

# traditional guitar



COUNTRY **SPAIN**

REGION **THE AREA COVERING THE FORMER  
TORTOSA DIOCESE INCLUDING SOUTHERN  
CATALONIA, NORTHERN VALENCIA AND  
NEIGHBOURING AREAS IN ARAGON**

**instrument  
guide**

## AIM OF THIS LEARNING GUIDE

What we call “traditional music” consists of a specific musical language and techniques which have been passed on orally over centuries and are often overlooked within the fields of academic music (music schools and conservatories) and formal performing arts (professional folk and folkloric groups). Our aim is to share and spread the potential of a part of this musical heritage based on the guitar and the traditional musical genres linked to the instrument. We aim to transmit and teach the traditional techniques of playing guitar, singing and dancing within these genres which have been passed down to us by previous generations. We will describe these instruments and musical styles which are still played and performed today, so that the traditions behind them can be revived in all public walks of life (not just stage performances), and their intergenerational role is understood and developed, and they once more take on their roles of identity, social cohesion and leisure in the twenty-first century. We pay special attention to Catalonia where a skewed vision of our ethno-musical heritage adopted ever since the nineteenth-century Catalan romantic movement (*Renaixença*) has unfairly overlooked these instruments, popular music groups and genres despite their widespread popularity around the region; a heritage widely-shared in Aragon, Andorra, the Aran valley, Valencia, Mallorca and Menorca.

We also aim for this project to provide a humble contribution from Catalonia to the outstanding work carried out by the ethnomusicologist Julio Guillén Navarro in

recent years. His work has resulted in the Spanish government’s Ministry of Culture and Sport, in collaboration with various autonomous communities, starting the procedure in May 2023 to designate “Traditional guitar playing (*toques tradicionales de guitarra*) within popular participative celebrations and festivities” as an element of Intangible Cultural Heritage in Spain. The documents to support this recognition include references to luthiers, popular festive activities, and Catalan, Aragonese and Valencian music groups.

To this end, we present different kinds of genres and dances such as the *jota*, *fandango*, *seguidillas*, *follies* (or *folias*) and others, which form part of the musical traditions of the Iberian Peninsula, as well as an example of festive and often witty songs known as *albades* (or *aubades*), traditionally sung at Christmas time for singers and musicians to collect gifts of food and drink in exchange for singing. All the pieces included in this Guide have their origins in the area which was covered by the former diocese of Tortosa, made up of the Maestrat region of northern Valencia, the lands of the lower Ebre valley in southern Catalonia and the Priorat area (also in Catalonia), as well as the Matarranya area of Aragon which borders on Catalonia. We play them using traditional musical styles and techniques.

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## HISTORIC INTRODUCTION

Ever since its origins, the guitar, known originally as *viola de mà* or *guiterna* (and *vihuela* in Spanish) has been played in and around the lands making up the old Crown of Aragon (Aragon, Catalonia, Valencia, Mallorca, Sicily, Naples, and so on). In fact, there are various historical references which indicate this area may have been the birthplace of the instrument. In the fifteenth century, the Walloon composer Johannes Tinctoris, residing at the Court of Naples, stated that the *guiterna* was an instrument invented by Catalans. In Valencia in 1536, the Valencian writer and musician Lluís de Milà wrote *Libro de música de vihuela de mano intitulado El Maestro*, considered to be the first collection of instrumental music written in the Iberian Peninsula. In 1596, the Catalan writer and doctor living in Valencia, Joan-Carles Amat, published a guitar method book called *Guitarra española y vandola, en dos maneras de guitarra castellana y catalana de cinco órdenes* in Barcelona, which was later republished in 1758 in Valencia with a change in the title to “Spanish and Valencian guitar”.

In the sixteenth century, people started to play the guitar using a strumming method. At that time, the shape and style of these instruments evolved from being one with four double strings to five strings and eventually it became the instrument we currently call the guitar. The guitar-maker Antonio de Torres Jurado (Almería, 1817 -1892) was one of those responsible for this evolution. Rural society in Spain took to the guitar as a popular instrument as it was easy to play a variety

of pieces with it, and they introduced the *colpejador*, a characteristic wooden element in the shape of a heart, star, leaf or other designs added to the guitar’s soundboard (similar to a pickguard) for tapping your fingers on. This led to the name of *guitarra de colp* (*colp* meaning to hit or tap), as opposed to the other popular style of guitars, the *guitarra requintada*, used to play bass notes or simple melodies.

### ***Guitarra copejada or guitarra de colp***



#### **Tuning:**

- 1 Mi4 (E4) “La prima”**
- 2 Si3 (B3)**
- 3 Sol3 (G3)**
- 4 Re3 (D3)**
- 5 La2 (A2)**
- 6 Mi2 (E2) “Bordó”**

## SHAPE, TUNING AND CARE

Regarding the making of guitars, they were traditionally known as *white* or *black* guitars depending on the colour of the wood used. At present, however, there are many different combinations of wood used and a variety of different materials is also used to make the strings such as nylon, fluorocarbon, nylgut and gut (from animal intestines) as with other string instruments.

The tuning of guitars has varied over time depending on the area, the kind of instrument and its evolution. At the start of the twentieth century, tuning was standardized to A 440Hz, as used in this guide. Traditionally it was common in the past to tune guitars one or two and a half tones (for example, in Menorca) lower than the current tuning because the strings were made of gut.

Guitars should be cared for by avoiding high temperatures or excessive humidity as they are made of wood, an organic matter, with many different pieces and joints which must be in perfect conditions to maintain the tension of the strings. Possible problems include: movements or flaws of these wooden pieces due to imperfections in the materials (cracks or joints not sealed well); a blow to the instrument which may damage or break it; the guitar may be warped by high temperatures; general wear and tear through use, and so on. Depending on the problem and the quality of the guitar, it may be possible to repair it at home but it is always best to use the services of a guitar-maker or luthier.

Regarding the chords used to play the different genres, we aim to use the most common ones in our videos although there is a wide variety of other possibilities in the traditional playing of these pieces. This variety allows the musicians to adapt to factors such as making it easier to hold the guitar when standing or walking, the vocal range preferred by the singer, the use of a capo and so on. For the *jota* we have chosen the chord tonality (known as *mudança* in Mallorca) called 'from above', which has different names in different regions: "*per dalt*", "*per La (in A)*" or "*el raconet*" (Valencia); "*de dalt*" (Menorca); "*por arriba*", "*mayor*" or "*por La (in A)*" (Murcia), and others. We used the same tonality for playing the *jota* and *fandango*. However, we play the *standard seguidillas* in D and the *old fandango* in Am and E.

## CONTENTS

In our videos we show examples of the different musical genres or styles and how to play them. We also aim for students to learn some historical organological and ethno-poetic background and information, such as the origin and characteristics of each genre, and the tuning, rhythmic patterns, singing style and how verses are adapted.

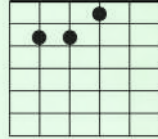
## POSITIONS / CHORDS

### 1. JOTA in A (La)

**A (La)**

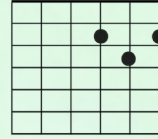


**E (Mi)**

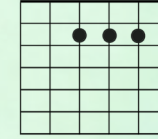


### 4. STANDARD SEGUIDILLAS in D (Re)

**D (Re)**

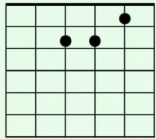


**A (La)**

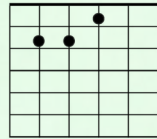


### 2. OLD FANDANGO in Am (Lam)

**Am (Lam)**

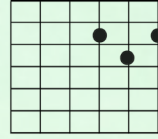


**E (Mi)**

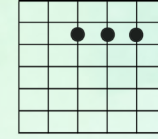


### 5. FOLLIES AND CORROQUINA in D (Re)

**D (Re)**



**A (La)**



### 3. JOTA AND FANDANGO in A (La)

**A (La)**

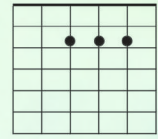


**E (Mi)**

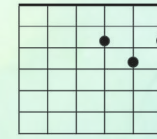


### 6. SEGUIDILLAS FROM LA MANCHA or BOLERO in A (La)

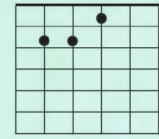
**A (La)**



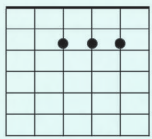
**D (Re)**



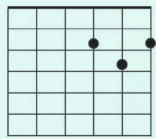
**E (Mi)**



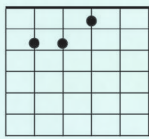
**A (La)**



**D (Re)**

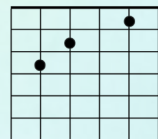


**E (Mi)**

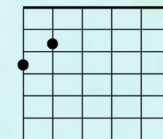


### 7. ALBADES in C (Do)

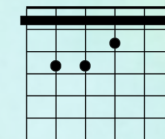
**C (Do)**



**G (Sol)**



**F (Fa)**



## TECHNIQUES FOR PLAYING TRADITIONAL GUITAR

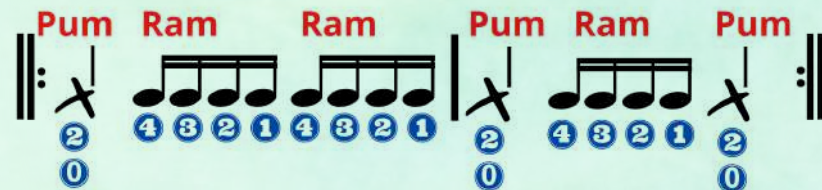
*Colpejar* the guitar is a traditional technique with a rhythmic function. The technique consists of tapping or drumming on the soundboard of the guitar with your middle finger. *Colpejar* means to hit, tap or knock in Catalan/Valencian and a *colp* is one tapping action. This action is used to mark the beat of the song which helps the dancers to follow the rhythm. The 'simple *colp*' technique refers to tapping once per bar, whereas a 'double *colp*' involves doing it twice per bar. In the different styles of music we present here, we use the middle finger for this. Regarding hand movements, it is important to simultaneously combine this tapping with the playing of

the strings (first, second and third strings) to bring out small variations and ensure the chord is not static. This playing style was essential to enrich the musical accompaniment of the dances. Furthermore, it is important to remember that the chord change in *jotas* always takes place in the last bar before the stressed beat of the next line. That is to say, the fourth bar (the last one of the line) is the one which moves us on to the following chord. This chord change must be carried out in a progressive way, not with clean changes, to add a unique and richer sound to the piece.

### SIMPLE COLP



### DOUBLE COLP



FOR THE *COLP*, FINGER ① (THE THUMB) PLAYS THE 4th, 3rd, 2nd AND 1st STRINGS, AND FINGER ② TAPS THE GUITAR AT THE SAME TIME.

FINGER ① MARKS THE BEAT



## MUSICAL GENRES

### 1. THE JOTA (in A [La])

Despite its wide popularity, the *jota* or *cota* is actually one of the most modern genres within our traditional folk music. Leaving aside the more academic and formal stage-performed jotas danced by organized folklore groups and music conservatory students, here we look at the traditional popular jotas, whose rhythms and lyrics originated in rural societies. These jotas are commonly found in many popular festive contexts such as traditional dances in the town square, public dances and get-togethers (*bureos*, *saraus*), wandering singing groups (*rondas*), traditional lyric-improvising solo singers and so on, in many places among the Mediterranean regions of the Iberian peninsula.

The jota style is well-known all around the Spanish-speaking world, from the Philippines to Mexico and Argentina, and of course in Spain, where the process has begun to recognize it as a representation of Intangible Cultural Heritage in 2023. It has a strong component of local identity – in fact, it has been recognized as a ‘Dance of National Interest’ in Catalonia ever since 2010 and as an element of ‘Intangible Cultural Interest’ in Aragon since 2013.

Following the oldest traditions (rather than formal styles used academically or on professional stages), jotas can be danced in different ways taking into ac-

count the number and position of dancers (dances with two people, three, four, six, or in groups following different movements – in circles, in a line...). Lyrics and singing can also be adapted to different contexts and uses such as traditional *rondas* (*jota de ronda*, *jota de quintos*; groups singing and dancing as they move around the village streets), other kinds of dances, or for people to sing as they do farm-work such as ploughing, harvesting, threshing cereals, or collecting olives, carob beans, hazelnuts and so on.

The jota can be played on its own or linked to a *seguidilla* and then followed up with a *fandango*, as we shall see in section 3. In the Valencia region, as a repeated refrain after each verse, they may add a *carrasquilla* or *carraspera*, a dance-game with Spanish origins where dancers must follow orders given in the lyrics, which is then brought to an end with a *parado* refrain, like the one in *seguidillas* which we shall also see later. In the neighbouring area of Aragon this may be called the *maruxinya*, *carrasquillas* or *corrosquillas*, whereas in the Aragon Pyrenees it is known as the *canastera*. In Mallorca the dance corresponds to the children’s game *Ball de la canastreta* and in Lleida it is called the *carrasquilla*. It is known as the *carrasquina* in Morella (in the Els Ports area).



## 1.1. Playing with the 'guitarra de colp'



### 1.1.1. Simple 'colp'

**A**

Pum ram ram pum ram ram pum ram ram pum ram ram

**E**

Pum ram ram pum ram ram pum ram ram pum ram ram

### 1.1.2. Double 'colp'

**A**


Pum - ram - ram Pum - ram - Pum Pum - ram - ram Pum - ram - Pum

**E**


Pum - ram - ram Pum - ram - Pum Pum - ram - ram Pum - ram - Pum

## 1.2. Introduction to singing


 start of verse

 start of refrain

**A**



**E**



## 2. OLD or TORTOSA FANDANGO (in Am [Lam])

The *old fandango*, as it is called in the area around Morella in the region of Valencia, or *Tortosa fandango*, as we call it because of its popularity in the former diocese of Tortosa, was simply known as *fandango* in the past in all the areas of Valencia, Baix Maestrat, southern Catalonia, and areas of Aragon neighbouring on Catalonia (Baix Arago and Matarranya). In the Matarranya area it was well-known and played until very recently, as we can see from old documents and songs. Although it is no longer regularly played, this kind of fandango, played separately from the jota and in a lower tonality, must be the same as the ones historically documented throughout western Catalonia (including the Aran

valley) and regions of Aragon such as the Monegros, Baix Cinca, La Llitera, Ribagorça and so on.

Regarding the version from Morella, which we know thanks to the studies of the folklorist García Matos, the playing method using two chords in the interlude is similar to fandangos from Huelva (also known as Málaga or Granada fandangos) so they must be related. These and other kinds known as *verdials* (or *grana(d)ines* in northern Valencia) which appeared later, are known and played very little in our region - basically almost only played by the gypsy community nowadays.

### 2.1. Playing with the 'guitarra de colp'

#### 2.1.1. Simple 'colp'

**Am** **E**

Pum ram ram Pum ram ram Pum ram ram Pum ram ram

#### 2.1.2. Double 'colp'

**Am** **E**

Pum ram ram Pum ram Pum Pum ram ram Pum ram Pum



### 2.2. Introduction to singing

↑ start of verse

**Am** **E**

### 3. JOTA AND FANDANGO (inA [La]):

There are three different rhythms known as fandangos in our region. Firstly, the *fandango enllaçat*, linked to a jota (or seguidilla) as we have explained in section 1; secondly, the *old* or *Tortosa fandango*, explained in section 2; and finally, and rarely played, a fandango with an Andalusian air which is related to the *Huelva fandango* (known in Valencia as the *Malaga* or *Granada fandango*, or the *ball de l'u*, *ball pla*, *ball xafat*, *ball de les marineries*, or simply called *fandango* in Menorca and Mallorca), or to the *verdial* or *rondenya fandango* (also known as the *Granada fandango* in

Valencia). In other parts of Spain, some of these names are also used to refer to either of the latter two fandangos mentioned, or even to the jota as happens in the Basque country.

In the northern part of the Valencian region, and neighbouring lands of Aragon, the *fandango enllaçat* is played by strumming and rhythmic drumming on the guitar, and is usually related to the so-called *fandango de cançó partida*, *jota de quatre*, and *follies* from the centre and south of Valencia.



#### 3.1. Playing with the 'guitarra de colp'

##### 3.1.1. Simple 'colp'

###### JOTA

**A**

Pum ram ram pum ram ram pum ram ram pum ram ram

**E**

Pum ram ram pum ram ram pum ram ram pum ram ram

##### 3.1.2. Double 'colp'

###### JOTA

**A**

Pum - ram - ram Pum - ram - Pum Pum - ram - ram Pum - ram - Pum

**E**

Pum - ram - ram Pum - ram - Pum Pum - ram - ram Pum - ram - Pum

###### FANDANGO

**A D E**

pum ram ram pum ram ram pum ram ram pum ram ram

###### FANDANGO

**A D E**

pum ram ram pum ram ram pum ram ram pum ram ram

### 3.2. Introduction to singing the jota and the change to fandango

It is important to pay attention to the last verse of the jota which marks the change to the fandango – a change often explained in the lyrics. The last line of this verse of the jota, or, more often, the last two lines, must be modulated in a different way with melodic changes to adapt to the tune of the fandango. This is known as ‘moving (*mudar*) to the fandango’.

↑ start of verse

JOTA

FANDANGO

### 4. STANDARD SEGUIDILLAS (in D [Re])

The seguidilla is a verse with four lines, which can have seven or five sung syllables, similar to some jota refrains. They can also be sung with seven lines, where the last three form the refrain, known as the *arrimaora* in the Maestrat area of Valencia (also called *bordón* in Spanish). The verse was set to a dance and it spread rapidly from the seventeenth century onwards from Castilla all around the peninsula and the Balearic and Canary Isles and even to Rosselló (French Catalonia).

The seguidillas have many different varieties and names in different places such as *parrandes*, *pardicas*, *gandulas*, *pobladas*, *toreras*, *peretas*, *torrás*, *sevillanes* (from Seville), *manxegues* (La Mancha), *corridos* or *corrilles*, *planes* (standard), *boleres* and so on. In general, they can be classified into three groups. The genre known as bolero is actually a scholarly derivation of the

seguidilla. In the north of the Valencia region and the Maestrat area of Aragon, the seguidillas, usually called Torras or standard seguidillas, are sung linked to jotas and fandangos, as with the case of the jota in the area of La Marina and towns in the Alcalaten and Alt Millars areas in Valencia, as well as areas of La Mancha, Avila, Jaen and Mallorca (where they are called *mateixes* and *copeos*). In the frontier area of Aragon, the lower Ebre valley, Priorat, Segria and the area around Tarragona there are records of seguidillas (also called *polinario* or *bolero*) in many songs (some even name the dance in the lyrics), transitions between dances, various musical pieces (jota refrains, children's songs, public dances...) and other dances and dancing games related to these styles (*xeringosa*, *clavellinera*).

## 4.1. Playing with the 'guitarra de colp'

### 4.1.1. Simple 'colp'

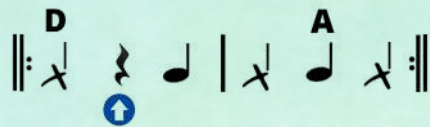


### 4.1.2. Double 'colp'



## 4.2. Introduction to singing

↑ start of verse



## 5. FOLLIES AND CORROQUINA (in D [Re])

In the mountainous area known as Els Ports, specifically the villages around Morella, popular dances were usually finished with *follies* (or *folias*), *corroquinas* and a *fandango*, which could also lead on to a more lively *jota*. This is similar to other dances where pieces are played back-to-back, as a 'suite', such as the examples of seguidilla, jota and fandango (or, changing the order, jota, fandango and seguidilla) in the centre and north of Valencia, the Maestrat area, and Gudar-Javalambre in Aragon, or the combination of seguidillas, arenillas, jota and fandango in Molinell de Culla (Alt Maestrat).

The order of these dances is an indicator that the follies and corroquinas are older than jotas and fandangos. They are, though, related to the fandango and seguidilla, and probably originate from the *sarabanda* dance, as the Valencian ethnomusicologist Carles Pitarch has pointed out. The corroquina is also known as the *corruquenya* or *curruquina*.

## 5.1. Playing with the 'guitarra de colp'

### 5.1.1. Simple 'colp'

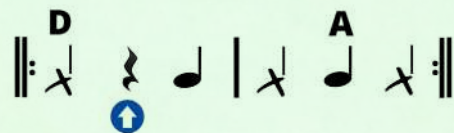


### 5.1.2. Double 'colp'



## 5.2. Introduction to singing

↑ start of verse



## 6. SEGUIDILLAS FROM LA MANCHA OR BOLERO (in A [La])

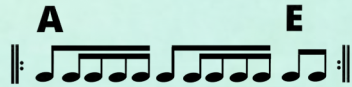
Apart from the standard and Torras seguidillas (described previously), there is also a variant known as *La Mancha seguidillas* or *corridas* which is often called *bolero* in the Valencian region of Baix Maestrat and the lower Ebre region of Catalonia. They shouldn't be confused with another style of dance also called bolero which was written in music schools for more formal stylised settings and is a derivation of slower seguidillas. La Mancha seguidillas are known and played in La

Mancha, eastern Andalusia, Murcia, the autonomous community of Valencia, Mallorca (where they are called *parados* in the town of La Selva) and southern Catalonia.

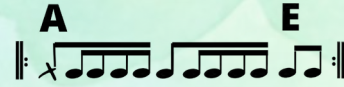
As with the standard and Torras seguidillas, the ones from La Mancha (boleros) finish with a *bien parado* or *arribà*, but they are played with a much faster rhythm.

## 6.1. Playing with 'guitarra de colp'

### 6.1.1. Guitar rhythm

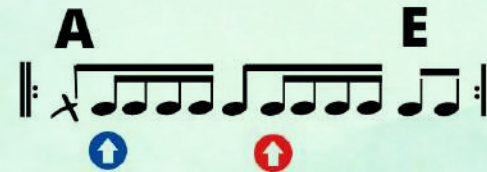


### 6.1.2. Guitar rhythm



## 6.2. Introduction to singing

- ↑ 'warning' of change
- ↑ start of verse



## harmonic progression of the song



## 7. ALBADES (in C [Do])

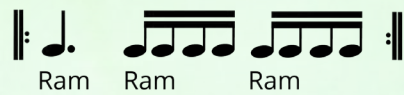
*Albades* (also known as *aubades* – but not to be confused with the dawn love poems also called *aubades* in English) were traditionally sung at Christmas and Easter in the Crown of Aragon lands, all the way from the southern plains and hills up to the Pyrenees. In northern Valencia, the Maestrat region of Aragon, and southern Catalonia there are towns and villages where they are still sung. They were usually performed by groups of youngsters (often known as *camarades*) with guitars, smaller *guitarrós*, and percussion instruments who would go from house to house singing to their employers and members of the households in exchange for food with which they would enjoy a meal

together afterwards. *Albades* played with drums and typical wind instruments known as *gaitas* or *dolçainas* were also popular.

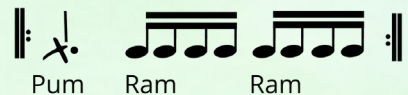
Their melodies can have asymmetric, mixed or *aksak* rhythms which indicates their original relation to dances (old *arguilando* dances with young characters from nativity plays or other dancers) although nowadays they aren't danced, except in the Aran valley. *Albades* were usually played with the guitar in the low 'per baix' (A) tonality, although for our example – from La Cava in the lower Ebre valley – we have played it in C.

### 7.1. Playing by strumming

#### 7.1.1. Rhythm



#### 7.1.2. Rhythm with 'colp'





## 7.2. Introduction to singing

↑ start of verse



harmonic progression of the song

Three rows of musical notation, each consisting of four measures. Each measure begins with a chord symbol (D, G, or A) above a vertical line, followed by a chord symbol 'x.' with a vertical line through it, and two measures of eighth-note chords. The progression of chords across the rows is as follows:

Row	Measure 1	Measure 2	Measure 3	Measure 4
1	D	x.	A	x.
2	D	G	D	A
3	D	A	D	x.

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**Ginés Martínez Vael (Murcia)**

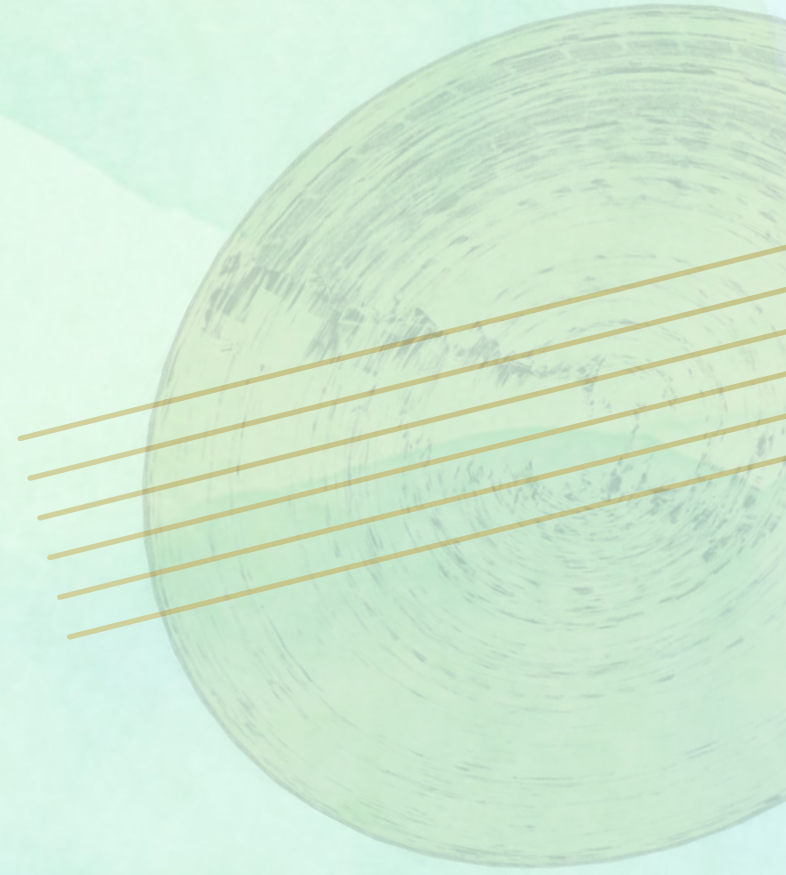
www.vaeldegines.com

**Carlos González (Aguadulce, Roquetas de Mar, Almeria)**

www.luthier.org

**Ángel Gómez de Guillén (Murcia)**

www.gomezdeguillen.com



## **GROUPS CURRENTLY PLAYING**

**Aguilanderos de Barranda (Murcia)**

**Animeros de la Posá la Compañía de Caravaca (Murcia)**

**Animeros de San Blas de Bullas (Murcia)**

**Colla Brians (València)**

**Cuadrillas de Beniel, Benizar, Otos y Mazuza, Cañada de la Cruz, Patiño, Torreagüera, etc. (Murcia)**

**Cuadrilla del Pelibayo (Albacete)**

**Es Revetlers (Mallorca, Balearic Islands)**

**Grup Arrels de Sant Joan (Ciutadella, Menorca)**

**Grup Folklòric Sant Isidre (Ciutadella, Menorca)**

**Grup “el Raval” (Vila-real, Region of Valencia)**

**Grup “Sagueta Nova” (Biar, Region of Valencia)**

**Grup Ramell (Castelló de la Plana, Region of Valencia)**

**Grupo Cantares Viejos (Requena, Region of Valencia)**

**Ronda de los Llanos (Albacete)**

**Ronda de Motilleja (Albacete)**

**Rondalla manchega de Mota del Cuervo (Cuenca)**

**Rondalla “Consuelo Bonet” (Llucena, Region of Valencia)**

**Rondalla de Benassal (Region of Valencia)**

**Rondalla de Puertomingalvo (Aragon)**

**Rondalla de Vilafranca (Region of Valencia)**

**Rondalla de Vistabella del Maestrat (Region of Valencia)**

**Rondalla dels Ports (Tortosa, Catalonia)**

**So d’Alacant (Region of Valencia)**

**So de Mutxamel (Region of Valencia)**

**So dels Barrejats d’Alacant (Region of Valencia)**

**Sonadors de Crevillent (Alacant, Region of Valencia)**

**S’Estol des Picot (Mallorca)**

## **ASSOCIATIONS WORKING WITH AND PROMOTING THESE INSTRUMENTS AND MUSIC GENRES**

**Etnomurcia (Murcia)**

**Asociación “Cantares Viejos” (Requena, Region of Valencia)**

**Associació cultural “La Vihuela” (València, Region of Valencia)**

**Associació de recerca etnogràfica “Grup Alacant” (Alacant, Region of Valencia)**

**Associació d'estudis tradicionals “Sagueta Nova” (Biar, Region of Valencia)**

**Associació d'estudis tradicionals “A l'aire” (València, Region of Valencia)**

**Associació de recerca etnogràfica “Espai de So”(Tortosa, Catalonia)**

**Centre de Documentació del Patrimoni i la Memòria “Carrutxa” (Reus, Catalonia)**

***Cuadrillas* and *rondas* from Murcia, Albacete, Almeria, Jaén i Granada.**

**Grup de danses “el Raval” (Vila-real, Region of Valencia)**

**Museu d'Instruments Musicals “Josep Serra” de Benissanet (Catalonia)**

**Museo de la Guitarra Antonio Torres (Almeria)**

**Museo de Música Étnica. Colección Carlos Blanco Fadol (Barranda, Murcia)**

**Museu de la Música de Barcelona (Catalonia)**

**And the musical groups listed on page 28.**

## **SCHOOLS INCORPORATING THE LEARNING OF THESE MUSIC STYLES**

**Escola de Música Tradicional “Lo Canalero” de Roquetes (Catalonia)**

**Escola de Mallorquí de Manacor (Mallorca)**

**Esmutrad. Escola de Música Tradicional de València (Region of Valencia)**

**Escoleta de la Quadrilla del Molí (Godella, Region of Valencia)**

## **TEXTS**

**Lluís-Xavier Flores Abat (Espai de So, Grup Alacant)**  
**Sergi Masip García (Espai de So)**

## **ENGLISH TRANSLATIONS**

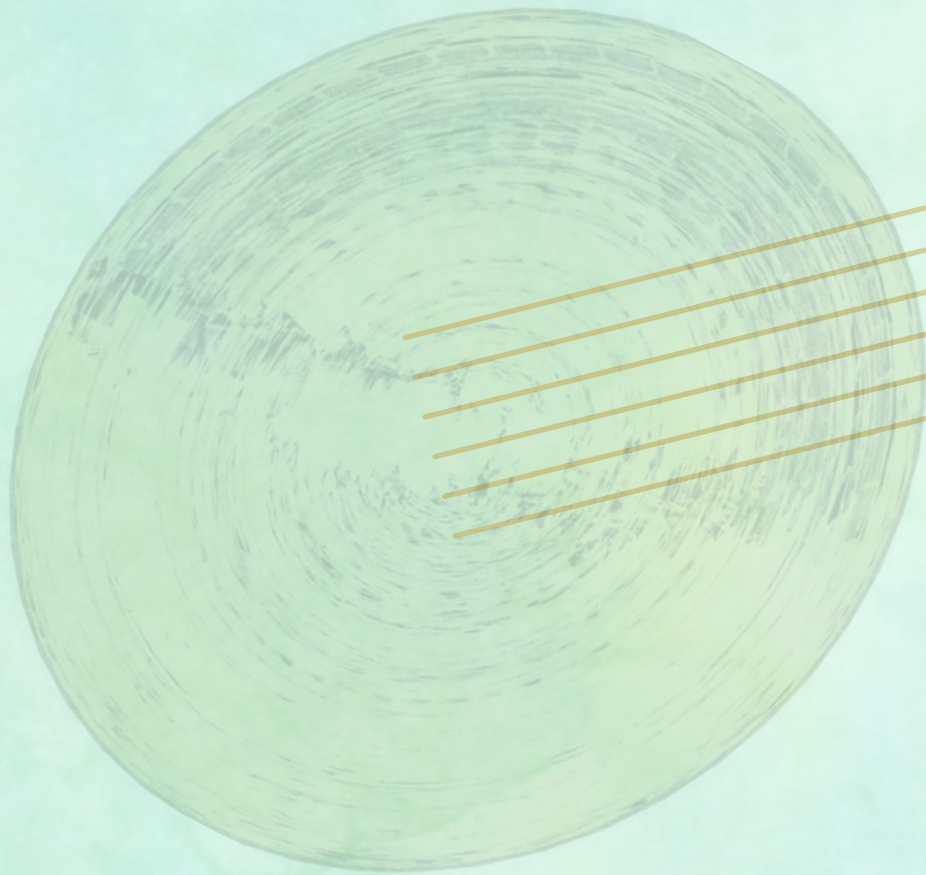
**Brian Cutts**  
**Sílvia Panisello Cabrera**

## **FURTHER INFORMATION**

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[www.tradmusic.eu](http://www.tradmusic.eu)



<https://www.youtube.com/@tradimusic2023>



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