

The Flamenco Key – Phrygian Mode, Andalucian Cadence, and Cambios

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While several flamenco forms, such as those in the *cantiñas* family, are in a familiar major key, with a common three-chord accompaniment, the most characteristic forms – e.g. *soleares*, *bulerías*, and *tangos* – are in what is sometimes called the ‘flamenco key’ or the Phrygian mode.¹ Here we will explore the structure of three common flamenco key forms. Aside from a similar key, these forms make use of the Andalucian cadence and often include a “*cambio*” in the penultimate line.

The Flamenco key and the Andalucian cadence

The flamenco key is based on the Phrygian mode. This later is a particular type of scale – For example, the Phrygian mode based on E involves all the white keys on the piano starting and ending in E. Here it is, played on the guitar:

- (1) Phrygian mode (E – *por arriba*)
 - a. [E F G A B C D E](#)
 - b. [Alternating chords: E – F – E](#)

Note the small space between E and F (a half-step) – this helps give the key its distinctive, vaguely Middle Eastern character. Indeed the chords used to accompany Phrygian melodies often alternate between a basic E chord and the neighboring F chord, as illustrated in (1b)

The example in (1) assumes the guitar is playing in E (*por arriba*); the Phrygian mode can be based on other keys – most common (in fact, more common than E) is A Phrygian, with a base chord of A alternating with B-flat (*por medio*):

- (2) Phrygian mode (A – *por medio*)
 - a. [A Bb C D E F G A](#)
 - b. [Alternating chords: A – Bb – A](#)

The flamenco key consists of essentially these (plus a few other) flamenco scales, with some variation; for example, the third note (e.g. G in (1)) is sometimes replaced with a sharp (G#).

The F chord in (1) and the Bb chord in (2) are played with some open strings, leading to the characteristic discordant quality of flamenco guitar. The chords could be played as full chords (3), but the sound is not particularly flamenco – rather, this sounds like “fake” Spanish music:

¹ Interestingly, relatively few flamenco forms are in the minor key, these include *farruca* and *peteneras*.

(3) Alternating chords without open strings:

- a. E - F - E
- b. A - Bb - A

While there are three chords used in accompanying major-key forms such as those from the *cantiñas* family (the tonic, dominant, and sub-dominant), there are four chords used to accompany flamenco key forms. These are chords associated with the first four notes of the key; they are traditionally given in descending order, starting with a minor chord based on the fourth note, a major chord based on the third (sometimes 7th), a major chord (with open strings) based on the second, and finally, the base chord based on the first note. This chord progression is called the Andalusian cadence:

(4) Andalusian cadence

- a. Am - G(7) - F - E E-position (*por arriba*)
 - b. Dm - C(7) - Bb - A A-position (*por medio*)
- iv III(7) II I

The notation iv-III-II-I is used to identify these chords, independent of the key, so Am and Dm are the iv chords for their respective keys, G and C the III, etc. The lower case 'iv' indicates a minor chord, while the uppercase 'III', etc. indicate major chords.²

When accompanying a form in the flamenco key, it is common to alternate between I and II, then, at some point, pass to vi and then descend down the Andalusian cadence:

(5) Typical flamenco key chord pattern:

- a. F E F E Am G F E *por arriba*
 - b. Bb A Bb A Dm C Bb A *por medio*
- II I II I iv III II I

Cambio

Forms that use the flamenco key include *soleares*, *bulerías*, *soleá por bulerías*, *tientos*, *tangos*, and *siguiriyas*. With the possible exception of *siguiriyas*, each of these forms

² I'm following Norman Kliman's notation for representing chords based on the position in the Phrygian Mode (see <http://canteytoque.es/soleares.htm>). Elsewhere there is a tradition of using vi-V-IV-III to represent the Andalusian cadence. The reason is that the Phrygian mode is based on notes from a related major scale; for example, E Phrygian uses the notes from a C major scale (i.e. the white keys on the piano). E is the third note in the C major scale, so the chord associated with E is notated 'III'. Similarly for A Phrygian, which is based on the F major scale. It may be that this latter notation is more common, but Kliman's notation is more transparent.

has a point in the *cante* where the guitar plays a *cambio* ‘change’.³ The *cambio* accentuates the climax of the verse – usually the penultimate line. It often breaks the descent of the Andalusian cadence by adding a chord that is a third higher than the III chord (the ‘VI’ chord):

(6) *Cambio*

- a. F E F E Am Am G-C Am G(7) F E *por arriba*
 b. Bb A Bb A Dm Dm C-F Dm C Bb A *por medio*
 II I II I iv iv III-VI iv III II I
cambio

The placement of the *cambio* varies from form to form and within a single form according to the verse’s melody. Some singers will play with the placement of the *cambio* – either for effect or due to a less developed sense of timing. The guitarist must carefully listen to the *cante* in order to catch the *cambio* at the right moment. Because the *cambio* marks the climax of a verse, dancers often accentuate it with movement and/or footwork. Therefore, effective dancing to *cante* requires that the dancer be tuned into the *cante* in order to mark the *cambio*. The following sections will explore the structure of three flamenco key forms with emphasis on the placement of the *cambio*.

Soleares

Soleares (singular *soleá*) represents one of the most fundamental forms in flamenco. They are performed with a fairly slow twelve-beat tempo and are considered *cante jondo* (‘deep song’). While dancers tend to favor a slow tempo, allowing for a variety of movements and footwork, the tempo tends to be closer to *andante* when sung without dance.⁴ There are many *soleares* styles; some of the variation is regional (e.g. *soleares* from Cádiz versus *soleares* from Triana), while variation can be due to the singer who created (or is associated with) the style (e.g. *soleares de Paquirri* versus *soleares del Mellizo* – both singers from Cádiz). An extensive discussion of dozens of styles, along with their structures and accompaniments is found on Norman Kliman’s excellent website (see footnote 2).

Soleares can be played in the E position (*por arriba*) or the A position (*por medio*). There is a tendency to favor the E position, even though this often means putting the *cejilla* on a high fret. Dancers are used to a chord progression during footwork that really only works in the E position:

(8) footwork chord progression, *por arriba* (F-C-F-E)

³ Sometimes a *cambio* is used in the accompaniment of *siguiriyas*, but it is less common and optional.

⁴ The terms “*cante p’delante*” ‘singing up front’ and “*cante p’atrás*” ‘singing from behind’ refer to singing without and with dance, respectively.

When playing in the A position, this progression doesn't sound the same, so guitarists typically play some version of the Andalusian cadence during footwork:

(9) [Andalusian cadence foot work progression, *por medio* \(Dm-C-Bb-A\)](#)

Some people believe that *soleares* is always *por arriba* and when played *por medio*, it becomes *soleá por bulerías*. This is not true – the *soleá cante* can be accompanied in either position, according to the singer's range and where the guitarist can place the *cejilla*. We will see that *soleá por bulerías* is a different form below and that it, too, can be played either *por medio* or *por arriba*,

Soleares verses consist of either three or four lines of approximately eight syllables. Each line tends to correspond to a single twelve-beat measure. While there is a range of variation, repetitions generally yield approximately eight measures. There are several ways the singer can repeat lines (again, see Kliman's webpage). For example, the four-line verse in (10) is sung as in (11), with repetitions yielding six measures:

(10) Por mala lengua que tienes	Because of your bad mouth
al infierno irás a parar	you'll end up in Hell
que sólo dices mentiras	you only tell lies
y dudas de la verdad	and doubt the truth

(11) [Soleá de Alcalá – Camarón](#), A position (*cejilla* on 5)

Por mala lengua que tienes	Because of your bad mouth
al infierno irás a parar	you'll end up in Hell
- Free measure -	
al infierno irás a parar	you'll end up in Hell
y al infierno irás a parar	you'll end up in Hell
que sólo dices mentiras	you only tell lies
y dudas de la verdad	and doubt the truth

Note that this *soleá* is accompanied by Paco de Lucía in the A position (*por medio*), with the *cejilla* on the 5th fret – this is because Camarón, particularly when young, had a very high voice for a man. In order to achieve the same key *por arriba*, Paco would have had to put the *cejilla* on the 10th fret, which leaves very little room to play. The melody is a very standard style associated with the town of Alcalá, in the province of Sevilla – hence, this is an example of *soleá de Alcalá*.

The verse can be broken into two parts – the pre-*cambio* and the *cambio*-resolution. In (11) the pre-*cambio* consists of the first four lines – there we find a melodic line sung twice; the accompaniment for this is shown in (12):

(12) pre-*cambio* chords

I7 iv
iv III II I
- free measure -
I7 iv
iv III II I

Note that the melody begins with a 7th chord based in the I chord (A7, in this case), passing to the iv chord (Dm); this is followed by the Andalusian cadence. Notice also that the singer leaves a measure free between the repetitions. The free measure between the second and third measures, while not obligatory, is very common. Dancers often make use of this for a *remate* or *contestación*; however, if the dancer wants to be sure there is such a free measure, s/he should let the singer know beforehand.

The remaining two measures included the *cambio* and the resolution. The *cambio* occurs around the 8-9-10 beats of the fifth line. This is followed by another Andalusian cadence. It is very common to repeat the *cambio*-resolution (most *soleá* choreographies assume this will happen), but in this case, Camarón sings the *cambio*-resolution only once.

The next example is a *soleá de Cádiz*, associated with the 19th century singer, Enrique del Mellizo (1848-1906). Here the pre-*cambio* section does not go to the iv chord; rather, the accompaniment alternates between the II and I chords. Unlike the last example, there is no free measure between the second and third measures. In addition, the pre-*cambio* section consists of only three measures. The *cambio*, again, on 8-9-10 of the fifth measure (“*a voces*”). Here, though, the singer repeats the *cambio*-resolution, for a total of seven measures. This is a three-line verse (given in 13); notice how the lines are distributed in (14); in particular, the second *cambio*-resolution adds a filler line (“*mamaita de mi alma*”) and then repeats the first line of the verse. These filler lines are very common.

(13) Dime dónde estas metida	Tell me where you are
que yo te llamaba a voces	I called out to you
que tú no me respondía	and you didn't respond

(14) [Soleá de Cádiz – Manolo Vargas](#), E position (*cejilla* on 4)

¿Dónde estaba metida?	Where were you?
dime dónde estas metida, ay ay	tell me where you are
que dime dónde estas metida	tell me where you are
que yo te llamaba a voces, ay	I called out to you
que tú no me respondía	and you didn't respond
mamaita de me alma	mother of my soul
ay que dime dónde estas metida	tell me where you are

Up until now we have seen the *cambio* on beats 8-9-10. However, it is possible to put it earlier in the measure. In the next example, a *soleá* style from Jerez, the singer begins the *cambio* line early – at the end of the previous measure – the *cambio* itself, then, falls on 1-2-3 of the next measure (“*tú vales*”). The repeat of the *cambio* reverts to the familiar 8-9-10 beats. The pre-*cambio* portion of this verse is accompanied by I7 to iv, but this first line is sung over two measures, followed by a free measure. The line is repeated with the I-iv, before moving to the *cambio*. Notice that there is no Andalusian cadence after the I7 to iv, (as there was in the example in 11). Also note that the repeat of the *cambio* uses different words, so the poetry, while on the four-line model, has alternative endings.

(15) [Soleá – David Lagos](#), E position (*cejilla* on 7)

Yo pago con mi dinero - free measure - yo pago con mi dinero ay ay debe ser lo que tú vales porque soy un caballero y no vengas pidiéndome cuentas que soy un caballero	I pay with my own money (2 measures) I pay with my own money only what it is that you're worth because I'm a gentleman so don't come asking for more I'm doing the gentlemanly thing
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Probably most, if not all, choreographies assume a *cambio* on 8-9-10, so any time a *cambio* occurs earlier, the choreography will not match the *cante*. These examples illustrate some of the possible variation found in *soleares* verses. By listening for the pre-*cambio* and *cambio*-resolution parts of the *cante*, dancers can adapt their choreography in a way that complements the singing. Given the several parameters of possible variation, however, it is important to have listened to a lot of examples in order to have an idea of what might be sung in any given moment.

Bulerías

Bulerías is probably the most popular flamenco form and also perhaps the most complicated. It has a twelve-beat pattern, but this sometimes alternates with a six-beat pattern (there can even occasionally be an ‘extra’ six). Since it probably evolved from *soleares*, it is generally in the flamenco key; however, it also has origins with *cantiñas* so it can show up in the major key. Finally, *bulerías* has been a magnet for popular songs, so it can be in practically any key.

Dancers tend to learn *bulerías* in shorter segments – this is because it is generally not danced as a stand-alone solo. Rather, dancers each come out to do a short (and it should be short!) piece – usually to one or two verses. Given the wide range of variation in *bulerías* verses, it is important to have heard as many as possible to have an idea of what is coming next. Many *bulerías* are structured as three-line verses, similar to *soleares*, with both pre-*cambio* and *cambio*-resolution sections.

These tend to alternate between II and I chords or pass from I to iv. The *cambio* is similar to what we find in *soleares*, but at a quicker tempo. Finally, as with *soleares*, there are many ways that the lines are repeated. Bulerías can be accompanied *por medio* or *por arriba*. Probably *por medio* is more common. There is a good deal of dance lore as what to do during the *cambio* of a *bulería* – e.g. should there be a *desplante*, a *pillizco*, etc.? I have seen many successful approaches – most of them finding some way to accentuate the *cambio* in some way.

The first example comes from a 1970 recording of La Fernanda de Utrera with Juan Maya “Marote” on the guitar. Marote was an exceedingly strong guitarist and chose to accompany *por arriba*, even though this meant having to put the *cejilla* on the 9th fret (this is equivalent to the 4th fret *por medio*). Not only does this leave very little room to play, but it is difficult to get good sound in this position. It is a testimony to Marote’s strength that he was able to pull this off with finesse.

The pre-*cambio* section alternates between II and I, with two free measures before a repetition of the first line. The *cambio* is on 8-9-10 (“*mi camino*”), followed by a quick resolution.

(16) [Bulerías – La Fernanda de Utrera](#), E position (*cejilla* on 9)

A Dios le pido yo un favor	I’m asking God a favor
- 2 free measures –	
a Dios le pido yo un favor	I’m asking God a favor
que te quite de mi camino	that he get you out of my life
vas a ser mi perdición	you’ll be my downfall

This next example, from the same recording, is accompanied with a I7 to iv pattern, repeated after free measures. It goes into the *cambio* on “*abrirme*”:

(17) [Bulerías – La Fernanda de Utrera](#), E position (*cejilla* on 9)

¿Te acuerdas cuando entonces?	Do you remember back when?
- 2 free measures –	
¿tú no te acuerdas cuando entonces?	you don’t remember back when
bajabas descalcito a abrirme	you came to me barefoot
y ahora ya no me conoces	and now you pretend
	not to recognize me

In the next example, Fernanda hangs onto a note accompanied by a I7 chord for almost two measures before resolving to iv. The *cambio*-resolution, sung twice, follows immediately; there are no free measures. Immediately after the verse, there is a *coletilla*, which alternates between I and II chords in the accompaniment. This is a fairly standard type of *coletilla* for *bulerías*.

(18) [Bulerías – La Fernanda de Utrera](#), E position (*cejilla* on 9)

verse:

La gran fantasía, ay	(I have) a fantasy (2 measures)
como mi hermanita Bernarda	that like my sister Bernarda
nadie cantara en su vida	no one will ever sing
como mi hermanita Bernarda	that like my sister Bernarda
nadie cantara en su vida	no one will ever sing

coletilla:

Esta noche no pido posada	I don't need lodging tonight
hasta mañana a la madrugada	I'll be staying up all night
hasta mañana a la madrugada	I'll be staying up all night

In each example (16-18) the verse has a total of six measures, including free measures and repetitions. The *coletilla* is four measures, which yields a total of ten. This is approximately the range of variation a dancer can expect in a *bulerías* verse. However, a three-line verse can be sung with just three measures – this is typical in Jerez, where these are referred to as “*bulerías cortas*” (‘short *bulerías*’). In the following example, we find a new melodic pattern. The first line modulates to the major key – so instead of using a iv chord, the guitarist goes to the dominant cord of the major key (B7, in this case). However, then the accompaniment returns to the flamenco key with a typical *cambio*. This use of the major is an alternative to the I to iv pattern – indeed, verses are often sung either way. In some cases, the singer will repeat the first line, going to iv first and then to the dominant in the repetition.

(19) [Bulería corta - Luis Zambo](#), E position (*cejilla* on 4)

Te tiene que faltar	You must be lacking
la alegría y el dinero	joy, money,
y la salud y la libertad	health, and freedom

Not all *bulerías* have a *cambio*. Even some in the flamenco key simply make use of common flamenco key alternations and the Andalusian cadence. In the following example, we see an alternation between the II and I chords on lines 1-2 and then 3-4. This is followed by a *coletilla* that descends through the Andalusian cadence.

(20) [Bulerías without cambio – La Fernanda de Utrera](#), E position (*cejilla* on 9)

verse:

Cuando se entera el sultan	When the sultan realizes
- free measure -	
de lo que han hecho las moras	what his women have done
- free measure -	
que han dejao morería	they all left the harem
para cantarle a la novia	to sing for the bride

coletilla:

Ay gitana, tu eres mora
mora de la morería

Gypsy, you're a Moor
a Moor from the Moorish quarter

As mentioned above, several styles of *bulerías* are in the major key. Some of these are in the form of *coletillas*. In the following example, from a classic 1967 recording of Jerez singers, el Romerito (the father of LA-based singer Antonio de Jerez) sings a major key *coletilla* that alternates between the tonic and dominant chords. This is also an example of a six beat rhythm that is used to create tension – often on a repeated *coletilla* - to resolve to the twelve beat pattern, relieving the tension.

(21) [Bulerías coletilla \(major key\)](#) – Romerito, A position (*cejilla* on 4)

Dices que te quiero poco
dices que te quiero poco
tu gente lo que camela⁵
es que yo me volviera loco

You say I don't love you much
you say I don't love you much
what your family wants
is for me to go crazy

Another common major key Jerez *bulerías*, from the same recording, is a style associated with the singer Niño Gloria (1893-1954). This rather rambling verse makes effective use a six beat pattern, alternating between the tonic and dominant chords. There is a both a verse and a major key *coletilla*:

(22) [Bulerías de Jerez \(Niño Gloria, major key\)](#) – El Diamante Negro, A position (*cejilla* on 4)

verse:

mi amante es pajarero
me trajo un loro
- Free measure -
ay me trajo un loro
con las alas dorados
y el pico de oro
con las alas dorados
y el pico de oro

My lover is a birdkeeper
and brought me a parrot

he brought me a parrot
with golden wings
and a beak of gold
with golden wings
and a beak of gold

coletilla:

Ay madre, madre
ay madre, madre
yo creí que llovía
y agua no cae
y agua no cae
y agua no cae ...

Mother, Mother
Mother, Mother
I thought it was raining
but no water falls
no water falls
no water falls ...

⁵ The Gypsy verb *camelar* (equivalent to Spanish *querer*) can mean 'love' or 'want'; its origin is in the Sanskrit root *kam-* 'love'.

Most dancers will be familiar with the *bulerías de Cádiz*, which is commonly sung at the end of an *alegrías* choreography. These major key *bulerías* actually have their origin in the *tanguillos* traditionally sung during Carnival. In Cádiz, Carnival is a huge event with scores of costumed singing groups singing satirical verses – often spoofing local politics. In the following example we see a public works theme – they are putting up a nice illuminated fountain in Puerto Chico, while in Plaza de las Canastas (in the Gypsy neighborhood of Santa María) they have to make do with makeshift oil lamps (*mariposas*, literally ‘butterflies’, are a type of oil lamp consisting of a saucer of oil and a wick). In the Balón neighborhood, they are putting up a monument with a statue of María Bastón – a famous street person/beggar from the late 19th to early 20th century. Finally, the last verse notes that despite the poverty associated with Cádiz (continues to have nearly 50% unemployment), they love a good joke – indeed Cádiz is famous for its sense of humor. For more discussion of flamenco and Carnival in Cádiz, including the 19th century origin of these verses, see

<http://www.pubwages.com/06/carnival-and-flamenco>

Dancers will recognize the melody of the second and third verses – the first is a bit different, but similar – this was an earlier version of the verse now days sung as “*Dicen que van a poner ...*” (‘they say they’re putting up ...’). Note the passing of a tonic 7th chord on the way to the sub-dominant on “*van a poner monumento*” (second verse) and “*ni las hambres las vamos a sentir*” (third verse).

(23) [Bulerías de Cádiz – Chano Lobato](#), E position (*cejilla* on 2)

Van a poner en Puerto Chico
- Free measure -
una Fuente, prima, luminosa
y en la Plaza de las Canastas
se alumbran con mariposas

In Puerto Chico they’re putting up

an illuminated fountain
but in the Plaza de las Canastas
they have to use oil lamps

Según me ha dicho mi prima
Ay que la del barrio del balón
van a poner un monumento
y encima María Bastón

According to my cousin
the one from the Balón neighborhood
they’re putting up a monument
with María Bastón on top

Con el caray, caray, caray, caray
que mira qué de cosas que pasan en Cádiz
ay que ni las hambres las vamos a sentir
que mire usted que gracia
que mire usted que gracia
que mire usted que gracia tiene este país

Caray⁶
look what goes on in Cádiz
we don’t even feel the hunger
see what a sense of humor
see what a sense of humor
see what a sense of humor we
have in this town

⁶ *Caray* is a euphemism for *carajo*, an expletive that literally means ‘penis’.

Because *bulerías* has become a magnate for popular songs, the range of possibilities is very large; often these popular songs are referred to as *cuplés*; these are not usually sung for dance, but might be.⁷ More common, however, are compositions that are used as choruses – particularly for the end of another dance, such as a *soleá*. The following example from a recording from the mid-1980s, is the chorus from a popular song that La Susi sings *por bulerías*. I have heard this chorus used to sing a dancer off stage at the end of a *soleá* choreography. Notice that it simply cycles through the Andalucian cadence:

(24) [La brisa de la mañana - La Susi](#), A position (*cejilla* on 5)

Yo quisiera ser	I'd like to be
ay como la brisa de la mañana	like the morning breeze
que entra por mi ventana	that comes in my window
ole, ole, que entra por mi ventana	ole, ole, that comes in my window

As must be clear, the range of possible *bulerías* is quite vast, encompassing different keys and different rhythms. While the standard *bulerías* tend to retain the pre-*cambio/cambio*-resolution structure of *soleares*, there are many other styles that might be sung for dance. Hence, the dancer who knows when and where to expect a *cambio* will be able to take full advantage of the *cante*. Furthermore, there are some types of *bulerías* that are sung in very specific dance contexts (e.g. the *bulerías de Cádiz* at the end of an *alegrías*, chorus sung at the end of a *soleares* choreography, etc.). As with all forms, but even more so for *bulerías*, extensive listening and absorbing will be essential.

Soleá por Bulerías

Soleá por bulerías has evolved as a form of *soleares* that has a quicker, *andante* tempo. It turns out the rhythm and tempo is essentially identical to that of *alegrías* – this fact is obscured by the different keys, but it should be the case that marking steps for the two forms are interchangeable. The idea that *soleá por bulerías* is a separate form is a relatively recent phenomenon (perhaps dating to the second half of the 20th century – I have not researched this). Before this, one found *bulerías por soleá*, which was a shorter, three-line *bulerías* verse sung with a *soleá* accompaniment (in Jerez, this is still referred to as “*bulerías para escuchar*”, ‘*bulerías* for listening’ – as opposed to dancing). Over time, the tempo quickened a bit (but, remember, *soleá* without dancing tends to have a quicker tempo), and the form took on a life of its own, with the new name *soleá por bulerías*.

⁷ A wonderful example with Miguel Poveda and Buika singing the *cuplé* “*Se nos rompió el amor*”, with Eva Yerbabuena dancing, can be found at <https://www.youtube.com/watch?v=kxijbzqLMHw>.

Because of the three line *bulerías* origin, *soleá por bulerías* tend to have three lines, although four line verses are also possible. The structure – repetitions, free measures, and *cambios*, are very similar to those found in *soleares*.

It is more common for *soleá por bulerías* to be accompanied *por medio* than *por arriba*, although we will see examples of both.

In (25) we have an example of a three line verse sung *por medio*. The first line goes from I7 to iv, and then directly to the *cambio*-resolution, which is repeated. The *cambio* is on 8-9-10 (“*que to di*”):

(25) [Soleá por Bulerías – La Maquinita](#), A position (*cejilla* on 6)

Tú me dijiste que te quería	You said that you loved me
por un beso que te di	just because of the way I kissed you
junto a la orilla del rio	by the riverbank
por un beso que te di	just because of the way I kissed you
junto a la orilla del rio	by the riverbank

The example in (26) illustrates a four line verse. Here we find the I7 to iv pattern in the pre-*cambio* section, followed by a descent through the Andalusian cadence. After a free measure, the first line is repeated, again passing from I7 to iv, but with a different melody and no Andalusian cadence. The *cambio*, on 8-9-10 (“*comprenderás*”), is repeated, along with the resolution:

(26) [Soleá por Bulerías – La Maquinita](#), A position (*cejilla* on 6)

Permita Dios y te enamores	May God allow you to fall in love
de quien a ti no te quiera	with someone who doesn't love you
- Free measure -	
de quien a ti no te quiera	with someone who doesn't love you
y entonces comprenderás	then you'll understand
lo grande que son mis penas	the depth of my sorrow
y entonces comprenderás	then you'll understand
lo grande que son mis penas	the depth of my sorrow

These two verses show five to eight measures; as with *soleares* and *bulerías*, there is a fairly wide range of variation in length.

The following example, a four line verse, is in a high key that would normally be accompanied *por medio*. However, as we saw in (16-18), Juan Maya chooses to put the *cejilla* on 9 and play *por arriba*. The first line resolves on iv, followed by an Andalusian cadence. This melody is repeated after a free measure, and then a single *cambio*-resolution, with the *cambio* on 8-9-10:

(27) [Soleá por Bulerías – La Bernarda de Utrera](#), E position (*cejilla* on 9)

Creí que el querer	I thought that love
que era cosita de juguete	was just a plaything
- free measure –	
cosa de juguete	a plaything
era cosa de juguete	it was just a plaything
y ahora veo que se pasa, ay	but now I see that you suffer
las fatigas de la muerte	the pain of death

In (28), there is another three line verse, with the first line resolving on iv, and then going directly to the *cambio*-resolution. The *cambio*-resolution is repeated, using a filler phrase (“*primo mío de mi alma*” ‘cousin of my soul’):

(28) [Soleá por Bulerías – La Bernarda de Utrera](#), E position (*cejilla* on 9)

En una maceta	In a flowerpot
la semilla del encanto	the enchanted seed
me salió una violeta	came up a violet
primo mío de mi alma	cousin of my soul
me salió una violeta	it came up a violet

In (15) we saw an example of a *soleá* that aligns the *cambio* on beats 1-2-3. This can happen in *soleá por bulerías* as well. In this example, Jerez singer Juana de la Pipa sings a three line verse:

(29) A la calle me salí	I went out on the street
a todo el mundo que veía	and everyone I saw
les preguntaba por ti	I asked about you

The pre-*cambio* section, which consists only of the first line, repeated and separated by a free measure, alternates between the II and I chords. The first *cambio*-resolution section starts with the second line of the verse (“*a todo el mundo que veía*”) it ends on the III chord. The next measure is a filler (“*porque yo bien te camelo*”) hangs on the III chord until executing the *cambio* on 8-9-10, just as the word “*camelo*” ends. The resolution descends through the Andalusian cadence on the third line of the verse. On the repeat of the *cambio*-resolution, the second line is as before, but the filler and the third line are fit into a single measure, where the *cambio* happens on the 1-2-3 beats; this last line spills into one more measure.

(30) [Soleá por Bulerías – Juana de la Pipa](#), A position (*cejilla* on 4)

A la calle me salí	I went out on the street
- free measure -	
a la calle me salí	I went out on the street
a todo el mundo que veía	and everyone I saw
porque yo bien te camelo	because I love you so much
les preguntaba por ti	I asked about you
a todo el mundo que pasaba	and everyone who passed by
porque yo bien te camelo	because I love you so much
les preguntaba port ti	I asked about you

Again, we see a range of variation –based on melody, length, and placement of the *cambio*.

While the range of variation found in these forms may seem daunting, some understanding of the structure and types of melodies can be helpful in navigating the relationship between dance and *cante* in these quintessential flamenco forms.