

## **Flamenco Jazz versus Jazz Flamenco: The Phrygian Metamorphoses.**

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Spain has a strong musical identity, and Flamenco-Jazz or Jazz-Flamenco is an ingredient of this singular conception. Since Franco's period, Jazz and Flamenco have been searching for a National Identity, aiming for a distinctive sound via fusion. The development of Jazz and Flamenco, have many common points in the evolution of their histories. However, both styles, Jazz and Flamenco are very different in terms of scales, harmony and rhythm, and their advance has been complex but with clear stages. The approach to Flamenco-Fusion, depends on whether the musicians background is Jazz or Flamenco.

This paper will explore the different influences of flamenco in jazz and the influence of jazz in flamenco. Stemming from very different milieu, it has been easier for jazzmen to use flamenco in their music (harmonies and scales generally). Flamenco players have been more focused in keeping the roots of the "real" flamenco than in integrating resources from jazz. In fact some flamenco purists claim that it is a big mistake to lose the identity with the fusion of diverse styles.

In the evolution of Flamenco-Jazz (or Flamenco-fusion), we find three periods:

- Pioneers (1950-1970): Tete Montoliú, Pedro Iturralde,
- Evolution (1970-2000): Manolo Sanlúcar, Paco de Lucía,
- New Voices (2000- ): Jorge Pardo, Carles Benavent, Chano Domínguez

The New Voices period, has a wide variety of styles, which comes from the evolution period, combined with classical music (contemporary and from the Renaissance) as well as Progressive Rock. In this paper I will explore the evolution of Flamenco-Fusion, from the pioneers until the New Voices. I will analyze the different approaches to the Phrygian metamorphoses in the most representative musicians (from Spain), and will explain how National identity applied to Jazz, changed since the 1950s