

# Txalaparta Workshop

with Quey Percussion Duo



# Txalaparta

## (CHAH-lah-par-tuh)

- Musical Activity from the Basque Country (Northern Spain/Southern France)
- Often Played on Large Wooden Boards
- Other Materials (stone, metal, etc.)
- Name of the Instrument
- Name of the Style

# Where Is Basque Country?



Straddles Northern  
Spain and Southern  
France

8,000 sq. miles

3.1 million people

# Txalaparta History



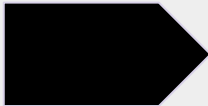
## Rooted in the manufacturing of apple cider

- Crush the apples with wooden tampers.
- Large spindle press (pictured) would squeeze the juice from the fruit .
- When completed, they would remove one of the large boards from the press, take it outside, and celebrate the completion of the manufacturing process.

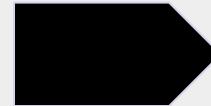
# Cider Houses



Apple Crushing



Kirikoketa



# Construction

Metal (Tobera)



Wood

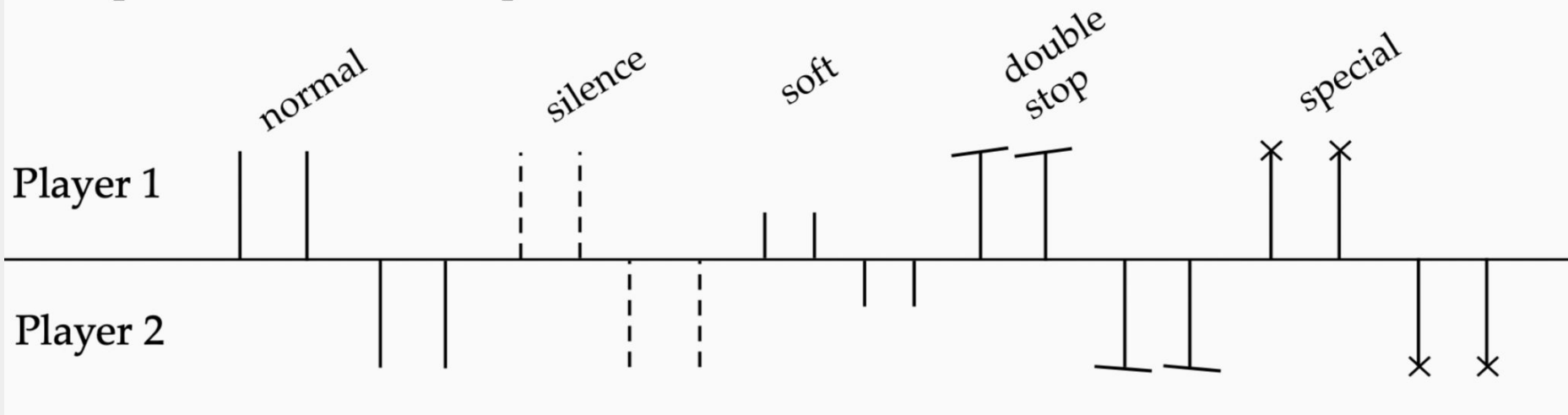


Stone



# Notation

## Txalaparta Notation Example





# Txalaparta

## Tradizionala (traditional)

### Characteristics

- Ttakun (chu-KOON)
- Single Board
- Slower
- Compound Meter (6/8 Feel)
  - Accelerated tempo straightens out (2/4 duple feel)

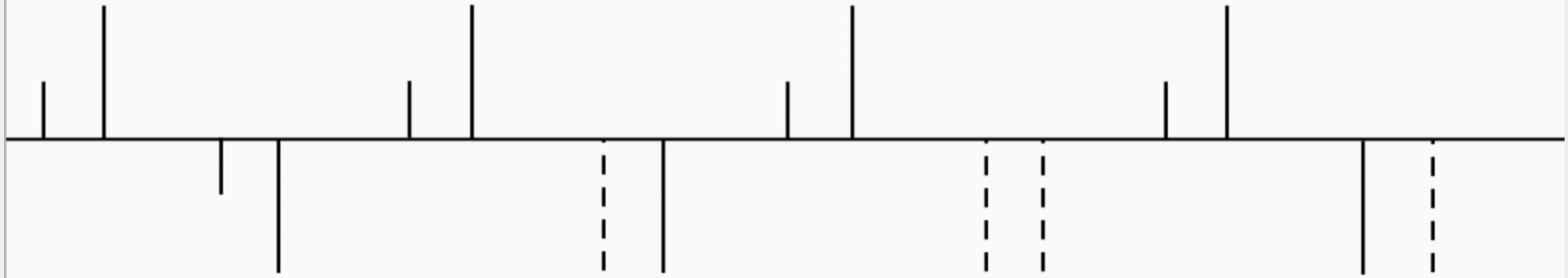
### 3 Playing Options

- Ttakun - 2 notes emphasizing 2nd note
- Herrera - 1 note (either the first or second note)
- Hutsun - 0 notes (silence)



# Txalaparta Traditional

Txalaparta Traditional with Herrena options example



# Traditional Expansion

## Pure

**Player 1**  
Ttakun ONLY

**Player 2**  
Ttakun  
Herrena  
Hutsun

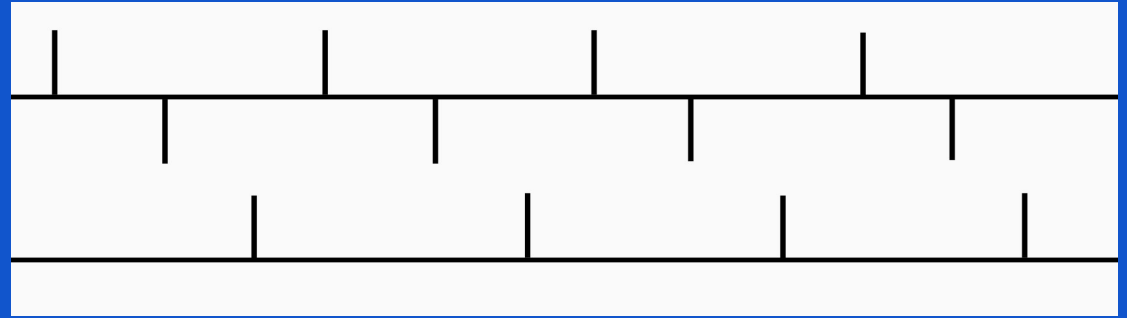
## Expanded

**Player 1**  
Ttakun  
Herrena  
Hutsun

**Player 2**  
Ttakun  
Herrena  
Hutsun

# Kirikoketa

(The rhythmic work of crushing apples)



- Ki - ri - ko - ke - ta  
- Ki - ri - ko - ke - ta  
- Ki - ri - ko - ke - ta - ko - ke - ta - ko - ke - ta  
Sa - ga - rra - jo - de - la  
Sa - ga - rra - jo - de - la  
Sa - ga - rra - jo - de - la - jo - de - la - jo - de - la

\* *Sagarra jo dela* - The apple is broken (crushed)



# Txalaparta

## Berria (Modern)

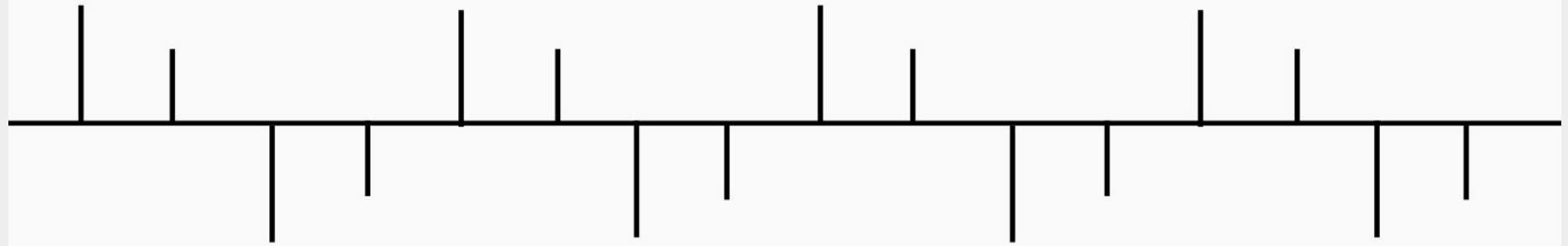
### Characteristics

- Taka
- Multiple Boards
- Faster
- Simple Meter (Duple 2/4 Feel)

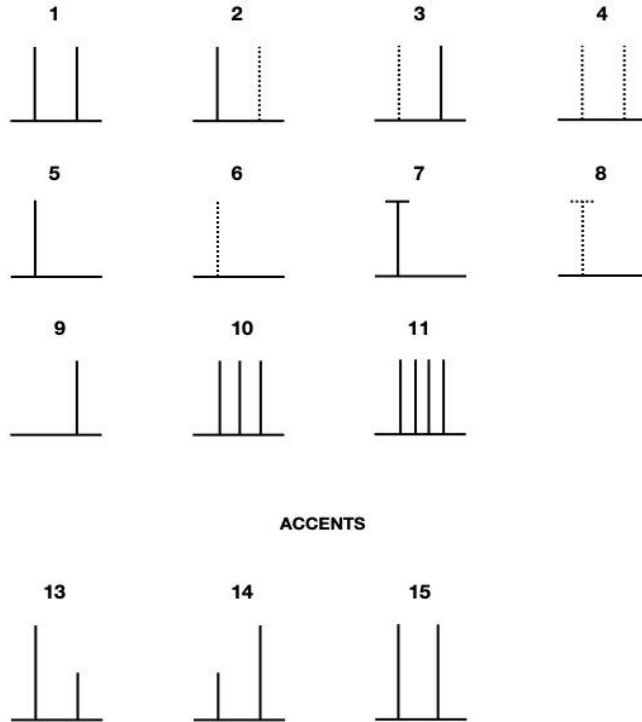
### Playing Options

- Ttakun - 2 notes emphasizing 2nd note
- Herrena - 1 note (either the first or second note)
- Hutsun - 0 notes (silence)
- Additional notes (3's, 4's, special sounds)

# Txalaparta Modern



# Txalaparta Exercises



# Modern Expansion

- Dynamics
- Accents
- Number of Notes
- “Special” Techniques
- Melodies
- Rhythmic “Rudiments”



# Dynamics

Adding dynamic shapes and/or subito dynamic changes can bring variety to the improvisation.

# Accents

Accents are used to highlight different rhythmic patterns within the note groupings.

# Number of Notes

Playing a dense collection of notes can be used to thicken the texture and increase the virtuosity.





# “Special Techniques”

These can be used to change highlight accents and include stick clicks, glissandi, and clusters.

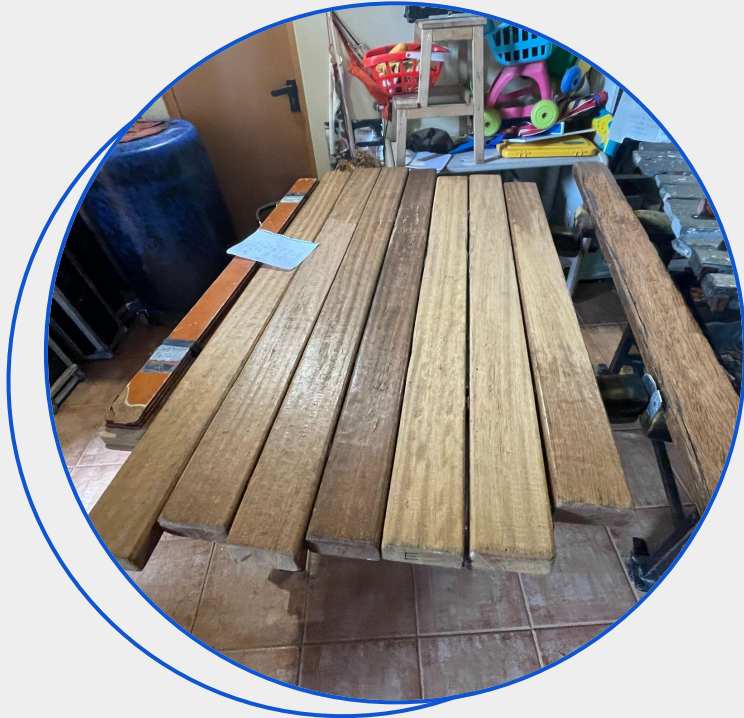
## Melodies

“Pitch” based playing that can create interest by playing the boards in a specific order.

## Rhythmic “Rudiments”

Personalized and learned rhythmic patterns that can be integrated into the improvisations

# Pulidora

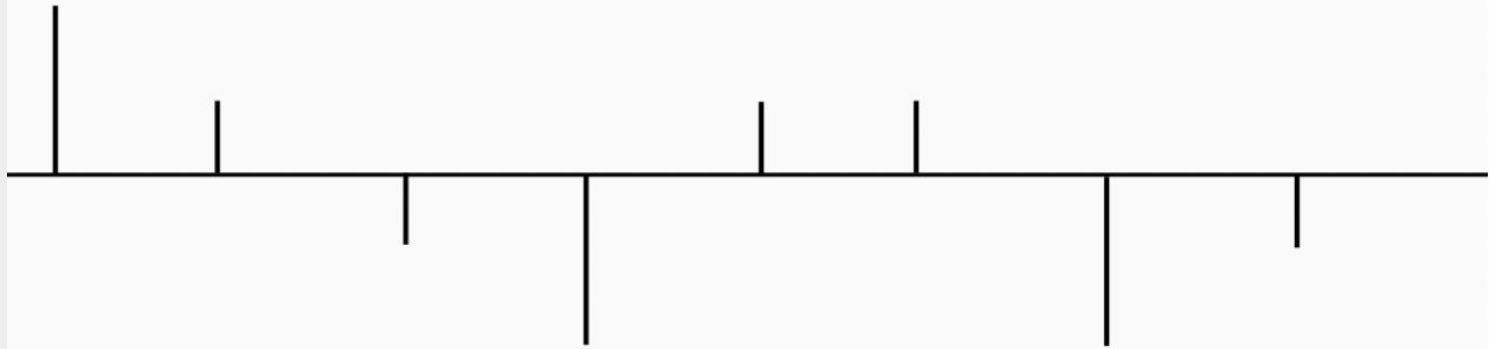


A common practice strategy used to refine various techniques.

- One player is the “leader” and the other is the “follower”.
- Version 1 - the follower tries to mimic the leader exactly by playing exactly what the leader plays.
- Version 2 - the follower tries to play an informed musical reaction to the leader. (same accents, different boards. same boards, different accents, etc.)
- Version 3 - the follower responds with contrary information. (leader plays loud, follower plays soft, etc.)

# Rhythmic “Rudiments”

Tarifa Example



# Rhythmic “Rudiments”

Ezpata Dantza Example



# Melodic Patterns

1 2 3                      1 2 3

1 2 3                      1 2 3

This diagram illustrates a melodic pattern on a five-line staff. The first part shows a sequence of six vertical lines representing fret positions. The first three lines are labeled with the numbers 1, 2, and 3 above them. The next three lines are labeled with the numbers 1, 2, and 3 below them. To the right of this diagram is a musical staff with a treble clef. It contains a sequence of six eighth notes, each beamed together with the next. The notes are positioned on the first, second, and third lines of the staff, corresponding to the fret positions shown in the diagram.

1 2                      2 3                      3 1

3 1                      1 2                      2 3

This diagram illustrates a melodic pattern on a five-line staff. The first part shows a sequence of six vertical lines representing fret positions. The first two lines are labeled with the numbers 1 and 2 above them. The next two lines are labeled with the numbers 2 and 3 above them. The last two lines are labeled with the numbers 3 and 1 above them. Below the first two lines are the numbers 3 and 1. Below the next two lines are the numbers 1 and 2. Below the last two lines are the numbers 2 and 3. To the right of this diagram is a musical staff with a treble clef. It contains a sequence of six eighth notes, each beamed together with the next. The notes are positioned on the first, second, and third lines of the staff, corresponding to the fret positions shown in the diagram.

# Non-Improvised Txalaparta

- There is very little pre-composed, non-improvised music for txalaparta.
- Professional groups, while they play their own compositions, rarely play a piece created by a different group.

# Ronda

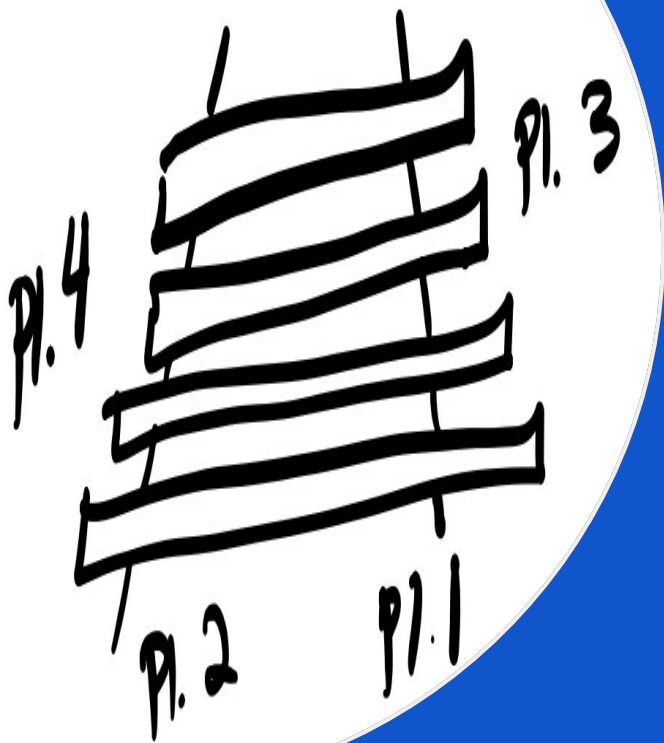


## A group game with 3 or more players

- Begins with 2 players playing as normal
- After 20-30 seconds, the next player adds in. Copying the player who will be “pushed out”.
- All of the same guidelines apply as modern or traditional txalaparta.
- Time between entrances can speed up to where the various players are almost running around.

# Four Part Txalaparta

Condensing the Ttakun to leave space for the other set of players.



A musical score for four players, labeled Player 1, Player 2, Player 3, and Player 4. The score is written on four staves. Player 1 has a half note followed by a quarter rest, then a quarter note followed by a quarter rest. Player 2 has a quarter rest followed by a quarter note, then a quarter rest followed by a quarter note. Player 3 has a quarter rest followed by a quarter note, then a quarter rest followed by a quarter note. Player 4 has a quarter rest followed by a quarter note, then a quarter rest followed by a quarter note. The score is divided into two measures by a vertical bar line.

Improvisation can now exist on your part (rest, flams, triplets, etc.)



# Benefits of Studying Txalaparta

- Core Rhythmic Ability
- Listening Skills
- Improvisational Skills
- Chamber Music Capabilities
- Accessibility
- Community Building

**Any Questions?**