

## Lunch Hour Concert with Las Migas

[MUSIC PLAYING]

[SINGING IN SPANISH]

[APPLAUSE]

**ALBA CARMONA:** Muchas gracias.

**MARTA ROBLES:** Muchas gracias. Thank you very much. How many people here speak Spanish?

[WHISTLE]

**MARTA ROBLES:** Wow, see. How many, again? Not everybody. Almost. Good, well, good day, good afternoon. We are Las Migas.

Good afternoon, we are Las Migas. We come from Barcelona and we are touring for one month around the States and Central America. And this is our-- we have three more concerts before we go home, so today and tomorrow.

[INAUDIBLE]

Yes. Today is the twelfth concert, so we are kind of tired already. Well, we are very happy to be here in this university city, and very different of the other places where we have been.

Our music, it's flamenco music mixed up with other styles, as Latin music, classical music, jazz. I think you will hear a lot of different styles because we don't like to just stay in one music, but we love all the world music from the very different places. So this is what we are trying to do in our own style.

This group was born in 2004. So a very long time ago already. But we have been changing styles, people. So it's very alive. We have three different albums, and our last one was released one year ago. It's called Vente Conmigo. And we are very happy because it has been nominated to the Latin Grammys. So that means that we'll be Las Vegas very soon to see if we win it or not.

We started with traditional song, flamenco lyrics, that are not ours. But they are like popular music, popular lyrics, with my own composition. It's called Dejahlo Que Digan. It means Let Them Talk. Something about love-- all our songs are love songs, actually.

And we are going to continue with another of our new songs called Vente Conmigo, Come With Me.

[MUSIC PLAYING]

[SINGING IN SPANISH]

[APPLAUSE]

**MARTA ROBLES:** Thank you.

**ROSAR LOSCOS:** Hello, how are you? I don't see nothing here.

[LAUGHTER]

**ROSAR LOSCOS:** Ah, great. That's better. I'm going to explain you a little bit this part of my violin solo. It's very easy.

In fact, I was thinking about what to do with my violin alone. And I thought that there is a very important instrument, which is called [INAUDIBLE]. I don't know if some of you know about that. I don't know, maybe not. [INAUDIBLE], never heard?

So I'm going to show you. And the solo, violin solo, I thought at the beginning to a part. The first part is I was inspired? Inspirate?

Inspired. Inspired.

**ROSAR LOSCOS:** Inspired, thank you. Inspired with Armand Amir music. Maybe some of you knows? No? You should listen, Armand Amir. I think it's very, very beautiful music for the soul.

And I thought to do something inspired with this kind of music with a duduk. It's a Liban instrument from there. It's a very beautiful sound.

So this first part is about this kind of music, Oriental music. And the second part there is Alicia's guitar, who plays Bulerias, the rhythm of the flamenco, this kind of Bulerias. Can you maybe-- only to show them.

[MUSIC PLAYING]

**ROSAR LOSCOS:** So with this rhythm I try to do something with her guitar, not really flamenco violin. It's maybe some jazz music. You will see. So it's not really flamenco, but the guitar of Alicia is really the Bulerias, the rhythm of flamenco. And me, I am going to say something with her. So I start.

[MUSIC PLAYING]

[APPLAUSE]

**MARTA ROBLES:** Thank you.

**ROSAR LOSCOS:** Thank you.

[GUITARISTS TUNING INSTRUMENTS]

**ALICIA GRILLO:** Good morning. The next song talks about, for those who don't understand the lyrics in Spanish, talks about patio. How would be patio in English? There is no translation.

There's a place in the house, like open air, because in Spanish is warm weather. So there is some place--

**ALBA CARMONA:** Like a garden? No?

**ALICIA GRILLO:** Not a garden, but something like this.

**ALBA CARMONA:** No, not a garden.

**MARTA ROBLES:** Maybe there is translation. Not a garden, but something inside the house, by the open air.

**AUDIENCE:** Patio.

**AUDIENCE:** Patio.

**ALBA CARMONA:** Patio?

**ALICIA GRILLO:** Patio? Did you say patio, really?

**ROSAR LOSCOS:** Oh, yes?

**ALICIA GRILLO:** Patio. So this song talks about patio from where you used to live when you were a child. So it's kind of remembering this, no? For you to complain on your--

[MUSIC PLAYING]

[SINGING IN SPANISH]

[APPLAUSE]

**ROSAR LOSCOS:** Thank you.

[GUITARISTS TUNING INSTRUMENTS]

**ROSAR LOSCOS:** We're going to play now a guitar piece from one of the most famous guitar players we had in flamenco guitar called Agustin Sabicas. He was from Spain, from Pamplona, but he was living a very long time in New York. And I think he was one of the biggest inspirations for Paco De Lucia. So for you, this piece is called Ritmos de Sabicas.

[GUITARISTS TUNING INSTRUMENTS]

**MARTA ROBLES:** Let's go.

[MUSIC PLAYING]

[APPLAUSE]

**ROSAR LOSCOS:** Thank you. Thank you very much.

**ALICIA GRILLO:** Thank you very much.

**ALBA CARMONA:** Good, well, now, if I speak Spanish, will you understand me? [SPEAKING SPANISH]

**ALICIA GRILLO:** Maybe we can translate a little bit.

**ALBA CARMONA:** Yes. Now we are going to play the last song, we're going to play a song that's very traditional. I think it's very traditional. It is called Tangos de Triana.

And in flamenco, there is something very, very important, and that's the rhythm. And it is one of those instruments that's very popular, but it's very important for flamenco. So handclapping, and the profession of handclappers-- do you want to interpret?

**ALICIA GRILLO:** Yeah. Because she's saying that the rhythm is one of the most important things in flamenco music. And clapping--

[CLAPPING]

**ALICIA GRILLO:** --is really important, as you have seen before. And doing palmas, like this, like clapping, is a profession. You can do clapping for a living in Spain. It's kind of weird, but it is.

**ALBA CARMONA:** [NON-SPEECH ENGLISH] --that are most typical, the handclapping that we have with one rhythm that's called tangos, it's a rhythm that has four beats. This rhythm, called tangos, and it's a rhythm with four beats. The first handclap that you would learn is this is this one that is called sordas, because it is simple. [NON-SPEECH ENGLISH]

**ALICIA GRILLO:** It's a soft one. We call like deaf.

**ALBA CARMONA:** It's only with the palms of your hands, not with your fingers, only with your palms together, and this is a soft sound. This is the sordas handclap.

**ALICIA GRILLO:** Nice.

**ALBA CARMONA:** And this is the sonora handclap. [SPEAKING SPANISH] that your fingers, your hand has a little- not-- this hand is not stiff--

**ALICIA GRILLO:** It's relaxed.

**ALBA CARMONA:** Yes.

**ALICIA GRILLO:** You relax this one--

**ALBA CARMONA:** This hand is relaxed, and this one is [SPEAKING SPANISH] Very good. And that is the rhythm. [SPEAKING SPANISH] One, two, three, four. One, two, three, four.

[CLAPPING]

**ALBA CARMONA:** The other one.

[CLAPPING]

**ALBA CARMONA:** Perfect. Now we're going to sing a song, and we're going to introduce sordas handclapping and sonoras handclapping.

[GUITARISTS TUNING INSTRUMENTS]

**MARTA ROBLES:** After this song, maybe we can do some-- if you have some questions, we are open to explain you whatever you want to know about our music or our lives-- very interesting.

[LAUGHTER]

**MARTA ROBLES:** No. So we finish, and if you have any questions we happy to answer.

[MUSIC PLAYING]

[SINGING IN SPANISH]

[APPLAUSE]

**MARTA ROBLES:** Thank you very much.

**ALBA CARMONA:** Thank you. Thank you very much.

**ROSAR LOSCOS:** Thank you.

**ALICIA GRILLO:** You have some questions about something?

**MARTA ROBLES:** Ah, Alba and me, we know each other for I think more than 10 years. Yes? Very long-- we met in school when we were studying flamenco.

She was studying flamenco singing and I was studying guitar in the only university, let's say, that you can do flamenco now. And then Alicia and Rosar, we met them later, because we were looking for the best guitar and violin players. And so we-- via Facebook, we were like looking everywhere in Spain until we found them. We were looking for good players, but also good people. And so this is kind of five years ago.

**ALBA CARMONA:** Yes.

**AUDIENCE:** What's your favorite place you play?

**MARTA ROBLES:** Our favorite place that we would like to play, or that we have done already?

**ALICIA GRILLO:** Yeah, we have done already.

**AUDIENCE:** I believe where you have done.

**ALICIA GRILLO:** I think maybe we are always very excited we play at home, when you know people, you love people, who is in the audience. Maybe Barcelona is one of the most favorite places to play. But really, we have always a really great audience. Yeah, they are really nice with us.

**AUDIENCE:** Where have you been on tour?

**ROSAR LOSCOS:** We start in Miami three weeks ago?

**MARTA ROBLES:** Yes.

**ALICIA GRILLO:** Yes.

**MARTA ROBLES:** And after we've been in Guatemala, Nicaragua, Honduras, El Salvador, to the part of Central America. And after we have been--

**ALBA CARMONA:** In California--

**ROSAR LOSCOS:** California, Sacramento, Escondido, Phoenix-- thank you.

**ALBA CARMONA:** Portland.

**MARTA ROBLES:** Portland, yes. What other places?

**ROSAR LOSCOS:** Yakima, Washington--

**ALICIA GRILLO:** Yakima.

**ROSAR LOSCOS:** Yakima.

**MARTA ROBLES:** Kent.

**ALBA CARMONA:** Yakima.

**ROSAR LOSCOS:** Kent.

**ALBA CARMONA:** Kent. And here.

**MARTA ROBLES:** And here.

**ALICIA GRILLO:** No, here.

**MARTA ROBLES:** And we still have to go to New-- Sun Valley.

**ALBA CARMONA:** San Valley and New York we finish the tour.

**MARTA ROBLES:** And then we will go home to get sick for a week.

**ALICIA GRILLO:** To die.

**AUDIENCE:** So I was in Seville about a dozen years ago. I went to hear some flamenco music, and I noticed it was a tourist place. [INAUDIBLE] And I noticed there was no Spanish people at all.

**MARTA ROBLES:** Yes.

**AUDIENCE:** But I came away with the feeling that I was listening to a packaged sort of [INAUDIBLE] that the locals listen to a very different kind of flamenco. Is that true?

**MARTA ROBLES:** I don't think so. I think it's true that you were in a tourist place, for sure. But the best dancers, and players, and singers who are living in Seville, they do play in these kind of places for a living. They have really nice shows. I don't know if you liked it, but I think--

**AUDIENCE:** It was very good.

**MARTA ROBLES:** Yeah.

**AUDIENCE:** I just wondered if--

**ROSAR LOSCOS:** Yes.

**MARTA ROBLES:** No. No. I think this is-- of course, they do something very traditional, but you might have been the best, for sure, in that time. Because the people who live from flamenco, they travel sometimes. But the flamenco music, it's not really easy to live, like any music, I think. So the flamenco players go to these kind of places to play every night, so they get better, and better, and better. No?

**ALICIA GRILLO:** Mm-hmm.

**MARTA ROBLES:** She lives in Seville. She knows more. I come from Seville, but I was always in another kind of scene. But we always say that the people who play really nice, they are in those kind of places. So I think you were right to be there.

**ALICIA GRILLO:** Yes.

**AUDIENCE:** Along the same lines, the south of Spain is famous for flamenco. So it's surprising that you're from Barcelona. So I was just wondering, is there a flamenco scene in Barcelona? Or why are you there?

**MARTA ROBLES:** We met there. We live there. Alba come from there. I live there. Alicia live there. We both are from the south. And actually, Alba's family is also from the south. So this flamenco is always coming somewhere from the south.

But in flamenco in Barcelona, there is also a flamenco scene. Very good players like Miguel Poveda, Duquende-- really famous people come from there. But it's true, that traditionally, this south was the beginning. But now I think flamenco is all around the world, not even just Spain, but in New York you have really high level. Japan, all these kind of places.

**AUDIENCE:** [INAUDIBLE]

**ALBA CARMONA:** Oh, what a deep question.

**ALICIA GRILLO:** What a deep question.

**ALBA CARMONA:** [SPEAKING SPANISH] Are there more? No?

**ALICIA GRILLO:** Here?

**ROSAR LOSCOS:** Ah, here.

**AUDIENCE:** I'll ask, can you tell me a little bit of the significance or the origin of flamenco in Spain?

**MARTA ROBLES:** The origin of flamenco?

**AUDIENCE:** And the significance of it in Spain?

**MARTA ROBLES:** The significance? It's a very difficult question, because I think there are careers only to study that. What was the origin? That is really not very clear, because it's a very long time ago. And it's a--

**ALBA CARMONA:** [SPEAKING SPANISH].

**MARTA ROBLES:** Right. It's a mix of very different cultures all together, like Andalusia, and Arabic, and Jewish, and they don't even agree, the people who are studying that. Because it's something very old. And the Gypsies and not Gypsies, and they all want to be the beginners.

But I think the best is to read the best books about it, because we are not really, how you say? We study music, not music history. So I don't want to say wrong things. But there is a lot of information, very interesting, about it.

But what we know is that it's not very clear. Not the years or not the where or how it happened. I think it's something that's developed little by little, and only in the 19th, 20th century, was something clear as flamenco like is today. So it's difficult.

**AUDIENCE:** Thank you.

**MARTA ROBLES:** So we are done here. We hope to see you tonight. I think we will play the same songs some more. Thank you.

**ALBA CARMONA:** Thank you.

**ALICIA GRILLO:** Thank you.

[APPLAUSE]

[MUSIC PLAYING]