisely plan the rhythmic structure of the entire dialogue, maintain phrase coherence, and gradually build tension by shortening the length of successive segments. This technique proved extremely useful in creating sequences of increasing intensity while maintaining logical internal consistency of the *sawal-jawab* structure, leading to the climactic “exchange of words” between guitar and *sitar*.

*sawal-jawab*

The rhythmic layer of the piece is based on the interplay of percussion instruments: the *cajón* provides the basic rhythmic pattern characteristic of *flamenco rumba*, while the *tabla* delivers intricate articulations and micro-divisions drawn from the Hindustani tradition, performing three different rhythmic cycles: one for the main theme (a new *rumba*-based rhythm), *Teental* (during the *sitar* solo), and *drut Teental* (during the *sawal-jawab*). Additionally, rhythmic elements such as *rela*, *tihai*, and *chakradar* appear.<sup>73</sup>, while *palmas* function as a pulsating element characteristic of flamenco as a whole.

<sup>73</sup> *chakradar* – an elaborate rhythmic form used mainly in North Indian classical music, particularly in *tabla* playing. It consists of a phrase repeated three times, each containing an internal *tihai* – a thrice-repeated figure ending on the *sam*

**sawal-jawab + konnakol**

Gitar

Konnakol

Ta ki te Ta ki te Ta ki te Ta ki te Ta ka di mi Ta ki ta Tom Ta Tom Ta ki ta Tom

5

Ta ke di mi Ta ke ja nu Ta ka di mi Ta ki te Tom Ta di gi na tom Ta ki te Tom dim Ta Tom

9

Ta ki te Ta ka di mi Ta ka ja nu Ta kaTom Ta ki te Ta ka di mi Ta Ta ki te Ta ka di mi Ta Ta ki te Ta ki te Tom

14

Ta ki te Ta ka Tom Ta ke di mi Tom Ta ke di mi Tom Ta ki te Tom

17

Ta ka Tom Ta ka Tom ta Tom ta Tom ta Tom ta Tom ta Tom Ta ka di mi Tom

The entire texture is enriched by layers of percussion (shaker, triangle), serving textural and timbral purposes. The sound of the core quartet (flamenco guitar, *sitar*, *tabla*, *cajón*) is expanded by rhythm guitars performing *rumba compás*. The bass guitar strengthens the harmonic and rhythmic foundation, tying all elements together into a coherent musical texture.

*Manete* (in Andalusian dialect meaning “brother”) is dedicated to my friend Pierluca Pineroli – the first *cajón* player with whom I co-created the original *Indialucia* ensemble in India in 1999. His voice can be heard in this piece and again at its very end. Sadly, Pierluca passed away in 2017. His memory and energy will remain forever a part of this project.

Performers:

**Michał Czachowski** – flamenco guitars, percussion instruments, palmas

**Leo Vertunni** - sitar

**Manish Madankar** - tabla

**Isaac Peña** - cajón

**Michał Barański** – bass guitar

## 2. **Hecho con Amor** (music: *Michał Czachowski*)

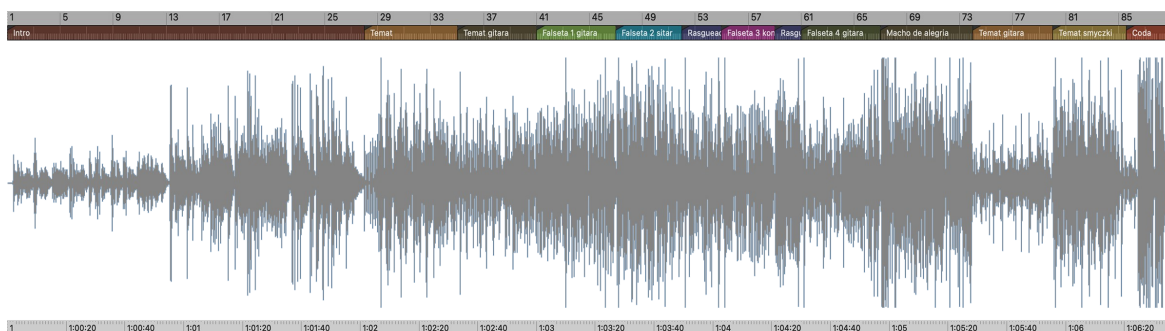
**rhythmic form:** *alegrías*

**raga:** *Tilak Kamod*

**tonality:** E major

**meter:** 12/8

**tempo:** 160 bpm



*Alegrías* is one of the most important and most frequently performed forms of flamenco music and dance. It originated in the Cádiz region and derives from the Aragonese musical form known as *jota*. The very name comes from the Spanish word *alegría* (joy), and compared to other traditional flamenco forms it is considerably more joyful and dramatic. Its rhythmic structure is very similar to *soleá por bulería*, yet differs essentially in that it is set in a major key. *Alegrías* is also a form that allows for much more romantic melody than most flamenco forms, due to its major scale and the possibility of employing more jazz-like harmonies.

“Hecho con Amor” is also the title track of the entire album – reflective in character, imbued with emotion, longing, and contemplation. Within the album as a whole, it functions as a moment of quietude. It is one of the most subtle compositions of the *Indialucia* project, combining stylistic authenticity with creative innovation, foregrounding the universal language of emotion. The formal approach to the traditional *alegrías* form (or to an Indian form) is freer here; certain formal elements are only gently suggested in the

musical texture.

The opening section of the piece (0:00–1:58) serves as a non-rhythmic, rubato-style introduction, stylistically alluding to the *alaap* of Hindustani classical music. In *alaap*, the main purpose is gradually to present the notes of the raga, to expose its melodic structure, and to create a contemplative space introducing the listener to the modal world of the piece. Here, outlines of the main motif appear, which are later developed and embedded in a clear rhythmic context. Thus, the introduction serves an expository and preparatory function, analogous to the Indian *alaap* as an “intonational” space of the composition.

Next comes a formal and aesthetic shift (2:00 to the end) with the appearance of the *alegrías* rhythm. Once stabilised, the texture is enriched with double bass, which later on even carries one of the themes (4:02–4:19) – effectively a solo for this instrument. The double bass does not serve merely a harmonic function – its line often forms a contrapuntal melodic narrative, bringing linear texture reminiscent of the jazz tradition. The flamenco guitar, the central instrument of this section, takes on an accompanying role – carrying *compás* with flamenco techniques and harmonic progressions that combine modality with flamenco-style rhythmicisation.

The sitar in this composition functions melodically, yet – aside from its characteristic timbre and ornamentation – does not bring direct references to Indian classical music. All the melodic parts were composed by me in the aesthetics of contemporary flamenco, with chromatic elements expanding the traditional major scale and giving it features close to jazz idioms. The melodic material of the twice-repeated main theme is a rhythmised and transformed version of the theme introduced in the opening.

In the final part of the piece, during the last repetition of the main theme, violins and viola enter, introducing a new timbral dimension. These strings, harmonised with the main motif, not only amplify its emotional value but also lend a cinematic, almost illustrative quality to the whole. Their presence brings tonal warmth, lyricism, and narrative depth characteristic of film music. This device also serves a formal role – it constitutes a kind of culmination of the composition, in which different idioms (flamenco, Indian classical, jazz, film music) coalesce into a unified and emotionally coherent whole.

In *Hecho con Amor*, the flamenco guitar plays the leading role: its expressive phrases employ both flamenco techniques (*picado*, *arpeggio*, *rasgueado*) and modal ornamentation typical of Indian music. The guitar not only leads the melodic material but also provides

harmonic framework for the sitar, which enters into a subtle melodic and coloristic dialogue with it.

This piece represents a conscious, multidimensional strategy of stylistic synthesis. The composition oscillates between forms and techniques belonging to flamenco and Indian classical music, enriched with jazz and illustrative elements. The strings introduced at the climax expand the narrative and coloristic concept – based on the expansion of sonic and emotional space. In this way, *Hecho con Amor* becomes not merely a musical piece but also an aesthetic narrative of transcultural encounter – a testimony to the meeting and mutual permeation of traditions, techniques, and sensibilities.

The title – *Hecho con Amor* (“Made with Love”) – thus gains a dual dimension: as an artistic declaration and as an expression of a creative method grounded in dialogue, respect, and emotional involvement.

The rhythmic layer is dominated by *nudillos* – the sound produced by tapping the knuckles against the wooden surface of my antique desk. In selected sections, *palmas* and *bendir* also appear, the latter adding depth and colour to the pulse from the borderline of flamenco and Middle Eastern aesthetics. This is the most modest piece in terms of rhythmic density – consciously simplified to focus the listener’s attention above all on melody and the emotional charge of the composition.

Performers:

**Michał Czachowski** – flamenco, guitar nudillos, palmas, percussion instruments

**Leo Vertunni** - sitar

**Tomas Celis Sánchez** – bendir

**Marcin Sidor** – violin

**Ewa Sidor** - cello

**Michał Barański** – double bass

### **3. Duana** (music: *Stephen Devassy*)

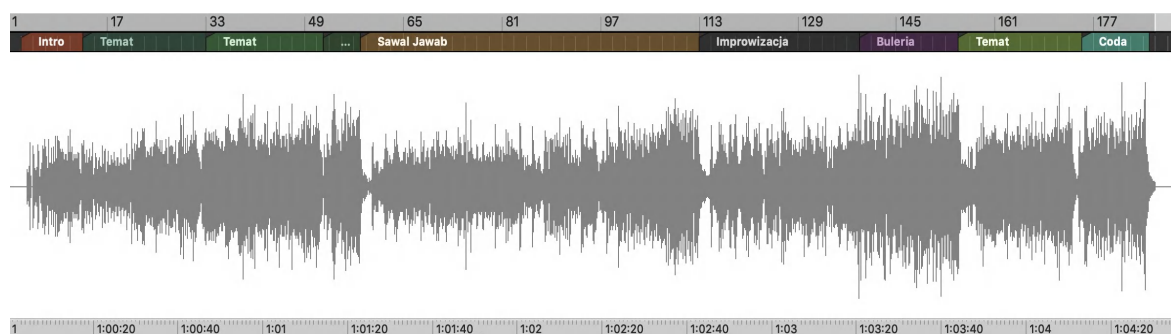
**rhythmic form:** *zapateado, Adi Talam - tishra nadai*

**raga:** *Kalyani*

**tonality:** F# major

**meter:** 6/8

**tempo:** 165 bpm



The title *Duana* in Hindi means “poem.” The composition is based on the Indian scale of raga *Kalyani*, which is the Carnatic counterpart of the Hindustani raga *Yaman*. This scale corresponds tonally to the Lydian mode, which makes it a natural field for synthesis with European major–minor tonality while preserving Indian systems of modal and expressive reference.

The rhythmic structure is set in 6/8, which in the flamenco context corresponds to the form *zapateado* (named after the rhythmic foot-stamping *zapatear* = “to stomp”). In fact, the essence of this form is flamenco polyrhythm, where three meters overlap: 2/4, 3/4, and 6/8. Thus, this piece can be notated in any of these meters. The result is two parallel rhythmic layers: the 6/8 *zapateado* intersects with 4/4 *Adi Talam* (in *tishra nadai*, played in triplets), while the tabla here performs a kind of *dadra tal* based on a ternary pulse subdivision.

*Zapateado* is a flamenco form with a distinctly dance-like character, originally entirely instrumental and performed essentially only on the guitar. It is characterised by fast tempo, virtuosic playing, and complex rhythms, often serving as a showpiece in concert repertoires. It already existed in the 19th century as part of so-called bolero school dances. Over time, it evolved into a flamenco dance form, gaining instrumental versions in 6/8. Some of the most famous instrumental interpretations are by Sabicas, Esteban de Sanlúcar, Paco de Lucía, and Gerardo Núñez.

Formally, the piece consists of the following segments: Intro – Guitar theme – Violin theme – *Sawal-jawab* – Theme – Improvisation – Bulería – Theme – Outro.

In this composition, a dialogic section appears in the form of *sawal-jawab* (1:20–

2:40), where the violin leads (posing the “questions”) in Carnatic style. Two Indian percussion instruments accompany the exchange, each following a different partner: *ghatam* with the violin, *tabla* with the guitar. The *sawal-jawab* closes with a *tihai* phrase, serving as a cadential closure leading into the next section – violin improvisation. This is the most intense part of the composition, accompanied by two rhythm guitars panned left and right for stereo expansion. Here, percussion suddenly drops out, leaving only *palmas*, radically altering the texture and opening space for a lyrical narrative. The guitars, initially using gentle *arpeggio* in *zapateado* rhythm, shift dramatically into the sharper *bulerías* texture, adding drama and intensity. This section reaches its climax, then suddenly quiets down, returning to the main theme – this time carried only by the violin, giving the ending an intimate sense of return.

The piece features a very dense rhythmic texture, which transforms several times during its course. The flamenco sections are supported by *cajones* panned in stereo and *palmas*, while the Indian side is carried by the dialogue between *tabla* and *ghatam*. In the *bulerías* section, djembe and Persian *riq* (used only for its jingles) appear. The main pulse is sustained by *palmas*, giving the passage its unmistakably flamenco character.

Performers:

**Michał Czachowski** – flamenco guitar, cajón, riq, shaker

**Ambi Subramaniam** – Carnatic violin

**Ojas Adhiya** – tabla

**Giridhar Udupa** - ghatam

**Isaac Peña** – cajón

**Michał Barański** – double bass

#### **4. Jind Mahi** (*traditional music*)

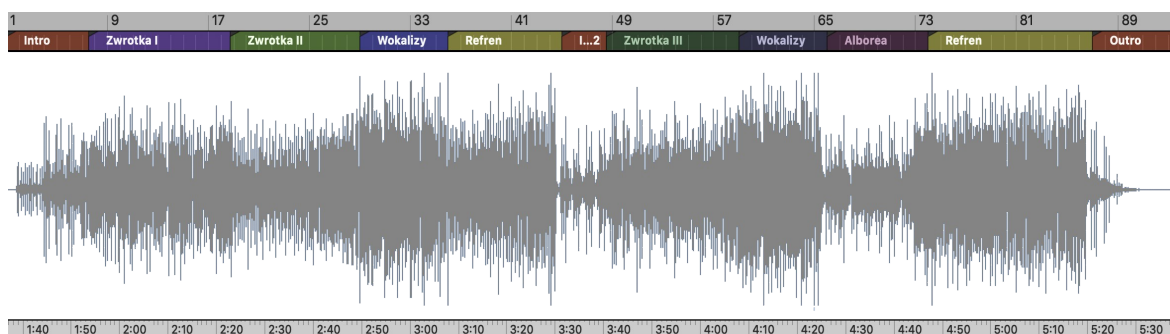
**lyrics:** Michał Czachowski, Andres Martorell

**rhythmic form:** *bhangra-rumba*

**tonality:** G# minor

**meter:** 4/4

tempo: 92 bpm



“Jind Mahi” is a traditional Punjabi folk song that over the years has become one of the most recognisable and beloved wedding songs in this culture. The title translates as “My Soul” or “My Life, My Beloved.” The song tells of deep love, longing, and devotion to the beloved. It is often performed at weddings and rituals associated with them, emphasising the emotional bond between bride and groom. The part sung in Punjabi is traditional folk text, while the Spanish verses were written by me and Andres Martorell.

This is a typical example of Punjabi folk music – rhythmic, melodic, and rich in the sounds of traditional instruments such as *dhol* and *tumbi*. At the same time, it merges with the duple flamenco form – *rumba* – with its characteristic rhythmic guitar patterns. For the recording I invited one of the most recognisable Punjabi voices, vocalist Kudrat Singh, as well as the outstanding Spanish flamenco singer Manuel Márquez de Villamanrique.

Because the song is wedding-related, I also included a section of *alboreá* – a traditional flamenco form performed at gypsy weddings in Spain. In this way, two distant worlds – Andalusian and Indian – are symbolically joined in a “musical wedding,” akin to a dialogue between an Indian bride and an Andalusian groom.

The only instrumental melodic element is a phrase played on the folk string instrument *tumbi*. Simple harmony and a steady binary rhythm make the entire song a light, folk-style composition – the only vocal piece on my album, providing a gentle breath amidst intense instrumental tracks.

The dominant element here is rhythm – both on the Indian and flamenco sides. The flamenco section is supported by *cajón* and *palmas*, while the main drive of the piece comes from Punjabi *dhol* drums.

Performers:

**Michał Czachowski** – flamenco guitar, shaker, palmas

**Kudrat Singh** – bhangra voice

**Manuel Márquez de Villamanrique** – flamenco voice

**Estrella de Manuela** – flamenco voice

**Rafael Cabrera, Agustin Carbonell el Bola, Anandita Basu** – backing vocals

**Ignacio Fernández** – acoustic guitar

**Pierluca Pineroli** – cajón

**Manish Madankar** – tabla

**Piotr 'Anand' Malec** – dhol, dholak

**Dhananjay Dhumal** – tumbi

**Michał Barański** – bass guitar

**Isaac Peña** – drums

## 5. **Al-Yanoush** (music: *Michał Czachowski*)

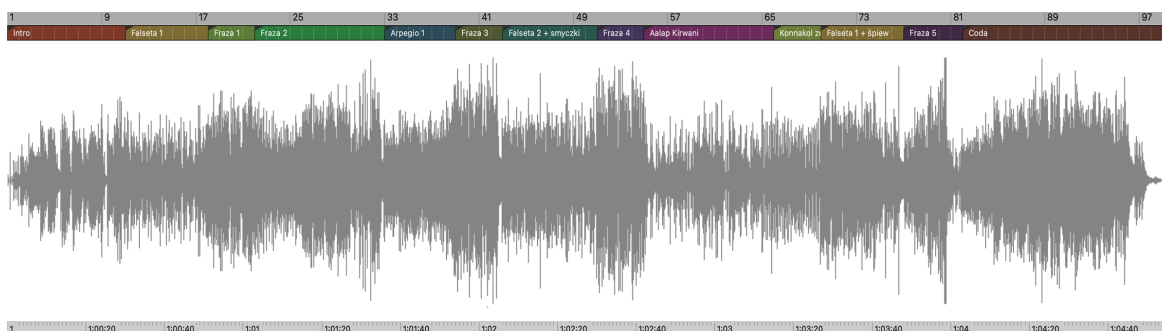
**rhythmic form:** *bulería*

**raga:** *Vakulabharana, Charukeshi, Kirwani*

**tonality:** F# Phrygian

**meter:** 12/8

**tempo:** 120 bpm



“Al-Yanoush” is the most complex composition of the album – both rhythmically and texturally. It is based on the *bulerías* rhythm, one of the most important and fascinating flamenco forms (*palos*), set in 12/8. The piece bridges contemporary flamenco with both

South and North Indian traditions.

The inspiration for this composition was the harmony characteristic of the *por tarantos* scale, whose deep sound results from the use of open strings in basic chords. In F# Phrygian<sup>74</sup> – typical of *tarantos* – the F# dominant chord can already sound like F#7(b9), and the addition of open strings (e.g., G, B, E) creates intriguing dissonances, intensifying the effect of “spatial resonance.” However, I do not restrict myself to one scale; I incorporate chromatic notes that ultimately resolve back into the Phrygian framework, keeping the piece firmly within flamenco aesthetics.

The vocal improvisation in the middle (2:44–3:15) modulates toward a scale based on raga Kirwani, typical of South Indian Carnatic music but also present in Hindustani tradition. After this section comes a brief dance fragment combining *konnakol* with two distinct forms of percussive dance: *kathak* and flamenco. The differences in rhythmic articulation arise from their means: in *kathak*, sound comes mainly from *ghungroo* ankle bells, while in flamenco, from the striking of nailed heels against the wooden floor. In this short interlude (3:14–3:26), I use a Carnatic phrase in *abhipraayam* form (see score below).

ki ta Ta ki te Ta ka Ta ki te Ta ka di mi Ta ki te Ta ka Ta ki te Ta ka di mi

Ta ki te Ta ka di mi Ta ka Ta ki te Ta Ta di gi ne go Ta Di Ta

di gi ne go Ta Di Ta Ta di gi ne go Ta Di Ta di gi ne go

Ta Ta di gi ne go Ta di gi ne go Ta di gi ne go Ta ki te Ta

Instrumentally, special importance is given to unison parts, a hallmark of Paco de Lucía and his sextet in the 1990s (with the same bassist, Carles Benavent, who also plays here). Simultaneous melodic lines by guitar, bass, sitar, voice, and orchestra create powerful integration of sound and dramatic intensity.

<sup>74</sup> The piece employs an octatonic scale, containing both the minor third (A) and the major third (A#) from the note F#. This configuration, sometimes referred to as the Spanish Phrygian scale, the Phrygian Dominant scale, or simply the flamenco scale, is characteristic of this music.

The composition consists of many contrasting sections, introducing shifts in mood and dramaturgy within a short span. Its structure is deliberately inverted compared to traditional Indian classical form – instead of beginning with an unmetered *alaap*, it ends with one, as a gradual fade-out where instruments fall silent one by one, leaving only the final sitar notes – like an ellipsis at the end of a sentence.

I invited renowned Carnatic vocalist Varijashree Venugopal (known from collaborations with Jacob Collier and Anoushka Shankar) and legendary bassist Carles Benavent (longtime collaborator of Paco de Lucía and Chick Corea). Their participation brought additional timbral and harmonic depth, further enhanced by subtle chamber orchestra parts in the background. The piece demonstrates the rhythmic sophistication of *bulería* while also allowing space for harmonic and melodic freedom.

Although the piece contains vocals, it does not have lyrics. When composing the vocal themes, I knew that they would be performed using the Indian *solfège* system known as *sargam* or *kalpanaswaram*. In the case of this *solfège*, the note names do not correspond, as in our system, to fixed pitch values, but instead indicate only intervals and the number of notes. The first note of the scale will always be *sa*, the pitch of which depends on the vocal register or the tuning of the instrument. The term *kalpanaswaram* comes from Sanskrit, where “*kalpana*” means imagination or creation, and “*swara*” – sound or note. In practice, this means the improvisation of sequences of notes within a specific *raga* (musical scale) and *tala* (rhythmic cycle). The performer most often creates these sequences spontaneously, while adhering to certain musical principles, which allows the individuality of the artist to be expressed within the framework of the traditional musical structure. In Carnatic music, both vocalists and instrumentalists draw rhythmic patterns from percussionists in order to use them in *kalpanaswaram*-type improvisations. This manner of improvising is based on the Indian solmisation syllables – *sa re ga ma pa dha ni* – and is used to create melodic motifs that ultimately lead to a chosen climax point within a given composition. They are the equivalent of the scat technique used in jazz music. The essential difference, however, is that in improvisation one uses specific note names rather than onomatopoeic syllables, and the singer, while improvising, remains fully aware of each pitch.

The rhythmic texture is shaped exclusively by flamenco elements: *cajón*, *nudillos*, *djembe*, and *palmas*, all performed by me. I intentionally avoided Indian percussion, as the melodic and timbral layers were already very dense. The only Indian rhythmic references



Performers:

**Michał Czachowski** – flamenco guitar, cajón, djembe, konnakol, palmas, nudillos

**Varijashree Venugopal** – Carnatic voice

**Leo Vertunni** – sitar

**Carles Benavent** – fretless bass guitar

**Anna Mendak** – zapateado

**Sandhya Rao** – konnakol, ghungroo

**Marcin Sidor** – violin

**Anna Zagajewska** – violin

**Ewa Sidor** – alto

**Paulina Grondys** – cello

## 6. **Panchaka** (music: *Ravichandra Kulur, Pramath Kiran, Michał Czachowski*)

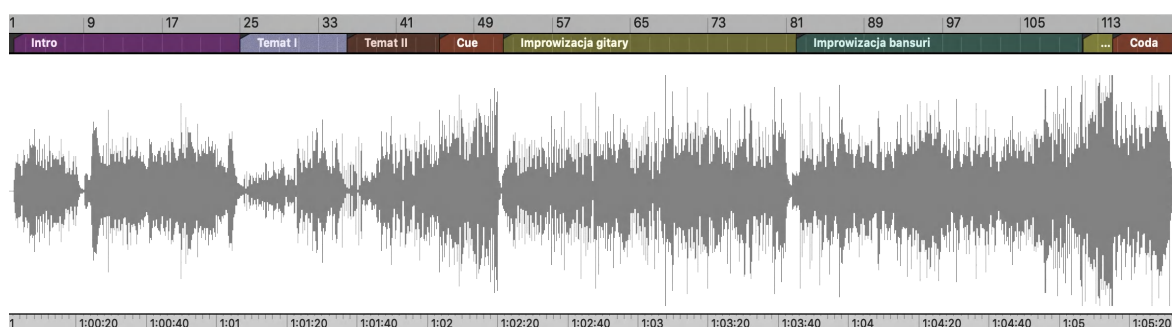
**rhythmic form:** *khanda chappu*

**raga:** *Sarasangi / Charukeshi*

**tonality:** C major

**meter:** 5/4

**tempo:** 108 bpm



This is a composition in Carnatic style based on the *khanda chappu* rhythm – a cycle that can be written as 5/4. In analysing its rhythmic structure, I use here a combination resembling a “shortened” version of *bulerías*. By simply removing the last two beats of the 12-beat cycle, we are left with 10 counts, which clearly correspond to flamenco rhythm, albeit with two beats fewer.

(1 2 3 4 5 6 7 8 9 10).

In the Indian system, this rhythm can be rendered as:

3+4+1+2

1-2-3-1-2-3-4-1-1-2

Ta ki ta Ta ka di mi Ta Ta ka

This is most clearly audible during the guitar improvisation (2:25–3:43), in the rhythmic layer of *cajón* and *palmas*.

Other sections of the composition employ various permutations and combinations possible within 5/4. The typical Indian *khanda chappu* sounds as follows:

2+3+2+3

1-2-1-2-3 1-2-1-2-3

Ta ka Ta ki ta Ta ka Ta ki ta

Here the accents fall on “Ta” (capitalised to show accent points).

Another possible combination is:

3+3+4

1-2-3-1-2-3-1-2-3-4

Ta ki ta Ta ki ta Ta ka di mi

The melodic basis is a combination of ragas *Sarasangi* and *Charukeshi*. In Western terms, *Sarasangi* has the notes: C D E F G A□ B C – essentially a harmonic major scale; *Charukeshi* gives: C D E F G A□ B□ C – essentially an Aeolian dominant scale.

The rhythmic texture, as in previous compositions, includes *cajón* and *palmas* in flamenco style, alongside *ghatam* and *kanjira*. Toward the end I added *konnakol*, serving mainly as coloration and lightness.

Performers:

**Michał Czachowski** – flamenco guitar, konnakol, palmas, tanpura

**Ravichandra Kulur** – bansuri, konnakol

**Giridhar Udupa** – ghatam, konnakol

**Pramath Kiran** – cajón, kanjira

**Manel Fortià** – double bass

## 7. **Águeda** (music: *Michał Czachowski*)

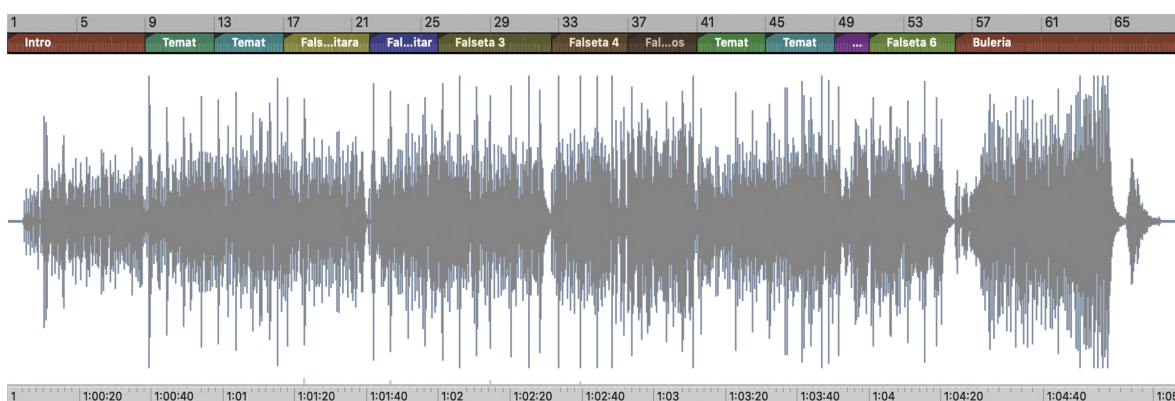
**rhythmic form:** *soleá por bulería*

**raga:** *Bhairavi*

**tonality:** Phrygian A major

**meter:** 12/4

**tempo:** 150 bpm



“Águeda” combines Indian and Andalusian traditions in a subtle and emotional way. It is based on *soleá por bulería* – a transitional flamenco form between the calm, contemplative *soleá* and the energetic *bulería*. Though metrically close to the latter, it is slower, giving performers space for nuance and emotional depth. Its classic rhythmic scheme accents beats 12, 3, 6, 8, and 10, producing a flexible pulse full of inner tension, ideal for extended instrumental and dance forms. Notably, the *compás* begins on beat 12 rather than 1 – due to natural accent displacement – while melodic phrases often begin on beat 3.

From the outset, the rhythm is clearly marked by the *compás* of *soleá por bulería*. Upon this rhythmic grid, the flamenco guitar builds harmonic-melodic layers, articulating modal progressions typical of flamenco. Into this dialogue enter sitar lines, sometimes in unison, sometimes independent. In the final section (from 4:23), the tempo accelerates from 150 to 230 bpm, and the form transitions into *bulería*, echoing stage tradition where *soleá por bulería* often culminates in *bulería*.

The piece is based on the A Phrygian scale – that is, *por medio* – which means that the tonic (the note A) lies on the guitar’s fifth string (the open A string). However, the flamenco Phrygian scale includes a major third (C# instead of C), which gives it its characteristic, tense sound, oscillating between minor and major tonality and allowing the use of the A major chord as the central function (a substitute tonic). It is precisely this raised third that imparts to the piece its more expressive, often dramatic sound, so distinctive of traditional flamenco. The aforementioned substitute tonic, commonly used in flamenco, does not conform to the rules of classical functional harmony, but is instead based on a modal tonal centre, where the dominant tonic chord is a major chord built on the first degree of the flamenco Phrygian scale. This phenomenon highlights the modal character of flamenco and its divergence from the major–minor system, creating a unique harmonic language firmly rooted in performance practice.

Flamenco Phrygian flamenco scale in A:

A – Bb – C# – D – E – F – G – A

This corresponds closely with Indian raga *Bhairavi*, strengthening the modal ties between flamenco and Indian classical music. The sitar part is stylised in *Bhairavi*’s aesthetics, though not in strict raga form.

The rhythm includes complex passages, some difficult to grasp for non-flamenco musicians. For example, at 2:58–3:07, the rhythmic subdivisions can best be captured using *konnakol* syllables rather than standard notation – aiding analysis and oral transmission.

The example below (2:58–3:07) illustrates a section of the composition in which the rhythmic divisions can most clearly be grasped through the use of *konnakol*, without the need to refer to traditional staff notation. In this passage, the technique allows for a precise rendering of the pattern of accents and rhythmic values in the *rasgueados* played on the guitar in unison with the other instruments.

Ta ka di mi ta ka ja nu Ta ki ta Dim ta ka Ta ka di mi Ta di Ta ta ka

ta Ta ka di mi ta ka ja nu Ta Tom din gu ta di gi na Tom ta di gi na Tom

The syllabic notation of *konnakol* not only facilitates the analysis and memorisation of complex rhythmic structures but also enables their quick, oral transmission to other musicians, regardless of the notational system employed.

The closing *buleria* (4:41–4:49) features asymmetric accents, again notated with *konnakol* to measure exact durations, even if syllables do not correspond to actual notes:

Ta ki Tam\_ Ta ki te Tam\_ Ta ki te Ta ki te Di na (ka)Tom (ki) (ta)

Di na (ka)Tom (ki) (ta) Di na (ka)Tom (ki) (ta) Ta (di) (gi) (na) (to) Ta (ki) (ta) Di

I have deliberately retained the quaver values even though they are not played on the guitar. The *konnakol* syllables remain in brackets and serve solely to mark the duration of the accented chords. By articulating the syllables in this way, we can be certain that the length of each accent is measurable, even if those syllables do not correspond to specific pitches.

In this composition, two worlds collide and intertwine: flamenco, with its intricate rhythms, distinctive guitar and its expressive power, and the classical music of India – rich in the subtleties of ragas and the melismatic ornaments of the sitar. A particularly

important role is played by the dialogue between the flamenco guitar and the sitar, which enter into a lyrical conversation, at times alternating, at times parallel. The composition thus reveals the wealth of textures of classical Indian music – with its moving colours and delicate ornamentation – interwoven harmoniously with the complex rhythms of flamenco and the characteristic sound of the Andalusian guitar.

Another crucial component that lends harmonic depth to the piece is the string quartet, which appears in selected passages as harmonic support and a coloristic complement. The strings intensify the expression and expand the tonal space of the composition. By interacting with the leading instruments and the rhythm section, they reinforce the climactic moments and introduce elements of classical dramatic tension.

The sitar, performed here by my friend Leo Vertunni, plays an enormous role in shaping the final sound of the composition. With masterful skill, he brought out the richness of textures of classical Indian music through his melodic ornamentation and by playing the sitar in the style of Vilayat Khan. This style is based on the so-called *gayaki ang*, the “vocal style” of playing, which imitates vocal phrasing. It involves connecting the notes of the sitar in a vocal-like manner, so that almost every tone produced on the instrument is executed through *meend* techniques, whereby each note is approached not directly, as one might assume from the fret being used, but rather through subtle glissandi – melismatic and at the same time profoundly expressive.

The rhythmic foundation of the piece is shaped by the interplay of two main elements: the *cajón*, which maintains the pulse of the *compás*, and the *tabla*, which performs a completely different rhythm from that of the *cajón*. This deliberate device aims at developing a polyrhythmic dimension within this flamenco form. The percussive polyrhythm created by these two layers constitutes one of the key textural aspects of the composition – dynamic, variable and precise, serving not only as an accompaniment but as an equal voice within the formal structure. Furthermore, the raw percussive sound of the *cajón*, set against the deeply resonant tones of the *tabla*, enhances the contrast and highlights the dialogue between the idioms of the two musical traditions.

Performers:

**Michał Czachowski** – flamenco guitars, nudillos, palmas

**Leo Vertunni** - sitar

**Manish Madankar** - tabla

**Cepillo** – cajón, djembe, palmas

**Piotr Steczek** – violin, alto

**Aleksandra Steczek** – cello

## 8. **Conacoleando** (music: *Giridhar Udupa, Michał Czachowski*)

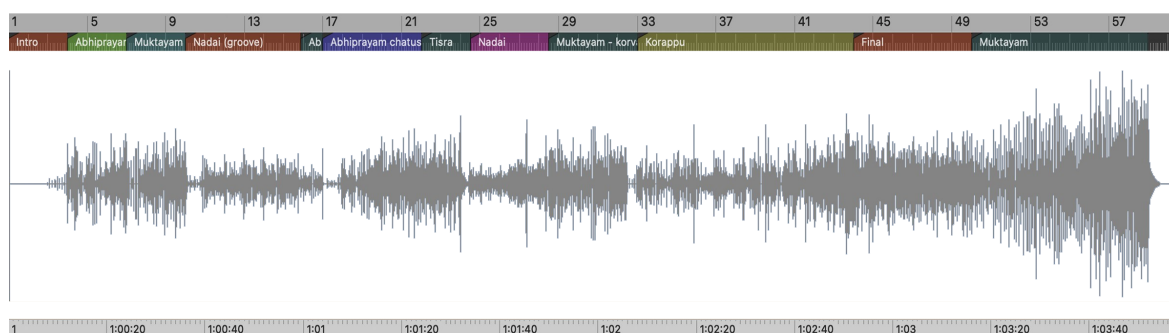
**rhythmic form:** *tani avartanam*

**rhythm:** *Adi Talam*

**tonality:** D minor

**meter:** 4/4

**tempo:** 120 bpm



*Tani avartanam* is a solo rhythmic presentation within Carnatic concerts, often lasting 20–40 minutes, where percussionists (*mridangam*, *ghatam*, *kanjira*) display rhythmic mastery independent of the main soloist. The melodic part stops, rhythm takes the lead, while others mark the cycle by clapping or by playing a *lehara* (a short repetitive theme).

For this piece I composed a *lehara* with shifted accents and asymmetry, giving it a distinctly Spanish character closer to flamenco.

**lehara**



The *lehara* shown in the above example, composed by me specifically for this piece, departs from the traditional idiomatic model through the use of shifted accents and

rhythmic asymmetry. Although it retains formal affiliation with the cyclical structure characteristic of classical Indian music, its internal rhythmic organisation lends the whole a distinctly Hispanic character, bringing it closer to the aesthetics of flamenco.

The entire improvisation is based on a defined rhythmic cycle, which serves as a framework for performing variations, tempo changes, subdivisions – all while consistently maintaining the cycle’s structure.

*Tani avartanam* is a kind of dialogue, a rhythmic conversation, in which one of the instrumentalists often assumes the leading role while the others respond and react to what the leader “sets forth.” *Tani avartanam* usually concludes with what is known as a *muktayam* or *korvai* – a closing rhythmic pattern, a culmination that leads back to the main theme and allows for the re-entry of the principal soloist.

The form of this composition is based on the Carnatic *tala* called *Adi Talam*, which consists of eight beats in its cycle. It is also the most popular rhythm of South India – the simplest and easiest for improvisation. In *konnakol* notation, the phrase simply reads *Ta ke di mi Ta ke ja nu*. Assuming that each syllable corresponds to a quarter note, we can write this cycle as 8/4. This composition also employs nearly all of the characteristic rhythmic devices of Carnatic music. Thus, we find here *korvai*, *tirmana*, *korappu*, *muktayam*, *sawal-jawab*, *abhipraayam*, and so on. I also applied several phrases functioning as polyrhythms and polypulses, which can be heard in the dialogue between the principal voice and the accompanying parts. For example:

10  
 Tam te Ta ka Ta din di na Ta din ka di ne Ta din ka di ne Ta din ka di ne  
 Tam te Ta ka Ta dim dim Ta dim te Ta dim dim Ta dim te

12  
 Ta din ka di ne Ta din ka di ne Ta din ka di ne ta Ta ka Ta ka Ta din di na Ta din ka di ne Ta din ka di ne ta Ta ka di ne  
 Ta dim dim Ta dim te Ta dim dim Ta dim te Ta dim dim Ta dim te Ta dim dim Ta ka Ta ki te

14  
 Ta din ka di ne ta Ta ka din ka di ne ta Ta ka din Ta ka Ta ki te Ta ka Ta ki te  
 Ta dim dim ta dim di ne Ta dim Ta ka Ta ki te Ta ka Ta ki te

15  
 Ta din ka di ne Ta Din ka di ne ta Ta din ka di ne Ta  
 Ta dim dim ta dim di ne Ta dim ka di ne Ta

In this piece, we primarily use the human voice as an instrument, serving the role of percussion. The guitar and sitar take on only a secondary function here, playing the *lehara* that provides the composition with the function of measuring the rhythmic cycle. It is only at the very end of the piece that we bring in percussion instruments, including dance (*zapateado*), which provide the climax of the composition.

*Tani avartanam*, usually a section within a concert performance of a piece, here becomes an independent composition, in which *konnakol* is presented in a solo rendition by the outstanding master of rhythm – and my dear friend – Giridhar Udupa. The full transcription of the piece can be found in the appendix at the end of this work.

Performers:

**Michał Czachowski** – konnakol, guitar, tanpura

**Giridhar Udupa** – konnakol, kanjira

**Leo Vertunni** – sitar, konnakol

**Isaac Peña** – konnakol

**Anna Mendak** – zapateado, konnakol

**Małgorzata Czachowska** – bass guitar

## 9. Senderos de Paz (music: Michał Czachowski, Mukesh Sharma)

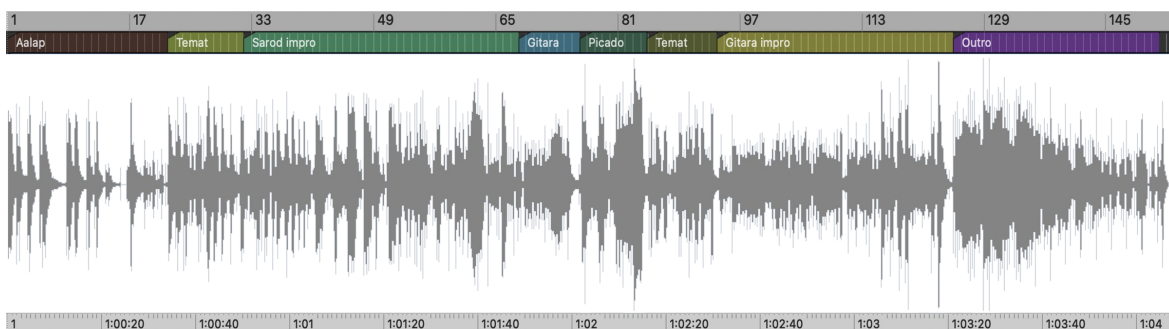
**rhythmic form:** *tangos*

**raga:** *Basant Mukhari*

**tonality:** Phrygian C major

**meter:** 2/4

**tempo:** 78 bpm



The piece is almost entirely improvised, based on the scale of *raga Basant Mukhari*, which is the closest to those traditionally used in flamenco. The composition carries a spacious, somewhat trance-like atmosphere, and its modal nature works seamlessly with the harmonic language of flamenco. *Raga Basant Mukhari* is one of the more expressive ragas of Hindustani music, associated with a distinctly oriental and quintessentially Indian character. Its structure is based on a scale corresponding to the Phrygian mode with a lowered sixth, which brings it close to the Western equivalent of the Phrygian Dominant scale.

In practice, this raga contains the following notes: C – Db – E – F – G – Ab – Bb – C.

When *Basant Mukhari* is compared with the traditional flamenco *por medio* (that is, the A Phrygian tonality), the modal kinship becomes evident – especially between the characteristic degrees: 1–□ 2–□ 3–4–5–□ 6–7, which occur both in this raga and in flamenco. This shared tension between the lowered second and third degrees and the natural seventh produces a similar expressive sonority in both traditions – oscillating between drama and lyricism. In this way, *Basant Mukhari* can be successfully combined with flamenco harmony, creating a space for profound intercultural dialogue and shared emotional expression.

The rhythmic layer is based on the *compás* of *tangos* – one of the popular flamenco rhythms, set in 2/4 metre, though in this case interpreted in a particularly subtle, almost trance-like and meditative manner.

The tonality chosen for the recording is C major – a choice stemming from the traditional tuning of the *sarod*, whose accompanying strings (*chikari*) are most often tuned to this pitch. C as the tonic thus serves as the point of reference both for the *sarod* part and for the entire piece, and consequently also for the drone provided by the sound of the *tanpura*.

In the rhythmic texture of the piece, the dominant element is a repetitive, static pulse played on *cajones* and additional percussion instruments such as *kanjira*, *djembe*, *shaker* and *manjira*. As the composition closing the album, this piece was intended to lead the listener into a state of calm, which is why both its rhythm and the guitar playing style were deliberately simplified and subdued. This provides a contrast to the more complex rhythmic structures appearing in the earlier sections of the album.

Performers:

**Michał Czachowski** – flamenco guitar, shaker, kanjira, manjira, djembe

**Mukesh Sharma** - sarod

**Pierluca Pineroli** – cajón

## **Biographical notes of the most important artists involved in the artistic work**

### **Leo Vertunni – sitarist**

Born in London in 1989 into a family of artists fascinated by Indian culture and spirituality; from childhood he was exposed to Indian classical music. He grew up taking part in his family's theatrical and musical productions. Later he pursued academic studies in Indology and Indian music, obtaining a degree with distinction from the University of Bologna and a Master's degree in Indian Music from SOAS University of London. He studied sitar technique and the practice of Indian classical improvisation with distinguished masters such as Pt. Avaneendra Sheolikar, Ust. Dharambir Singh, Ust. Mehboob Nadeem, and currently with Ust. Irshad Khan. As a performer, Leo has taken part in numerous projects (Indialucia, Jugalbandi Trio, Seven Eyes, Divine Symphony Orchestra) and has worked as a session musician for many others, touring extensively in Europe and North America, as well as performing in South America, Asia, and Africa. He is a teacher at the "A. Pedrollo" Conservatory in Vicenza.

### **Manish Madankar – tabla player**

An experienced musician who has performed across India, Europe, China, Singapore, and Russia. He is a versatile tabla player, not only as a soloist, accompanist to instrumental and vocal music, and Kathak dance, but also within fusion and orchestral music. He has participated in many film and television productions, recording for National Channel and Indian Classical Music Channel (InSync Channel). He has dedicated his life to studying the instrument from a young age, learning from great tabla masters including Pandit Sandesh Popatkar of Nagpur and the renowned Pandit Yogesh Samsi of Mumbai. In 2007, he obtained a Master's degree in tabla from Indira Kala Sangit University in Khairagarh, followed in 2010 by a postgraduate diploma on the same instrument from the same institution. Since October 2020, he has been a tabla teacher at the Department of Traditional Music at the "Arrigo Pedrollo" Conservatory in Vicenza, Italy, where he now resides.

## **Giridhar Udupa** – Carnatic percussionist

Giridhar Udupa is a world-class percussionist, primarily playing the *ghatam*, recognised as an icon of Carnatic music and an ambassador of world music. For over 30 years he has toured globally, performing in more than 50 countries and collaborating with leading artists from various cultures and genres. He has appeared in prestigious venues such as Carnegie Hall, the Sydney Opera House, the Royal Festival Hall, and the United Nations. Founder of The Udupa Foundation, which promotes music and the performing arts. His repertoire bridges classical music (Carnatic and Hindustani) with jazz, flamenco, Celtic, Arabic, Japanese, and film music. He has collaborated with legends including Ustad Zakir Hussain, Pandit Hariprasad Chaurasia, Shankar Mahadevan, and John McLaughlin. He is a member of Layatharanga, Indialucia, and Saagara, and tours worldwide with these ensembles.

## **Isaac Peña** – cajón player, percussionist, drummer

Born in Seville, Andalusia in 1973, into a musical and inspiring environment where, at the age of 8, he began learning singing and dance. At 17 he started his professional career as a percussionist. He studied classical percussion at the Manuel Castillo Conservatory in Seville. For many years he has played the *cajón*, the most popular instrument in flamenco. He has collaborated and accompanied leading Spanish artists such as Ecos del Rocío, Papa Levante, Alba Molina, Pascual González, Cantores de Híspalis, María de la Colina, Marta Quintero, Mantequita Colorá, Sal Marina, Raíces Jazz Trio, and Jorge Pardo, as well as other jazz, blues, rock, folk, Caribbean, and Afro ensembles. In the musical and theatrical group “La Tarasca” he incorporated the flute into his percussion set. He has toured worldwide and is also an experienced pedagogue. In 2011 he opened his own music and yoga school, “Espacio y Ritmo,” which he continues to successfully run in his hometown.

## **Varijashree Venugopal** – Carnatic vocalist, flautist

Varijashree was widely recognised as a child prodigy who, at just 18 months old, could identify 100 Carnatic ragas, and at the age of four began performing in Carnatic music concerts. Her first teachers were her parents. Coming from a family with a rich tradition of classical music, she is one of the pioneering artists applying the techniques,

foundations, sound, and soul of Indian singing in the context of world music. In addition to being a singer, she is also a flautist, composer, songwriter, and music educator. As an exceptionally gifted artist, Varijashree has performed and collaborated with some of the most renowned musicians worldwide, including Bobby McFerrin, Jacob Collier, Anoushka Shankar, Michael League (Snarky Puppy), Victor Wooten, Béla Fleck, Hamilton de Holanda, Eddie Gomez, among others.

### **Cepillo** – flamenco percussionist

Ángel Sánchez González, known as Cepillo, is an outstanding flamenco percussionist from Sanlúcar de Barrameda, Spain. Renowned for his masterful *cajón* playing, he has become an indispensable accompanist to leading flamenco artists such as Gerardo Núñez, Manolo Sanlúcar, Tomatito, Duquende, Carmen Linares, and Vicente Amigo. Cepillo has also collaborated with international musicians including Michael Brecker and Zakir Hussain. His extensive career includes performances throughout Spain and in prestigious concert halls worldwide. He has taken part in numerous recordings, including Carmen Linares's *Un ramito de locura* and *Jazzpaña*.

### **Ravichandra Kulur** – bansuri player

Ravichandra Kulur is a renowned flautist from Bengaluru, specialising in Carnatic classical music. He began his musical journey at the age of six, learning *mridangam* and *kanjira* under E.P. Narayana Pisharady. As the son of the well-known flautist K. Raghavendra Rao, he quickly mastered the flute, giving his first duet concert with his father at the age of nine. Ravichandra is one of India's most sought-after flautists, performing at prestigious festivals and concerts worldwide. He is a member of Layatharanga, Swindia, and Mesmerize, ensembles that blend classical music with fusion and jazz. He has collaborated with artists such as Pandit Ravi Shankar, Anoushka Shankar, Jean-Luc Thomas, and Arun Shenoy. He is also the recipient of many prestigious awards, including the Kala Arathi Rathna.

## **Pramath Kiran** – percussionist

Pramath Kiran is a versatile percussionist from Bengaluru, India, known for blending Indian classical music with Afro-Cuban rhythms. He began his musical journey at the age of three, learning *mridangam* from his father and tabla from Ustad Udayraj Karpur. His style is characterised by the precise integration of traditional talas with global rhythms, using instruments such as *cajón*, *conga*, *djembe*, and *morsing*. He co-founded the ensemble Layatharanga in 1998, combining Carnatic music with world rhythms. He has collaborated with artists including Louis Pragasam, Amit Heri, Indialucia, and the Polish Philharmonic Orchestra of Słupsk. His Laya Digi Studio in Bengaluru is one of the leading recording studios in the region. He has performed at prestigious festivals such as Bengaluru Drum Fest and is celebrated for his innovative approach to percussion music.

## **Ojas Adhiya** – tabla player

Ojas Adhiya is an outstanding tabla virtuoso from Chikhli, Maharashtra, India. In 1993 he was recognised by the *Limca Book of Records* as the youngest tabla artist in India. He began his musical journey at the age of two, and by five was already training under his father and guru, the respected Shri Mridangraj. Ojas has performed worldwide, including at prestigious festivals such as the Darbar Festival and the Sawai Gandharva Bhimsen Mahotsav. His collaborations span Hindustani classical music, ghazal, jazz, and fusion, sharing the stage with legends such as Shakti, John McLaughlin, Ustad Shahid Parvez, Pandit Hariprasad Chaurasia, and Shankar Mahadevan. He has received numerous awards, including the Ustad Bismillah Khan Yuva Puraskar and the Tal Vishwa Yuva Puraskar. Ojas continues to inspire audiences worldwide with his exceptional artistry and passion for Indian classical music.

## **Carles Benavent** – bassist, mandolist

Carles Benavent was born and raised in Barcelona. At the age of thirteen, when he first began playing the bass, he was drawn to the blues and rock music of the time, particularly Jimi Hendrix. Later he became fascinated by the expressiveness of both blues and flamenco rhythms, finding a special allure in the emotional intensity of flamenco. A self-taught musician, Carles quickly developed his own very distinctive flamenco style, using both fingers and pick on the strings. Soon he was performing alongside Spain's most

celebrated jazz musicians, and in 1980 he joined the legendary flamenco guitarist Paco de Lucía, becoming part of his famous sextet. Performing hundreds of concerts worldwide, he refined his unique playing style which became his signature sound. Over his career, Carles Benavent has played with numerous artists including Chick Corea and Miles Davis, and his remarkable talent has been pivotal in the evolution of flamenco music. His efforts have produced many recordings, including a series of solo albums, the first of which was released in 1983.

### **Michał Barański** – double bassist, bassist

Michał Barański is one of Poland's leading jazz double bassists, bass guitarists, and composers. He began his musical education at the age of 13, when American clarinetist Brad Terry recognised his talent. Shortly after, he joined Terry's quartet, with which he toured in the United States. He graduated from the Jazz Department of the Academy of Music in Katowice, where he now teaches as a lecturer. Throughout his career, he has collaborated with artists such as Bennie Maupin, Nigel Kennedy, Tomasz Stańko, Zbigniew Namysłowski, Michał Urbaniak, Aga Zaryan, Ewa Bem, and Urszula Dudziak. He is a two-time winner of the *Fryderyk* Award and has been named Best Double Bassist of the Year three times in the readers' poll of *Jazz Forum* magazine. In 2022 he released his debut solo album *Masovian Mantra*, which appeared in the prestigious *Polish Jazz* series and earned him a Fryderyk Award.

### **Manel Fortià** – double bassist

Manel Fortià is a Catalan double bassist and composer, regarded as one of the most original young artists in contemporary jazz. After three years in New York, he returned to Barcelona filled with new ideas and energy. His latest projects include a trio with pianist Marco Mezquida and drummer Raphaël Pannier, and the group Libérica, which uniquely blends flamenco, traditional songs, and free jazz. He has worked with artists such as Dave Liebman, Chris Cheek, Chano Domínguez, and Raynald Colom. Over the course of his career, he has recorded more than 50 albums, both as leader and sideman. His recent releases, *Despertar* (2022) and *Arrels* (2021), were critically acclaimed and nominated for prestigious awards.

## **Ambi Subramaniam – Carnatic violinist**

Described by *Ozy* magazine as “the Indian Itzhak Perlman,” Ambi Subramaniam began learning under his father and guru, Dr. L. Subramaniam, at the age of three and gave his first performance at seven. He has received the Ritz Icon of the Year Award, the Rotary Youth Award, two Global Indian Music Awards (for Best Fusion Album and Best Carnatic Instrumental Album), and the Big Indian Music Award (Best Carnatic Album). At 18, he was awarded the “Golden Violin” by Sri Jayendra Saraswati. He has frequently performed with his family and collaborated with Larry Coryell, Ernie Watts, Corky Siegel, and Shankar Mahadevan. Ambi has been a soloist in the *Violins for Peace* concert series, alongside Mark O’Connor, Loyko, and others. He also performs with the Carnatic fusion collective *Thayir Sadam*, which he co-founded with Bindu Subramaniam, Mahesh Raghvan, and percussionist Akshay Anantapadmanabhan.

## **Mukesh Sharma – sarod player**

Mukesh Sharma is a respected Indian master of the *sarod*, renowned for a style that fuses vocal expressiveness (*gayaki*) with rhythmic precision (*layakari*). He comes from a musical family – his father was Pandit Rasik Behari Lal. He studied under Pandit Ramaballabh Mishra, Pandit Suprabhat Paul, Ustad Amjad Ali Khan, and Pandit Birju Maharaj. Winner of many awards, including the U.P. Sangeet Natak Akademi and *Sur-Mani*, he has performed across the globe – in Europe, the USA, Asia, and Australia – collaborating with artists such as Paco de Lucía, Zakir Hussain, and Karsh Kale. He directs the Commune Globus Art Foundation, where he teaches sarod and other traditional instruments. He is considered one of the most important ambassadors of Indian classical music.

## **Kudrat Singh – vocalist**

Kudrat Singh is a talented vocalist from Punjab, India, born in 1989 in Patiala. She developed an interest in music at the age of five, with her father, Gursharan Singh, as her first teacher. As a child she received a scholarship from CCRT, which supported her music education until she was 20. She completed her undergraduate, B.Ed, Master’s, and M.Phil studies in music at Punjab University, where she won the gold medal for five consecutive

years at the Youth Festival. She rose to prominence after winning the reality show *Sir Sartraj* on DD Punjabi. Specialising in folk music, she has performed at the NSD Youth Festival, as well as on All India Radio and Big FM. She was awarded the title “Nightingale of Punjab” by Dolly Guleria. Recently she released the single *Heer Saleti* and recorded a duet with Pammi Bai.

### **Manuel Márquez de Villamanrique – flamenco singer**

A flamenco singer, composer, poet, and actor, born in 1973 in Villamanrique de la Condesa (Seville). A graduate of the Conservatorio Superior de Música Rafael Orozco in Córdoba, specialising in *cante flamenco*, he teaches at the Conservatorio Juan Vázquez in Badajoz. He has performed with Compañía de Salvador Távora (*Quejío*) and the Málaga group Jóvenes Clásicos (*Autorretrato Espinel*). Author of numerous poetic publications and flamenco lyrics, he has written works for artists such as Laura Vital, Juan Reina, and David Hornillo. He has created stage projects (*De tu mano yo voy*, *Las Fábulas del Guadalquivir*) and is active in Andalusian literary circles. He is currently completing studies in flamencology and a Master’s degree in flamenco in Barcelona.

### **Estrella de Manuela – flamenco singer**

Estrella Manuela Rodríguez Molina, born in 2006, in Granada, comes from a family with a deep flamenco tradition, which ignited her passion for the art form. She made her debut at the age of seven at the Chumbera theater in her hometown, supported by her family, who are also artists.

Her early exposure to flamenco led her to explore its ancient styles, such as *granaína*, *romance*, *taranto*, and *fandango*. She draws inspiration from legendary flamenco figures like La Niña de los Peines, Manolo Caracol, Camarón de la Isla, and Estrella Morente, among others.

Despite her short career, Estrella has performed in various notable events, including the Flamenco Summer in Corral, the Festival de La Encina, and the Potaje de Utrera Infantil. In 2021, she released her debut album *Abril*, produced by Antonio Campos and her father, Miguel "El Cheyenne," featuring renowned flamenco musicians.

## **Pierluca Pineroli** – cajón player, percussionist, drummer

(1970 - 2017), at the age of 9 he started his musical education at the conservatory of Madrid, initially studying piano, and then shifting to percussion. He interrupted his classical education due to his increasing interest for the improvisation and the drum kit, in which Pedro López guided him. He also studied and performed free improvised music. His interests in ethnic and flamenco music led him to play the cajón, African and Indian instruments, which he has been playing in several musical groups and recordings. In 1998, he was given a scholarship to study tabla, under the guidance of Sandesh Popatkar, as well as classical Hindustani singing in the P.K. Salve Academy of Fine Arts and Music in Nagpur (India). In 2002 he returned to India, where he studied with two great masters of the tabla; Pt. Suresh Talwalkar and Shesh Giri Hangal. In Bangalore he also studied the concepts of the Karnatic rhythmic system through Konnakol with Giridhar Udupa and B.C. Manjunath. In the Netherlands, he was pursuing a master's degree in Karnatic music as well as recording and performing in the most varied musical contexts, such as classical-contemporary music, jazz and Hindustani classical music. He has performed in several countries in Europe, Asia and North America, such as Malaysia, Turkey, Poland and USA, to name a few.

## Chapter V

### Summary

As a flamenco guitarist and the author of this artistic work, I know from my own experience how demanding, yet at the same time inspiring, it is to combine two such distant musical traditions. My fascination with Indian music, which began at the age of sixteen, reached such a depth that I decided to study it directly in India, learning to play the sitar under the guidance of masters of this art. Since 1999 I have performed several hundred concerts with Indian musicians in over thirty countries around the world. Thanks to this, I was able not only to understand the structure of classical Indian music from within, but also to develop the intuition that allows me to integrate it naturally with the language of flamenco.

In creating the material for this – my third – album, my aim was not merely to juxtapose the sounds of instruments or simply to bring musicians together, but to create a work that is aesthetically coherent and grounded in the logic of both traditions. The key question I asked myself was: how can one combine elements of Indian music with flamenco in such a way that the character of neither culture is blurred, while at the same time allowing them to enrich one another?

From the perspective of flamenco – the tradition to which I am most deeply connected – this meant finding a space where the modality, rhythmic organisation, and stylistics of Indian music could coexist with the rhythmic and formal frameworks typical of contemporary flamenco. The rhythmic layer also had to be treated with great sensitivity: the instruments could not simply play alongside one another, but had to carry independent rhythmic narratives that entered into dialogue with each other. I sought to ensure that percussion instruments and their rhythms sounded complementary, both structurally and sonically.

Equally crucial in this process was the precise selection of elements representative of each genre – such as instruments, scales, rhythmic structures, forms of improvisation, and performance techniques – and their adaptation in such a way as not to lose their original character, while enabling their integration in a new context. My goal was to build a shared performance language – not an artificial compromise, but a natural outcome of years of practice, concerts, and joint performances with Indian and Spanish musicians. The effect I

aspired to was music which, despite bringing together such divergent means, preserves internal logic and stylistic character, while simultaneously opening up new sonic spaces. I perceive this aesthetic as a contemporary development of the flamenco tradition – aligned with the current of World Music, rooted in experience and artistic awareness derived from deep intercultural dialogue and from my own subjective musical fascination.

Within the current of World Music, the flamenco guitar emerges as a universal instrument, capable of adaptation and transformation without losing its identity. Its use in dialogue with Indian music contributes to the development of a new aesthetic. In this context, artistic values are expressed through a conscious synthesis – not as a compromise, but as a new space of expression, in which the flamenco guitar redefines its function and significance in the contemporary musical world.

The inspiration for this artistic work was my fascination with two musical styles: flamenco and Indian music, as well as with the sonority of melodic instruments, percussion, voice, and dance. Altogether, the musical material involved thirty-three artists, including musicians playing twenty-one different instruments, four vocalists, and two dancers. Each of these artists was, for me, an inspiring link between the two musical styles and the magic of rhythmic and melodic richness. The instruments and rhythms I used draw from the deep traditions of Andalusian music as well as the musical diversity of the Indian subcontinent. The work presented here was conceived, composed, arranged, recorded, and mixed by myself. I played not only the guitar but also many percussion instruments. These nine compositions are the result of my journeys to India and Spain over the past decade, and of the musical and cultural relationships with artists I encountered along the way.

The album is therefore not merely an example of World Music in the classical sense of the term – it is a project deeply rooted in performance practice and awareness, in which transculturality is not an aesthetic device but a form of new and authentic musical identity. This identity draws upon the idioms of both traditions, creating a musical language that transcends ethnic classification. It is not a “hybrid” style in the superficial sense, but in my view a profound transformation leading to a work rooted in multiculturalism, yet unified in sound and aesthetics.

And finally, what is perhaps the most important. I am self-taught – someone who acquired all of his musical knowledge not in conservatoires, but through attentive listening and sincere experience. Without any formal musical education, and without knowledge of harmony or theory, I created works solely on the basis of intuition and a deep familiarity

with the music I love most tenderly. Every note, every phrase, arose not from knowledge but from the need of the heart.

The work on this album was for me more than a creative process – it was a journey inward. It awakened in me inexhaustible reserves of emotion: wonder, deep feeling, but above all love. And it is precisely this love – for sound, for instruments, for people, for the moment – that became the axis of everything I have contained within this music. Flamenco and Indian music are for me the unique language of the heart, which, unable to remain silent, taught me to create and to play.

That is why this album is entitled *Hecho con Amor* (“Made with Love”). For it was conceived with love, created with love, and it is with love that I wish to share it.

## **Acknowledgements**

I would like to express my heartfelt gratitude to all those who contributed to the creation of this work and the accompanying musical project.

First and foremost, I thank my father, Janusz Czachowski, for instilling in me a love of flamenco, and my mother, Bożena, for her constant support and encouragement in my musical journey.

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My thanks go to my friends and fellow musicians — Leo Vertunni, Giridhar Udupa, Isaac Peña, Manish Madankar, and Anna Mendak — for the time they devoted to bringing to life my often highly demanding ideas. I am grateful to flamenco experts whose opinions were invaluable to me: Ignacio Fernández and Agustín Carbonell. Kiureli Sammallahti for his ideas and suggestions in *Jind Mahi*.

I thank the masters of rhythm and percussion instruments: Pramath Kiran, Jayachandra Rao, Pierluca Pineroli, Piotr Malec, as well as the outstanding violinists Ambi Subramaniam, Piotr Steczek, and Marcin Sidor, whose harmonic imagination enriched the sound of the string instruments.

My gratitude also goes to Andres Martorell and Magda Navarrete for language

consultations, Rafael Reina for academic advice, and Justyna Gałka for text editing, as well as to Paco de Lucía and Zakir Hussain — musicians who were my authorities and sources of inspiration. I am thankful for the unforgettable conversations and the joy I derived from personal encounters with them.

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## Glossary of foreign terms in alphabetical order

**abhipraayam** – in Carnatic music, a term denoting a musical idea or concept, particularly in the context of percussion accompaniment.

**alboreá** – a traditional flamenco form, usually sung during Gypsy wedding ceremonies.

**bol** – percussive syllables representing specific strokes on the *tabla*.

**baile** – dance performed in the flamenco tradition, an integral part of performance alongside music and singing.

**bansuri** – a bamboo transverse flute used in Indian classical and folk music.

**cajón** – a wooden percussion instrument of Peruvian origin, used in flamenco among others, played by striking the front panel with the hands.

**caló** – the language used by Spanish Gypsies (*Gitanos*), a blend of Romani and Spanish elements, preserving many words of Indian origin, today functioning mainly as an ethnic dialect with limited vocabulary.

**cante** – the singing style in flamenco music, encompassing various forms of emotional expression and vocal technique.

**chakradar** – an elaborate rhythmic form used mainly in North Indian classical music, particularly in *tabla* playing. It consists of a phrase repeated three times, each containing an internal *tihai* – a thrice-repeated figure ending on the *sam*.

**chikari** – high-pitched drone strings on Indian instruments such as the sitar or sarod, struck rhythmically to emphasise pulse, accents, or drama in improvisation.

**cierre** – a short rhythmic phrase in flamenco, used to close a section or musical phrase.

**contratiempo** – a rhythmic technique in flamenco based on accenting the off-beats or playing between beats, creating tension and rhythmic complexity that often gives the impression of playing “against” the main rhythm.

**compás** – the metrical-rhythmic structure characteristic of a given flamenco form, e.g. *bulerías* (12 beats).

**desplante** – a striking, rhythmically intense passage of flamenco dance, performed as a climactic moment or transition to a new section, often preceded by a *llamada*.

**duende** – a concept in flamenco denoting profound, emotional power and expressive depth, difficult to define yet strongly felt by audiences.

**escobilla** – part of a flamenco dance focused on rhythmic footwork and the display of technical skill.

**falseta** – a short guitar phrase in flamenco, often improvised, functioning as a miniature composition or transition between sections.

**ghatam** – a clay pot-shaped percussion instrument, characteristic of Carnatic music.

**ghungroo** – small metal bells worn on the ankles by dancers of Indian classical styles such as Kathak or Bharatanatyam.

**golpeador** – a protective plate on the soundboard of the flamenco guitar, usually transparent plastic, preventing damage from *golpes* (percussive finger or nail strikes).

**jaleo** – encouraging shouts and exclamations (e.g. “¡olé!”, “arsa”) voiced during flamenco performances by the audience or fellow performers.

**jhala** – a fast, rhythmic climax of instrumental improvisation in Hindustani music, marked by repeated striking of *chikari* strings and increased tempo.

**jugalbandi** – a duet form in Indian music in which two soloists (often instrumentalists or vocalists) engage in a musical dialogue based on collaboration and improvisation, maintaining artistic equality.

**kalpanaswaram** – a type of improvisation in Carnatic music using solmisation syllables (*swaram*), set within a specific rhythmic cycle.

**kanjira** – a small tambourine with a lizard-skin head, used as a percussion instrument in Carnatic music.

**konnakol** – the vocal system of articulating rhythmic syllables in Carnatic music, used for learning and presenting rhythm.

**korvai** – a complex rhythmic phrase in Carnatic music, often used as the conclusion of a composition or improvisation.

**llamada** – a characteristic rhythmic signal in flamenco, usually performed by a guitarist or dancer, indicating the entrance of a new section, the beginning of singing, or a structural change.

**lehara** – a repeated melodic motif in Indian music, played in a fixed rhythmic cycle,

used as accompaniment to percussion improvisation.

**manjira (taalam)** – small Indian hand cymbals, consisting of two metal discs that produce a bright, ringing tone when struck together. Traditionally used in both Hindustani and Carnatic music to mark rhythmic cycles.

**mizrab** – a wire plectrum worn on the index finger of the right hand, used for playing the *sitar*.

**meend** – a technique of smoothly gliding between notes in Indian music, akin to a *glissando*, without distinct pitch jumps.

**mohara** – an extended rhythmic phrase in Carnatic music, leading into a *korvai* or preparing the ending of a piece.

**mridangam** – a double-headed drum, the main percussion instrument of Carnatic music.

**muktayam** – a classical rhythmic cadence in Carnatic music, typically based on a thrice-repeated motif resolving on the sam. It often includes a preparatory section and serves as a closing passage.

**nadai** – a rhythmic subdivision in Carnatic music, defining the number of pulses per unit of time (e.g. *tishra nadai* = 3).

**nudillos** – a percussive technique in flamenco where rhythm is produced by tapping knuckles on a hard surface.

**olé** – an exclamation of admiration, encouragement, or delight during a flamenco performance, used by the audience or fellow performers as part of live interaction.

**pakhawaj** – a barrel-shaped, double-headed drum used in North Indian classical music, played with hands and fingers.

**palmas** – rhythmic handclapping, an essential element of flamenco performance, reinforcing the structure of the *compás*.

**pallavi** – the main melodic refrain in a Carnatic composition, serving as a chorus or focal phrase.

**palmero** – a performer of *palmas* (handclapping) in flamenco, supporting rhythmic structure and dynamics.

**palo** – a musical form or style in flamenco, defined by its characteristic rhythmic and

emotional features (e.g. *soleá*, *bulerías*).

**paranth, padant** – the vocal recitation of *bols*, usually for teaching or demonstration, with precise articulation and rhythm; the North Indian equivalent of *konnakol*.

**picado** – a flamenco guitar technique of playing melodic lines and runs using alternating index and middle fingers in apoyando style.

**por abajo** – a less common flamenco guitar tuning, usually implying a lower pitch than *por arriba*, often corresponding to D major.

**por arriba** – the standard flamenco tuning in E major (even when capoed to sound in other keys), considered the basic position for forms such as *soleá*, *fandangos*, and *alegrías*.

**por medio** – a typical flamenco guitar key centred on A Dorian (with a D major base), often used for *bulerías*, *tientos*, or *soleá por bulería*, giving a darker colour than *por arriba*.

**raga** – the melodic framework of Indian classical music, defining the set of notes, their usage, and the emotions associated with them.

**rasgueado** – a flamenco guitar technique of rapid strumming with outward flicks of the fingers, creating a distinctive rhythmic texture.

**rela** – a fast, flowing rhythmic composition in Hindustani music, with strokes played at high speed and intensity, creating a “rolling” effect (*rela* literally means “stream” or “flow”).

**remate** – a short rhythmic closing phrase in flamenco, used to end a passage or section.

**sam** – the first beat of a rhythmic cycle (*tala*) in Indian music, the main reference point for musicians.

**sargam** – the Indian system of solmisation using syllables (sa, re, ga, ma, pa, dha, ni), applied in practice, improvisation, and notation.

**sarod** – a fretless plucked lute with a metal fingerboard and resonator, central to Hindustani music.

**sawal-jawab** – an improvised dialogue between two (or more) musicians, in which one poses a phrase (*sawal* – question) and the other responds (*jawab* – answer), often mirroring rhythm or structure.

**sitar** – a long-necked plucked string instrument, a key instrument of North Indian

classical music.

**solkattu** – the system of rhythmic syllables in Carnatic music, assigned to strokes and used for rhythm training.

**sonidos negros** – a flamenco term for deep, raw, emotionally charged sounds, associated with the aesthetics of *cante jondo* and the works of artists such as Manuel de Falla or Federico García Lorca.

**tabla** – a pair of tuned hand drums, the primary percussion instrument of North Indian music.

**tala, taal** – a cyclical rhythmic structure in Indian music, defining temporal frameworks for composition and improvisation.

**tanam** – a form of free-tempo melodic improvisation in Carnatic music, usually performed without percussion accompaniment.

**tirmanā** – a rhythmic cadence in Carnatic music, often based on repeated patterns (comparable to *tihai* in Hindustani style).

**thaat** – the classification system of scales in North Indian classical music, comparable to Western modal systems but with unique principles and functions.

**tihai** – a thrice-repeated rhythmic figure in Hindustani music, typically used as a closing pattern.

**toque** – the flamenco guitar style of playing, corresponding to a given rhythmic and expressive form.

**tumbi** – a one-stringed plucked instrument from Punjab, known for its bright, piercing tone.

**veena** – an ancient Indian plucked string instrument of the lute family, with a long neck and wooden or gourd resonator, dating back to around the 2nd century BCE.

**zapateado** – the percussive flamenco dance technique of striking the floor with special shoes, forming a rhythmic accompaniment.

# **Annex**

# Conacoleando

(tani avartanam)

G. Udupa, M. Czachowski,  
trtanscribed by M. Czachowski

$\text{♩} = 120$   
**Intro**

**Abhi prayam**

Giridhar  $\frac{8}{4}$  **3**

Miguel  $\frac{8}{4}$  **3**

Ta ke di mi Ta ke ja nu Ta di gi na to Ta Ta ke di mi Ta ke ja nu Ta ke di mi Ta ke ja nu

Ta di gi na to Ta

5

Ta di gi na to Ta di gi na to Ta Ta Ta ke di mi Ta ke ja nu Ta ke di mi Ta ke ja nu

Ta di gi na to Ta di gi na to Ta Ta

6

Ta ke di mi Ta ke ja nu Ta di gi na to Ta di gi na to Ta di gi na to Ta Ta Ta

**Tirmana**

Ta Di Gi Na Tom Ta Di Gi Na

Ta di gi na to Ta di gi na to Ta di gi na to Ta Ta Ta

Ta Di Gi Na

8

Tom Ta di gi na tom Ta di gi na to Ta di gi na to Ta di gi na to Tam Ta

Tom Ta di gi na tom Ta di gi na to Ta di gi na to Ta di gi na to Tam Ta

9

di Ta ki ta tom Ta di Ta ki ta tom Ta di Ta ki ta tom Tam Di gu ta ri Ki te ta ka Tom Di gu ta ri Ki te ta ka Tom Di gu ta ri Ki te ta ka Tom

di gi na to Ta di gi na to Ta di gi na to Tam Ta di gi na to Ta di gi na to Ta di gi na to

10

**>Nadai (groove)**

Tam te Ta ka Ta din\_ di na\_ Ta din\_ ka di ne Ta din\_ ka di ne\_ Ta din\_ ka di ne

Tam te Ta ka Ta dim\_ dim\_\_ Ta dim\_ te Ta dim\_ dim\_\_ Ta dim\_ te

12

Ta din\_ ka di ne\_ Ta din\_ ka di ne Ta din\_ ka di ne ta Ta ka\_ Ta ka Ta din\_ di na\_ Ta din\_ ka di ne Ta din\_ ka di ne\_ ta Ta ka di ne

Ta dim\_ dim\_\_ Ta dim\_ te Ta dim\_ dim\_\_ Ta dim\_ te Ta dim\_ dim\_\_ Ta dim\_ te Ta dim\_ dim\_\_ Ta ka Ta ki te



26

Di ne go Ta ki te Di ne go Ta ki te Di ne go Ta ki te Di ne go ta ki te

Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta

27

Di ne go Ta ki te Di ne go Ta ki te Di ne go Ta ki te Ta Di ne go Ta ki Te Di ne go Ta ki te Di ne go Ta ki te Di ne go Ta ki te

Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta Dim ta ki ta

28

**Korvai**

Di ne go Ta ki te Di ne go Ta ki te Di ne go Ta ki te Ta Ta ki ta Dun ku Ta ki ta Dun ku Ta Ki Ta

Dim ta ki ta Dim ta ki ta Dim ta ki ta Ta Ta ki ta Dun ku Ta ki ta Dun ku Ta Ki Ta

29

Dun Ta ki ta Dun Ta ki ta Dun Ta di gi ne go Ta di gi ne go Ta di gi ne go Dim ta Dim gi ne go ta Dim gi ne go

Dun Ta ki ta Dun Ta ki ta Dun Ta di gi ne go Ta di gi ne go Ta di gi ne go Dim ta Dim gi ne go ta Dim gi ne go

30

ta Dim gi ne go Ta Dim ta Dim gi ne go ta Dim gi ne go ta Dim gi ne go Ta Ka Dim Ta dim Ta di gi

ta Dim gi ne go Ta Dim ta Dim gi ne go ta Dim gi ne go ta Dim gi ne go Ta Ka Dim Ta dim gi na

31

ne go Ta dim ta di gi ne go Ta dim Ta di gi ne go Ta Ki Ta Din Ta tom ta di gi ne go Ta tom ta di gi ne go

to Ta dim gi na to Ta dim gi na to Ta Ki Ta Din Ta di gi na to Ta di gi na to

32

**Korappu**

Ta tom ta di gi ne go Ta Ka Di Na Dim Ta ka di mi ka ja nu Ta ka di mi ta ka ja nu Ta ka di mi ta ka ja nu Ta ka di na Ta

Ta di gi na to Ta Ka Di Na Dim

34

Ta ka di mi\_\_ ka ja nu Ta ka di mi ta ka ja nu Ta ka di mi ta ka ja nu Ta ka di na Ta

35

Ta dim Ta din ka Ta ka di mi Ta din ka Ta dim Ta din Ta ka di mi Ta ka ja nu Ta ka Ta

36

Ta dim Ta din ka Ta ka di mi Ta din ka Ta dim Ta din Ta ka di mi Ta ka ja nu Ta ka Ta

37

Dim Ta ki te Dim Ta ki te Dim Ta ki te Ta ki te Ta  
Dim Ta ki te Dim Ta ki te Dim Ta ki te Ta ki te Ta

38

Ta ka di mi\_\_ ka Ja nu Ta ka di na Ta Ta  
Ta ka di mi\_\_ ka Ja nu Ta ka di na Ta Ta

39

Ta ka di ne Ta ka Tom te re ki te Ta te re ki te Tom  
Ta ka di ne Ta ka Tom te re ki te Ta te re ki te Tom

40

Dimmm Ta Ta dim ta dim Ta  
Dimmm Ta Ta dim ta dim Ta

41

Ta ka Tom Di na Dim te re ki te Ta te re ki te Dim  
Ta ka Tom Di na Dim te re ki te Ta te re ki te Dim

42

ta Tom ta Ta ti Dim ta Ta Ta Di Tom Nam Ta ta ta ta ta Ta Ta Ta Ta

ta Tom ta Ta ti Dim ta Ta Ta Di Tom Nam Ta ta ta ta ta Ta Ta Ta Ta

44 **Final**

Ta ke di Mi ta Ja nu Ta ke di Mi ta Ja nu Ta ke di Mi ta Ja nu Ta ri ki ta di gu ta ri Ta ri ki ta di gu ta ri

Ta ke di Mi ta Ja nu Ta ke di Mi ta Ja nu Ta ke di Mi ta Ja nu Ta ki te Ta ke di mi

45

Ta ke di Mi ta Ja nu Ta ke di Mi ta Ja nu Ta ke di Mi ta ka Ja nu Ta ki te Ta ki te di gu Ta ri ki Ta ki te

Ta ke di Mi ta Ja nu Ta ke di Mi ta Ja nu Ta ke di Mi ta Ja nu Ta ki te Ta ka di mi

46

Ta ri ki Ta ki te Dim Ta re ki te Ta re ki te Ta ka Dim Ta re ki te Ta re ki te Ta ka Dim Ta re ki te Ta re ki te Ta ka Dim ki te ta ka Ta re ki te

Ta ke di Mi ta Ja nu Ta ke di Mi ta Ja nu Ta ke di Mi ta Ja nu Ta ke di Mi Ja nu

47

Ta re ki te Ta ka Dim ki te ta ka Ta re ki te Ta re ki te Ta ka Dim ki te ta ka Ta re ki te Ta re ki te Ta ka Dim ki te ta ka Te re ki te Te re ki te Ta ka Dim ki te Ta

Ta ki te Ta ki te Ta ka Ta ki te Di ne ka Di ne Dim Dim ka di ne Ta ki te Di ne ka Dine

48

Ta Te re ki te Ta ka Tom Ta ki te Ta ki te ta ka Di gu ta ri ki te Ta Tom Di gu ta ri ki te Ta Tom Ta ki te Ta ki te ta ka Di gu ta ri ki te

Dim ta ki ta Dim Ta ki ta Ta ka di na ta Dim Ta ki ta Ta Dim Ta ki ta Ta ka ja nu

49

Tan ki ta ta ka Di gu ta ri ki ta Ta ke di mi Tan ki ta ta ka Di gu ta ri ki ta Ta ke di mi Di gu ta ri ki ta ta ke Ta Ta Ta Ta

ta Dim Ta ki ta Ta Dim Ta ki ta Ta ka ja nu Di gu ta ri ki ta ta ke Ta

**Muktayam**

50

Ta ka di ne Te re ki te ta ka Tom Ta ka di ne Te re ki te ta ka Tom Ta ka di ne Te re ki te ta ka Tom Ta ki

Ta ke di na Ta ki te Tom Ta ke di na Ta ki te Tom Ta ke di na Ta ki te Tom Ta ki

51

te Te re ki te ta ka Tom Ta ki te Te re ki te ta ka Tom Ta ki te Te re ki te ta ka Tom Ta ka Te re ki te ta ka Tom

te Ta ki te Tom Ta ki te Ta ki te Tom Ta ki te Ta ki te Tom Ta ka Ta ki te Tom

52

Ta ka Te re ki te ta ka Tom Ta ka Te re ki te ta ka Tom Ta Te re ki te ta ka Tom Ta Te re ki te ta ka Tom Ta

Ta ka Ta ki te Tom Ta ka Ta ki te Tom Ta ke di ne Tom Ta ke di ne Tom Ta

53

Te re ki te ta ka Tom Te re ki te ta ka Tom Te re ki te ta ka Tom Te re ki te ta ka Tom Te re ki te Tom Te re ki te Tom

ke di ne Tom Ta ki te Tom Ta ki te Tom Ta ki te Tom Ta ka Tom Ta ka Tom

54

Te re ki te Tom ta Tom ta Tom ta Tom Tom Tom Tom Te re ki te Ta ka di ne

Ta ka Tom ta Tom ta Tom ta Tom Tom Tom Tom Ta di gi ne

55

Tom Te re ki te Ta ka di ne Tom Te re ki te Ta ka di ne Tom Tom Tom Tom Te re ki te Ta ka di ne Tom Te re ki te Ta ka di ne Tom Te re ki te

go Ta di gi ne go Ta di gi ne go Tom Tom Tom Ta di gi ne go Ta di gi ne go Ta di

56

Ta ka di ne Tom Ta re ki te ta ka di ne tom Ta Ta re ki te ta ka di ne tom Ta Ta re ki te ta ka di ne tom Ta Dum Dum Dum

gi ne go Ta Ta di gi ne go Ta Ta di gi ne go Ta Ta di gi ne go Dum Dum Dum

57

Te re ki te Ta di gi na Tom Te re ki te Ta di gi na Tom Te re ki te Ta di gi na Tom Ta Te re ki te Ta di gi na Tom Ta Te re ki te Ta di gi na Tom Ta

Ta di gi ne go Ta di gi ne go Ta di gi ne go Ta Ta di gi ne go Ta Ta di gi ne go Ta

58

Tere kite Tadigina Tom Ta Di Tere kite Tadigina Tom Ta Di Tari kite kita Takadine Tatom Tari kite kita Takadine Tatom Tari kite kita Takadine Ta

Ta di gi ne go Ta Tom Ta di gi ne go Ta Tom Ta di gi ne go Tatom Ta di gi ne go Tatom Ta di gi ne go Ta

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