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## RESEARCH

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# THE CREATIVE PROCESS OF THE CARNIVAL GROUPS OF CADIZ

*El proceso creativo de las agrupaciones carnavalescas de Cádiz*

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## ABSTRACT

The Cadiz Carnival and the groups that participate in the COAC (Official Contest of Carnival Groups) have a number of followers that every year increases. This boost in the audience is due to the dissemination of the media and social networks, but above all, due to their quantity and creative quality. It's a cultural manifestation that is becoming increasingly important in the academic field. This article aims to study something that always remains hidden from followers and spectators (and even among the authors and creators of the coplas): the process of audiovisual creation of the groups (lyrics, music, and staging). Here, in addition to a panoramic view of the processes of audiovisual creation of the authors, it is analyzed for the first time whether they follow a similar pace regardless of the modality, if each one is different, or if they have common times and organizations. Through a qualitative methodology and weekly monitoring of the creative process to various authors of each competing modality, this article responds to the aforementioned questions about the carnival groups in Cádiz, which belong to the popular culture with great communication potential. It is a phenomenon that, although it has a dispersed and individualized process, there are fundamental coincidences in the order of creation. The results obtained can serve to deepen the knowledge of this phenomenon as well as possible help those who want to approach carnival creation.

**KEYWORDS:** Carnival- Cádiz- creativity- communication- COAC- Contest- coplas

## RESUMEN

El carnaval de Cádiz y las agrupaciones que participan en el COAC (Concurso Oficial de Agrupaciones Carnavalescas) tienen un número de seguidores que cada año aumenta. Este incremento se debe a la difusión de los medios de comunicación y las redes sociales, pero sobre todo a su cantidad y calidad creativa. Es una

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manifestación cultural que cada vez está cobrando mayor relevancia académica. Este artículo tiene como objetivo estudiar lo que siempre permanece oculto a los seguidores y espectadores (e incluso entre los propios autores y creadores de las coplas): el proceso de creación audiovisual de las agrupaciones (letra, música y puesta en escena). Aquí, además de hacer una panorámica sobre los procesos de creatividad de los autores, se analiza por primera vez si, independientemente de la modalidad, siguen un ritmo parecido; si bien cada una es distinta; o si tienen tiempos y organizaciones comunes. Mediante una metodología cualitativa y de seguimiento semanal del proceso creativo a diversos autores de cada modalidad concursante, este artículo da respuesta a las cuestiones antes señaladas sobre las agrupaciones del carnaval de Cádiz, las cuales pertenecen a la cultura popular con gran potencial comunicacional. Se trata de un fenómeno que, aunque tiene un proceso disperso e individualizado, se dan coincidencias troncales en el orden de creación. Los resultados obtenidos pueden servir para profundizar en el conocimiento de este fenómeno así como posible ayuda a quien quiera acercarse a la creación carnavalesca.

**PALABRAS CLAVE:** carnaval - Cádiz - creatividad- comunicación- COAC- Concurso- coplas

## O PROCESSO CRIATIVO DOS GRUPOS DE CARNAVAL DE CÁDIZ

### RESUMO

O carnaval de Cádiz e as agrupações que participam no COAC (Concurso Oficial de Agrupaciones Carnavalescas) tem um número de seguidores que cada ano aumenta. Este incremento se deve a difusão dos meios de comunicação e as redes sociais, mas acima de tudo a sua quantidade e qualidade criativa. É uma manifestação cultural que cada dia está ganhando maior relevância acadêmica. Este artigo tem como objetivo estudar o que permanece escondido aos seguidores e espectadores (e até mesmo entre os próprios autores e criadores dos versos): o processo de criação audiovisual das agrupações (letra, música e posta em cena). Logo, além de fazer um panorama sobre os processos da criatividade dos autores, analisa-se pela primeira vez se, independentemente da modalidade, seguem um ritmo parecido; se bem cada uma é diferente; ou se tem tempos e organizações comuns. Através de uma metodologia qualitativa e de seguimento semanal do processo criativo a diversos autores de cada modalidade da competição, este artigo dá resposta às questões antes sinalizadas sobre as agrupações do carnaval de Cádiz, as que pertencem a cultura popular com grande potencial comunicacional. Se trata de um fenómeno que, mesmo tendo um processo disperso e individualizado, ocorrem coincidências troncais no processo criativo. Os resultados obtidos podem servir para aprofundar o conhecimento deste fenómeno assim como uma possível ajuda a quem queira se aproximar a criação do carnaval.

**PALAVRAS CHAVE:** carnaval – Cádiz – criatividade- comunicação – COAC – Concurso – versos

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## 1. INTRODUCTION

The Cádiz Carnival is a sociocultural phenomenon that every year acquires new followers thanks to the virality offered by social networks and instant messaging applications, but above all, thanks to its raw material, which are verses (lyrics and music). Every year new repertoires are written to celebrate this cultural phenomenon, both for the contest and for the street carnival<sup>2</sup>. The creativity of its verses is the essence of this carnival and differentiates it from others that are celebrated throughout the world.

Little by little, the Cádiz carnival is gaining academic relevance. In 2018, the Carnival Chair was created at the University of Cádiz and in the last five years, up to five doctoral theses have been defended at different universities addressing this cultural manifestation. These theses have analyzed the Cádiz carnival from its history, musical analysis, the study of the types<sup>3</sup> (costumes), the material it generates online, studied as a literary genre in itself, the television production of the contest<sup>4</sup>, and other doctoral theses that are currently being developed on the multiple roles of women in the Cádiz carnival from a feminist perspective and the literary work of Antonio Martínez Ares. This carnival is also gaining academic relevance thanks to

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<sup>2</sup> The groups that sing in the street and do not appear in the Official Contest are called “from the street” or illegal. The official ones can also sing in the streets during the carnival period. The contest is held in advance, ending one day before the official start of the Cádiz carnival.

<sup>3</sup> When we speak of the "type" at the Cádiz Carnival we refer to something that goes beyond the costume. It is the personality of the character that that year a certain group will embody. It is not just about the outfit or characterization elements; it attends more to the personality and idiosyncrasy of the character to be represented. You can delve into the types in the work *El tipo en el carnaval de Cádiz. Propuesta para una catalogación* (Ana Barceló, 2015)

<sup>4</sup>*El tipo en el carnaval de Cádiz. Propuesta para una catalogación* by Ana Barceló (2014); *El carnaval silenciado. Golpe de estado, guerra, dictadura y represión en el febrero gaditano (1936-1945)* by Santiago Moreno (2015); *El carnaval de Cádiz como generador de información, opinión y contrapoder: análisis crítico de su impacto en línea y fuera de línea* by Ignacio Sacaluga (2015); *El Carnaval de Cádiz como factoría de literatura popular. Un acercamiento al proceso de creación y transmisión de sus coplas* by María Luisa Páramo (2016); *El potencial comunicativo de las chirigotas gaditanas y su realización televisiva* by Estrella Fernández (2016).

the increased publication of scientific articles, books, as well as various masters and undergraduate final projects.

The communicative potential of these groups (Fernández, 2016) is such that every year more expectation is generated about the groups participating in the COAC (Official Contest of Carnival Groups). Such is the expectation generated that, as an example, in November 2018 they were already closing posters with shows for April 2019, without yet knowing the repertoires of the contracted groups<sup>5</sup>.

On the other hand, the carnival is a cultural manifestation that affects many inhabitants of the city of Cádiz "An estimate of around 4000 people singing in official carnival groups, approximately 600 different and completely original music, and some 9000 different literary compositions. Some data only related to the Official Carnival, the COAC" (Sacaluga, 2014).

## 2. OBJECTIVES

The objective of this work is to show something that remains hidden from the general public and fans: the evolution in the creation of the repertoire for the COAC. Never before had a sample of the chronology of the creation of the repertoire of the four competing modalities at the COAC been exhibited. We show the process, not the verses that belong to the confidentiality of the authors and the group, besides, their content, in this case, is not relevant for this study. A chronology of the audiovisual creative process is shown: "audio" for the component of lyrics and music, and "visual" because the evolution of the scenery and type creation is also contemplated.

This study hypothesizes that the process of writing the verses (lyrics and music) of the Cádiz carnival, despite being personal, shares the times and reasoning of the authors. There was an approach to this that we study here in a doctoral thesis (Fernández, 2016), but it only attended to the creative process of the *chirigotas*, here we cover all the modalities of the contest and qualitatively and quantitatively qualify the evolutionary process more.

The object of study is the carnival groups participating in the Official Carnival Groups Contest that takes place every year at the *Gran Teatro Falla* in Cádiz. Four modalities are contemplated: *chirigotas*, *comparsas*, choirs, and quartets. In the Cádiz carnival there are other types of groups and cultural expressions such as *chirigotas* or street groups, or also called illegal ones, and *romanceros*<sup>6</sup>. These two modalities are

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<sup>5</sup>April 27<sup>th</sup>, 2019 at the Rocío Jurado auditorium in Seville, for example or, "El Falla en Sevilla", whose poster was published in full one month before the end of the contest (Date of publication: February 7<sup>th</sup>, 2020. Days of the event: from March 6<sup>th</sup> to 8<sup>th</sup>, 2020. Announcement that the event would take place and its main axis: October 24<sup>th</sup>, 2019).

<sup>6</sup>For a detailed knowledge of these modalities, the contest, and the history of the Cádiz carnival, it is recommended to read: *El carnaval de las coplas, un arte de Cádiz* (Páramo, 2017); *El Carnaval sin apellidos*.

excluded from this study since we focus on the participants in the aforementioned Contest<sup>7</sup>, an annual event that thanks to the quality of the audiovisual compositions and the dissemination that the media make of it, there are more and more followers and higher expectations among fans.

### 3. METHODOLOGY

The followed methodology has a qualitative nature and an analytical-descriptive method is applied to extract relevant information from the creative process of the analyzed cultural phenomenon. Once the 2018 group contest ended, the authors of several groups were contacted to conduct this study. The selection criteria - each year approximately 200 groups are present in the contest - consisted of contacting the directors or authors of the groups that were in the top positions that year, to obtain an objective sample. Once the objective of the research and the methodology were set out to them, the informants accepted the collaboration. In other words, the main source of information in this study is the involved and participant agents (creators) of the object of study, the verses. Data collection has been carried out from the first week of October until the following week of the Christmas holidays. Furthermore, documentary sources relevant to the subject matter have been consulted.

It was decided to take the first week of October as a reference since it is in this month when the groups have defined the idea for the next contest. In general, this idea is usually clarified in September, but for this study, we had to take into consideration all the modalities (*chirigotas*, choirs, *comparsas*, and quartets), which can carry different creative and decision paces.

As we have pointed out, the data collection took place once a week. Each informant decided their means of communication: phone calls, written and audio *WhatsApp* messages, or emails. A total of eight informants participated, two per modality. Two have been established per modality to have at least one reference within the same modality of the contest.

The informants have been the following:

- *Chirigota* Modality:
  - Manuel Sánchez: Composer of "*Los Quemasangre*"
  - Juan Luis Cascana: Composer and author of "*Un Pasito a la Izquierda y otro a la derecha*"
- *Comparsa* modality:
  - Miguel Ángel García Argüez: Author of "*Los Luceros*"
  - Enrique García Rosado: Author and composer of "*La luz de Cádiz*"
- Choir modality:

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*Un arte mayor para una chusma selecta* (Aragón, 2010); *El Carnaval sin nombre. Ni mayor el arte, ni selecta la chusma* (Aragón, 2012); *La canción de Cádiz* (García, Pérez & Castro, 2016), *Historia del Carnaval de Cádiz* (Ramos, 1985), *El Carnaval Secuestrado or Historia del Carnaval. El caso de Cádiz* (Ramos, 2002).

<sup>7</sup> The *romanceros* have their own contest

- Antonio Pedro Serrano Álvarez: lyricist of "El Batallitas"
- Mario Mangano: Composer of "La Nueva Era"

We assume sincerity from our informants, but we are aware that we are working with the memory of those questioned since it is a creative process in which, in general, they do not keep a "Pythagorean diary" in which they write down the progress as this research seeks. In fact, some authors we have followed repeatedly warned that they were "very chaotic." We "artificially separate the objects of study from their environment" (Orozco and González, 2012, p. 40), which we have done here.

The tables for the information collection have been as follows:

**Table 1.** Example of the data collection table

Week:
Presentation:
Pasodobles/Tangos:
Cuplés:
Potpourri:
Type:
Props:

**Source:** Self-made

Every week a new table was added in which the collected information was reflected and the new information was added in gray underlining, for example:

**Table 2.** Data collection extract

Week: October 4 <sup>th</sup>
Presentation: <u>Practically</u>
<u>Finished</u>
Pasodobles: <u>Learning lyrics of</u>
<u>the second pasodoble,2</u>
Cuplés: -
Potpourri: -
Type: -
Props: -
Week: November 1 <sup>st</sup>
Presentation: <u>Still working</u>
Pasodobles: <u>rehearsed and</u>
<u>learned the second</u>
<u>pasodoble.</u>
<u>The third pasodoble</u>
<u>presented, 3</u>
Cuplés: -
Potpourri: <u>Presented first</u>
<u>quartet</u>

Type: - Props: -
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**Source:** Self-made

#### 4. AUDIOVISUAL CREATIVITY IN THE CÁDIZ CARNIVAL

"The mysteries of creation are certainly impenetrable, and the artist does not need theoretical support to endow his works with genius" (Kowzan, 1997, p. 265). We start with this idea since it reflects what happens at the Cádiz carnival. There is creativity, at first, without theory. Carnival creatives<sup>8</sup>, lyricists, and musicians do not follow an established canon, they are not based on instituted theories. And most of the lyricists do not come from the field of creativity as formal training, nor as a profession. Carnival authors are dedicated to any profession and, besides, to write lyrics or make musical compositions. They are not writing professionals, although, with time and experience many have been able to reach the professional level, it is not their main economic activity, except for a couple of authors.

Amabile [Amabile, TM (1983)] suggests the need for skills and knowledge of the field in which the creative works, that is, to be creative in music you have to know some music, have the necessary technical skills, and a "special" talent. We are not necessarily speaking of formal education, but knowledge in the broadest sense of the word. Skills in the field are favored by formal and non-formal education, as well as by individual perceptual, cognitive, and motor skills. [...] Finally, high intrinsic motivation is necessary. (Peganos and Aluni, 2000).

It is the motivation and desire to create that leads many authors to receive and seek training of any kind, rarely formal/academic. Some authors are familiar with the world of lyrics and music as a profession, but they are a minority.

Creativity in the carnival requires an added effort: verse writing and musical accompaniment, besides trying to keep the audience's attention throughout the performance. Also, many groups bring with them a whole world of staging, performance, and even the character's way of speaking and singing. As we said, carnival lyricists, like singers today, are contemporary poets. It would not be an aberration to classify lyricists as poets. What happens is that, in general, poetry is related to a content that is far from the carnival theme, although the themes sung at the Carnival are very diverse. On the other hand, the game component is fundamental in this creative process. The authors write for pleasure, as a game, even though in many cases it is hard work to reach the expected result. "The creator of a

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<sup>8</sup> We speak of "creatives" and "authors" in masculine terms since the presence of women in writing lyrics and compositions of lyrics in the COAC is still much lower than that of men, not so in other areas of the Carnival where they do have a greater presence. The authorship of women in the street carnival has a considerable presence. On this subject, Marta Ginesta Gamaza is writing a doctoral thesis.

sign is not always its issuer. It hardly is. [...] Like a theatre play whose author is both the stage director and a performer" (Kowzan, 1997, p. 153). In many of the carnival groups, these coincidences do occur, the author is a performer. In others do not, and the director or author chooses not to be a performer of their creation.

We show below some statements by José Guerrero "El Yuyu", author of the Cádiz carnival and scriptwriter of humorous and news radio shows. In a television show (*A por todas*, 8 tv) the presenter asks him if ingenuity is not paid enough, this was his answer:

Creativity is not paid. But it is not paid because people do not know what it really costs to think something. People believe that because you do 15 minutes of radio, they pay you for 15 minutes. Indeed, they pay you for 15 minutes of the antenna, but there is a lot of work. There is a lot of work, to invent things, that syndrome of the blank page, and creativity is not paid. [...], [Someone who does a home renovation is paid faster and better] And yet you are creative and, whether you're doing humor or advertising, you say to a guy: "Look, I want you to make me a phrase for Coca Cola", and you say, "The spark of life" How much is this worth? This is worth... 3 million *pesetas*, 15,000 euros, 20,000 euros ... 20,000 euros for "The spark of life"? Well, look at what it is and what it has become... make it up for yourself. And that is badly paid. That takes a lot of work and if it doesn't, someone's ability to do that at the time is worth it. (*A por todas*, 8 tv Andalusia, October 30<sup>th</sup>, 2013).

With these statements we show that the work behind creative works in most cases is not known, "mental" jobs are difficult to quantify, and creativity: "Capacity to create, creative ability" (*DRAE*) is the base on which the carnival songs are founded. Also, we must take into account that for each creative there is a way or method of creation. Here we are going to try to bring them together.

According to Sergio Toledo (2012, p. 13), the repercussion of a creative act can reach three levels: Basic: repercussion of the family environment; Medium: the repercussion reaches the professional level; and Superior: creations that last over time. Some Carnival authors, not all, reach these three levels. Proof of this is the carnival verses that are sung, having been written in the sixties, for example. Toledo (2012, p. 14) also maintains that creativity is something acquired rather than something natural<sup>9</sup>.

We must bear in mind that both carnival creation and creation in general never starts from scratch. The creative person has to be observant and patient<sup>10</sup>.

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<sup>9</sup> In the field of humor, the social, natural, even biological attitude of the person also intervenes, the "age" helps the humorous creativity for a notable repercussion. Which does not mean being exempt from work and creative search.

<sup>10</sup> For example, the author Juan Carlos Aragón traveled to Venice to take references for his *comparsa* "La Serenissima" (2012) or José Luis García Cossío "El Selu" has made statements that taking

For [Howard] Gardner creativity is superior when it is done for pleasure and not out of obligation. He maintains that being creative is something specific and not in all fields. He also states that the creative person is creative regularly, either in the development of products, in formulating new questions, or in solving problems (Toledo, 2012, p. 16).

From this fragment, we can extract several issues related to our study. In the case of the Group Contest, there is a combination of writing for pleasure and out of obligation, as we mentioned before. We must tinge this statement: there is a free contest, no one is obliged to register, but when we refer to "obligation" it is a self-obligation to have to write appropriate lyrics for the contest, with rules and parameters dictated by the *Regulation*. On the other hand, we highlight that someone is creative in only one field. This means that the person who is good at writing, composing music, or designing types and sets does not have to be creative in other aspects such as cooking, drawing, or dressing, for example. The regularity and acquisition of tools in creativity is something with which we agree. And, it is not just a habit that can be trained, it is also a way of being.

Applying the stages of creation by Mauro Rodríguez Estrada in his *Creativity manual. Psychic processes and development*, which we find summarized in Toledo (2012, p. 20), we see that they can also be applied to the creation process of the carnival groups:

1. *Questioning*: Idea and decision to create a group for the next carnival.
2. *Accumulate data*: Ideas around which the group will revolve.
3. *Incubation* and
4. *Illumination (birth)*: Organize all the ideas. Definition of the character's idiosyncrasy that will be staged.
5. *Elaboration*: The writing of both the lyrics and the music and designing all the visual elements of the staging.
6. *Communication*: Singing in public. In this case, we will take it as the premiere at the *Teatro Falla*. But let's not forget that before the premiere at the Falla, the groups do a general rehearsal with the attendance of friends and family to see the reactions of an "objective" audience that has not heard anything from the group that year. This happens because the members of the groups may have trite some parts of their repertoire, and perhaps what they find funny or they think will have laughter as a reaction, does not has it. The reverse case is possible: parts that were believed to be less powerful turn out to be the most successful. Between the fifth and sixth phase, the "Rehearsal" phase should be added for our studied case. When the groups have several lyrics, several couplets (parts of the presentation, some *pasodoble*, or some quartet) they begin to rehearse. The rehearsals start being a couple of days a week and these are

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advantage of a visit to the doctor, while in the waiting room, he used to capture characters and expressions that he would later adapt to his groupings.

increased until in the final stretch before the start of the contest they are daily and last several hours.

An important aspect when writing the lyrics of carnival groups is to have empathy with issues of society and with the character they represent. There are authors who, as in carnival is usually said, "get more into the type" than others. It is the same as a theater actor, who for a set time, the duration of the performance, he is not himself, but his character. And this does not only happen when presenting the group in the performance. This empathy appears especially at the time of writing the lyrics (and music). When an author writes, he is himself, but at the same time, he is a child, an Indian, a mummy, a dog, a drunkard, a referee, a baby, a seer, a friar, a cook, a mosquito, a harlequin, a policeman, a cannibal, a *reguetonero*, a fireman, a fish, a gondolier, a Buddhist, etc. And he will have to adapt his writing to what the depicted character would say. Some authors even adapt or compose the music according to the type. This is not mandatory, although it is more enriching. Some authors follow this technique of sticking more closely to the character and others who prefer to write more like themselves since they prioritize one topic over another. Both trends are well received by the public.

One of the paradoxes of the groups' creativity is that, outside of the world that is dedicated to it, it is believed that a creative person is the one who is capable of writing things from scratch and that is a mistake. Returning to the idea that the creative person has to be observant and patient, we resort to the term "*Mindfulness*" which consists of full attention and awareness. "Creativity is always exercised within a field, discipline, or art, which must transform and in which it leaves traces" (Vázquez, 2014, pp. 12-16). The author has to be immersed in the culture from which he writes. In the carnival groups of Cádiz, one of the fundamental elements are observation, surveillance of the environment, being aware of what happens in society in general, in the country, the region, the province, the city, the neighborhood, or the neighbors' patio. Anything or any anecdote is collected by the carnival authors to translate it into their lyrics. They are filters and megaphones of Andalusian or Cadiz society. That is why we say that they do not start from scratch, although "the blank page" is real, the author is full of inputs that if he captures them can facilitate writing, what is usually called "the muses". This also causes that the writing process is not regular, that is, an author may write a lot and valuable in two days, and instead, he can go two weeks without writing anything, or that what he writes is discarded.

Speaking about the influence that the author receives from people he sees on the streets, José Luis García Cossío "El Selu" stated the following:

I make a Frankenstein, I collect data, and for example in the character of "*Las Pepis*" [Chirigota, "*Viva la Pepi*", 2012], I was with my father in Vargas Ponce [Health Center] one day: we got in the elevator and there was a lady and such, and she began to tell us that "I don't wear a girdle, because [the doctor] has told me to, it makes me very uncomfortable, and I don't wear the girdle! Because... "And my father and I like this [quietly looking at her in

amazement] and when we got off I tell my father: "I have it, this is the spirit of *la Pepi*". (*Carnaval y punto TV*, Ondaluz, November 28<sup>th</sup>, 2013).

With the expression "I have it" "El Selu" refers to the fact that he already has the role model for his *chirigota*<sup>11</sup>. "The different meditation modalities are the fundamental instrument so that, through the exercise of voluntary attention, we can reach the greatest possible amount of attention without effort." (Vázquez, 2014, p. 24). For this reason, we maintain that a carnival author in the process of creation should not isolate himself from the environment - which is appropriate in many cases to relax and concentrate - but first, he has to nurture and document himself on the subject he is going to write, like any other writer (Let's remember step 2, *Accumulate data* shown previously). "Rabelais was perfectly informed of all the problems of the high politics of his time" (Bajtín, 1990, p. 404). This means that for people who share these social and communicative codes they have great potential.

By intellectual physiognomy we could understand that profile that the character adopts, by which the reader manages to understand him in all his motivations, to participate sentimentally in his movements, and to identify with him intellectually, as if, instead of a narrative, we had in hand a complex bio-psycho-socio-historical treatise about said character. Except that, through narration, we understand that person (anagraphically non-existent) better than if we had known him personally, and also better than any kind of scientific analysis would have allowed (Eco, 1987, p. 228).

Placing this quote in our study leads us to the fact that the success of a group of characters is that the public sees on stage someone they know, who fits that stereotype, or who knows and recognizes what they are. In other words, the audience of the carnival groups must have certain "communication skills" which, as Miquel Rodrigo indicates, are:

The knowledge and skills that are necessary for an individual to be able to use all the semiotic systems that are available to him as a member of a given socio-cultural community. It is not, therefore, an exclusively linguistic competence, but also a psychological, social, and cultural one (Rodrigo, 1989, pp. 126-127).

This is where many of the decoding errors are born when listening to or watching a carnival song without having the necessary skills, that is, taking it out of context, generally taking offense.

The authors also construct original ideas since there are groups that start from an idea alien to social stereotypes. That is, of types created exclusively for the group never seen before. They are usually things with a humanoid appearance, prosopopoeias: fruit, cars, pencils, toys, furniture, cartoon or movie characters, mosquitoes, or any other animal or incarnations of metaphors: they are what we

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<sup>11</sup> "The human being is a great imitator, wonderfully sensitive to the bodily signals of his peers" (Davis, 2000, p. 54). Many authors capture the essence of the characters they represent with just a gesture.

could call "fantasy", usually more present in *comparsas* and choirs. The "characters" are more appreciated in *chirigotas* and quartets.

At the time of writing, there are groups where the writing of all the lyrics falls on a single person, the lyricist, and there are also groups in which all of them write, once the music of the *cuplé* and *pasodoble* have been established, each composer writes some part of the repertoire. Likewise, there is the case of commissioning the music of the *pasodobles* and the *cuplés* to one person and the lyrics to another. Each group divides the creation of the repertoire as it deems appropriate. Therein also lies the difficulty of studying this phenomenon.

For [Alejandro G.] Vigo the truly creative person is the one who within a certain scope of action that is governed by rules, is capable of producing based on a deep knowledge of regulated procedures (Toledo, 2012, p. 33).

We collect this fragment since it is pertinent concerning the rules of the Group Contest. The more rules are imposed on creativity the greater the degree of difficulty.

We can collect the fundamental elements in the creative process following those proposed by Alan J.<sup>12</sup> (In Toledo, 2012, p.35). Besides having passion and motivation, the following aspects intervene:

1. Perception: It is how we process and interpret the received information. Creative intelligence uses mental models and memories to selectively assimilate. We do not all perceive in the same way, that is why two people perceive the same event in different ways; a book, a movie, a problem...
2. Knowledge: It allows us to change ideas with experience, and thus generate more complex ideas.
3. Imagination: It is the ability that allows us to visualize different possibilities of the same event.

Perception is found when the same event is told or sung differently at the Carnival (When the themes are "stepped on"<sup>13</sup>). Knowledge is embodied when a lyric from Carnival reveals something unknown to us, clarifies, denies, or ratifies us an idea. And the imagination occurs especially in the types of Carnival.

In Cádiz, being creative is a way of living and behaving. Nobody needs to go to an art school to learn something intrinsic to its citizens for being born here, where art sprouts naturally, in the way that those who want to express themselves do so in their own way. This, for me, is true creativity and the

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<sup>12</sup> Article "Rowe Creative Intelligence: Discovering the innovative potential in ourselves and others."

<sup>13</sup> "Stepping on the themes" refers to when several groups sing about the same event. This is seen as a danger since the first group that sings will be the novelty, but the successive groups that sing the same thing will give the feeling of repetition. This happens because the repertoires of the groups are secret. Only the composers and their closest environment know the content of the couplets. Some written and rehearsed verses have been discarded at the last minute to not seem repeated.

most wonderful thing about the Cádiz Carnival and its people. (Marko Simic, 2013).

We consider this statement to be correct, but we must not ignore that although it may be a region in which environmental and even genetic conditions favor greater creativity, there is a meticulous and laborious creation work behind that this article wants to capture. In recent months, initiatives have been developed by the University of Cádiz and the Carnival Chair of writing workshops for carnival lyrics to bring this laborious process closer to the public.

“All game is, first of all, a free activity. A mandatory game is not a game, at most a replica, on request, of a game” (Huizinga, 1987, p. 19). It is difficult to write a humorous lyric if you are not emotionally happy or relaxed. Hence the difficulty for lyricists when having personal problems, they have to do humor. The opposite also happens, for serious lyrics, if you are angry you will be carried away by irritation. During the data collection of this study, some authors stopped the creative process (they did not write for a while) due to personal problems of all kinds: hospitalized relative, bureaucratic problems with the management of the contest, illness, etc. Another aspect to take into consideration when creating or writing a repertoire are the personal characteristics of the members of the groups. By this we mean that since they are not professional performers, who can adapt to any repertoire, the authors consider that the members of their group can be shy, extroverted, introverted, old, or very young, age is a factor to take into account for more or less movement around the stage, for example.

Another of the difficulties the authors face is that a high percentage of the content of the repertoire is humorous. "Culture influences the form of jokes: in collectivist societies, jokes tend to be contextual and, therefore, difficult to abstract from the specific situation in which they occur." (Mendiburo and Páez, 2001, p. 93). This is linked to what we previously highlighted about context and "communication skills". In personal communications and various interviews, the authors affirm that it is increasingly difficult to make humor without anyone being offended. Besides the speed at which jokes and "memes" spread.

Everything that we have discussed so far refers to the writing of the lyrics, but also of the music of this carnival:

Many of the local ethnic music have become important references for the construction of new identities where the local is exposed to global musical trends, at the same time as it acquires a universal dimension, becoming a reference for the industry and international musical tastes. (Steingress, 2006, p. 44).

In the case of the Cádiz carnival compositions, it is commented that the essence, “the Cadiz flavor has either been forgotten or has been lost” (Excerpt from the pasodoble “*Con la maldición de vivir*” by Manolo Santander (2019), “*La Maldición de la*

*lapa negra*"<sup>14</sup>). And it is that, when composing, like any other author, the creators of the songs of the Cádiz carnival are influenced by certain fashions or rhythms that may be current at the time of writing. A clear example is the compositions used in the medleys of the performances or the presentations. It is not up to this study to elucidate whether "the essence" of the Cadiz carnival composition (Structures and rhythms of *pasodobles*, *cuplés*, parodies, or tangos) has been exposed to global musical trends or if the moment will come when it will become, following Steingress, a reference for the industry and international musical tastes. We consider that the latter has not yet happened, despite the creation of musical groups with the style of the Cádiz *comparsa* and the export work carried out by international artists such as Alejandro Sanz or Manuel Carrasco of the Carnival songs. What is evident is that its influence at the provincial and regional level is absolute<sup>15</sup>, reaching places 1000 kilometers apart (as is the case of Santoña) with a true passion for these compositions.

## 5. RESULTS

As we pointed out in the introduction, below we show an extract of the data collected for this research. The table collects, as we said, the advances that are taking place in these groups' repertoire, type, and props.

These data cannot be extrapolated to other years or other groups since each year the pace of writing and composition varies, even for the same author. The dates they start writing also vary. But it does help us to evaluate the times and be able to draw conclusions. We have to say that the idea of the group, the type, the character, and the theme begins to take shape at the end of summer. Authors usually start writing in September. Once some lyrics have been written and their corresponding music is composed, they begin to rehearse. Rehearsals are made daily when the contest date approaches. We also want to highlight the effort involved in writing these lyrics since they may not be the definitive version (Fernández, 2015). Sometimes they are modified from when they are believed to be finished until their premiere at the Theater and many, once written and rehearsed, are discarded for various reasons as we can see in the book *Doce pájaros en el alambre* (García, 2018).

We would like to highlight that during the data collecting, which took place alongside the creative process for a few weeks some of the informants did not

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<sup>14</sup> *Pasodoble* that refers to more aspects of the contest, not just the music.

<sup>15</sup> "If we analyze the carnival party today, we could draw as a general conclusion for the entire province that the influence of the Carnival capital of Cádiz - widely disseminated by the media, and particularly by television, which for more than a month turns the group contest of the Falla Theater into protagonists of the news -, it has imposed itself on the peculiarities of the carnivals of each town in the province of Cadiz. [...] The renewal of the carnival festival has taken place, in many towns in the province, with a certain adulteration of its differentiating principles". (Ramos, 1996, p. 312).

provide us with new data for various reasons: personal medical problems, death of relatives, personal workload, or well because there was no news.

At the bottom of the page, we show how the studied groups divided the authorship, thereby showing the diversity in the modes of creation. As we mentioned before, we observe groups in which the entire process of lyrics and music falls on the same person or groups in which each task is divided.

As a sample, we have selected the progress of the first and third week of each month.

**Table 3.** *Chirigotas and comparsas data summary*

<i>Chirigota SELU</i> "Los Quemasangre" <sup>16</sup>	<i>Chirigota CASCANA</i> "Un pasito a la izquierda y otro a la derecha" <sup>17</sup>	<i>Comparsa</i> CHAPA/SUBIELA "Los Luceros" <sup>18</sup>	<i>Comparsa</i> REMOLINO "La Luz de Cádiz" <sup>19</sup>
Week: October 1 <sup>st</sup> Presentation: Part of the presentation Pasodobles: Half pasodoble Cuplés: - Medley: 3 quartets Type: - Props: -	Week: October 1 <sup>st</sup> Presentation: - Pasodobles: 1 pasodoble Cuplés: - Medley: the final part Type: - Props: -	Week: October 1 <sup>st</sup> Presentation: Complete lyrics and started to assemble, but stopped because of some doubts. Pasodobles: Measure pasodoble <sup>20</sup> to learn music Cuplés: some ideas. Medley: A quartet written and waiting to compose the music for it. Some loose and fuzzy ideas on other quartets. Type: Sketches Props: Sketches	Week: October 1 <sup>st</sup> Presentation: - Pasodobles: 1 Cuplés: 1 Medley: - Type: - Props: -

<sup>16</sup> **Lyrics:** José Luis García Cossío/ **Music:** José Luis García Cossío/ **Direction:** José Luis García Cossío/ **Town:** Cádiz/ **Previous year:** "Grupo de Guasa" (3<sup>rd</sup> Prize).

<sup>17</sup> **Lyrics:** Marco Antonio Romero de la Cruz, Juan Manuel Bocuñano, and Fernando Orgambrides /**Music:** José María Barranco "El Lacio" and Juan Luis Soto /**Direction:** Juan Luis Soto /**Town:** Cádiz /**Previous year:** "Cai de miarma 7'20" (2<sup>nd</sup> Prize).

<sup>18</sup> **Lyrics:** Miguel Ángel García Argüez /**Music:** José Manuel Aranda and Manuel Sánchez Alba "Noly" / **Direction:** Ángel Subiela Gómez /**Town:** Cádiz / **Previous year:** Los Prisioneros (2<sup>nd</sup> Prize).

<sup>19</sup> **Lyrics:** Enrique García Rosado /**Music:** Enrique García Rosado /**Direction:** Salvador Rubianes /**Town:** Cádiz /**Previous year:** Los Campaneros (Semifinalists)

<sup>20</sup> Pasodoble or measure cuplé refers to the composition that the authors use as a mold or pattern for the rest of the compositions of that year that are not the presentation or the medley. In general, pasodobles (and tangos) and cuplés have the same music and structure throughout the entire contest.

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<p>Week: October 3<sup>rd</sup>            Presentation: part and ideas            Pasodobles: 3 pasodobles, two of them to be finished, and one put<sup>21</sup>.            Cuplés: -            Medley: Part and ideas 3 quartets            Type: -            Props: -</p>	<p>Week: October 3<sup>rd</sup>            Presentation:            Pasodobles: 1 more pasodoble, 2 in total            Cuplés: -            Medley: Final part            Type            Props: -</p>	<p>Week: October 3<sup>rd</sup>            Presentation: The previous presentation was discarded and a complete one was made again. Voices montage<sup>22</sup>            Pasodobles: Doubts with the final music of the pasodoble.            Cuplés: Some ideas            Medley: -            Type: -            Props: After many meetings, the final design is approved</p>	<p>Week: October 3<sup>rd</sup>            Presentation: -            Pasodobles: 1 more, 2 total            Cuplés: 1            Medley: -            Type: Sketches            Props: -</p>
<p>Week: November 1<sup>st</sup>            Presentation: Almost complete (80%)            Pasodobles: 3            Cuplés: -            Medley: of the 4 already established, two more projected            Type: Definite idea            Props: talking to the artisans</p>	<p>Week: November 1<sup>st</sup>            Presentation: -            Pasodobles: 2            Cuplés: 1            Medley: putting a quartet and final part            Type: -            Props: -</p>	<p>Week: November 1<sup>st</sup>            Presentation: Practically finished and still working            Pasodobles: Second pasodoble rehearsed and learned. Third paso doble presented<sup>23</sup>, 3            Cuplés: Ideas            Medley: First quartet presented            Type: -            Props: design approved</p>	<p>Week: November 1<sup>st</sup>            Presentation: -            Pasodobles: 2            Cuplés: 1            Medley: started this week            Type: Sketches            Props: -</p>
<p>Week: November 3<sup>rd</sup>            Presentation: Complete            Pasodobles: +1 (total 4)            Cuplés: -            Medley: 2 insured quartets are added.            Total 6.</p>	<p>Week: November 3<sup>rd</sup>            Presentation: -            Pasodobles: 2            Cuplés: 1            Medley: Putting a quartet and ending            Type: -            Props: -            No data</p>	<p>Week: November 3<sup>rd</sup>            Presentation: Almost finished            Pasodobles: 3            Cuplés: 2+ chorus design, there are several ideas.            Medley: 3<sup>rd</sup> quartet set and writing the</p>	<p>Week: November 3<sup>rd</sup>            Presentation: -            Pasodobles: 3            Cuplés: 1            Medley: 3 quartets            Type: Sketches            Props: -</p>

<sup>21</sup> When we write "put or being put" it means that even though the music and lyrics of the compositions are done, another step is to put it into the repertoire. That is, that the performers begin to rehearse it until they find the expected result.

<sup>22</sup> Assembling the voices means that the musical directors decide in which key each component will sing the different parts of the repertoire.

<sup>23</sup>With "presented" we refer to the fact that the composition has been shown to the group (it is usually sung by the author with guitar accompaniment), which does not mean that it will be approved. This author, "El Chapa" Miguel Ángel García Argüez makes several distinctions between presented lyrics, which is the one we have just explained; unpublished lyrics: lyrics approved by the group to which music has been added but has not been sung, and; Discarded lyrics: lyrics that the group ruled out singing and consequently were not rehearsed or performed in the contest.

Type: definite idea Props: talking to the artisans		4th Type: - Props: Lighting tests done	
Week: December 1 <sup>st</sup> / November last. Presentation: Complete Pasodobles: 5 Cuplés: - Medley: 6 and varying some quartets Type: After having seen several types, the chosen one is already emerging Props: Artisans already working	Week: December 1 <sup>st</sup> / November last. Presentation: Complete Pasodobles: 2 Cuplés: 1 Medley: Several quartets and ending Type: - Props: - Bureaucratic problem with the authorship of the group	Week: December 1 <sup>st</sup> / November last. Presentation: Finished Pasodobles: Learning the 4 <sup>th</sup> Cuplés: Cuplé music accepted Medley: 5 <sup>th</sup> quartets presented and learning Type: Seamstresses working Props: Artisans working	Week: December 1 <sup>st</sup> / November last. Presentation: Pasodobles: 4 Cuplés: 1 Medley: 5 quartets Type: Defined and being made by the seamstresses Props: -
AFTER CHRISTMAS <sup>24</sup> Presentation: Closed <sup>25</sup> Pasodobles: 5 Cuplés: 5 Medley: 6 quartets Type: Total defined idea and fabric purchased, elaboration in process. Hairdressing same process <sup>26</sup> Props: Curtain made	AFTER CHRISTMAS Presentation: Complete Pasodobles: 4 Cuplés: 3 Medley: 4 quartets and ending Type: - Props: - No data	AFTER CHRISTMAS Presentation: Finished Pasodobles: 4 Cuplés: 5 Medley: 5 <sup>th</sup> quartets presented and learning Type: Being made Hairdressing bought Props: Done	AFTER CHRISTMAS Presentation: (It began to take place from January) Pasodobles: 5 Cuplés: 1 Medley: Finished Type: Props: (Finished days before the premiere)

**Source:** Self-made

**Table 4.** Chorus and quartets data summary

<sup>24</sup> The contest started on January 26th

<sup>25</sup> We want to emphasize that the presentation, in this case, is "closed" and not complete. Our informant used this terminology because, even if a composition is finished, it may have variations, as we have seen in the table "varying some quartets". By saying "closed", we understand that it will not have any variation. Although once the contest has started, the authors can vary some aspects that they consider have not worked as expected or see in some aspect (performance of a component, element of the props, or circumstance of the theater itself) a resource for, in most cases, cause a laughable effect. Some authors use the videos of the television broadcast of the contest to improve their staging (Fernández, 2018).

<sup>26</sup> The elaboration of the type may depend on several artisans. The type can be ordered from a tailor, but different elements of the type, such as wigs or mechanical elements, are commissioned to another craftsman. Hence the importance of the work and coordination of the artisans in this contest.

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PARDO Chorus "El batallitas" <sup>27</sup>	STUDENTS Chorus "La nueva era" <sup>28</sup>	MORERA Quartet "Brigadas amarillas. Agüita con nojotro" <sup>29</sup>	GAGO Quartet "Este año nos retiramos" <sup>30</sup>
<p>Week: October 1<sup>st</sup>            Presentation: Half written            Tangos: -            Cuplés: -            Medley: 3 quartets            Type: Sketch done            Props: -</p>	<p>Week: October 1<sup>st</sup>            Presentation: Written without music            Tangos: Tango of measure put and 4 more written            Cuplés: -            Medley: First quartet made; fourth quartet written without music.            Type: Design of 3 types of men, 2 types of women, 2 types of orchestra.            Measurements have already been taken            Props: Creation process with clear elements</p>	<p>Week: October 1<sup>st</sup>            Parody: -            Cuplés: -            Medley / free theme:            Type: Shuffling possibilities            Props: -</p>	<p>Week: October 1<sup>st</sup>            Parody: -            Cuplés: -            Medley / free theme:            Type: Shuffling possibilities            Props: -</p>
<p>Week: October 3<sup>rd</sup>            Presentation: Half presentation put            Tangos: -            Cuplés: -            Medley: 3 quartets            Type: Sketch shown to the group            Props: -</p>	<p>Week: October 3<sup>rd</sup>            Presentation: Written without music            Tangos: The 4 that we have are put            Cuplés: -            Medley: Perfecting the first quartet. Second quartet finished writing            Type: Budget meeting.            Measurements of the components will be taken.            Props: Creation process with clear elements</p>	<p>Week: October 3<sup>rd</sup>            Parody: -            Cuplés: -            Medley / free theme:            -            Type: -            Props: -  <b>NO NEWS</b></p>	<p>Week: October 3<sup>rd</sup>            Parody: -            Cuplés: first couplé with music but without the chorus            Medley / free theme:            -            Type: -            Props:</p>
Week: November 1 <sup>st</sup>	Week: November 1 <sup>st</sup>	Week: November 1 <sup>st</sup>	Week: November 1 <sup>st</sup>

<sup>27</sup> Lyrics: Antonio Pedro Serrano and Julio Pardo Melero/Music: Julio Pardo Melero and Antonio Pedro Serrano/Direction: Juan Lucena Morant/Town: Cádiz/Previous year: "Don Taratachín" (4<sup>th</sup> Prize).

<sup>28</sup> Lyrics: Antonio Bayón Gutiérrez/Music: Rubén Cao Moreno/Direction: Pilar Tejada/Town: Cádiz/Previous year: "Rockola" (3<sup>rd</sup> Prize).

<sup>29</sup> Lyrics: Manuel Morera, Carlos Meni, and Iván Romero Castellón/Music: Manuel Morera, Carlos Meni, and Iván Romero Castellón/Direction: Manuel Morera/Town: Cádiz/Previous year: "El Equipo A minúscula" (1<sup>st</sup> Prize).

<sup>30</sup> Lyrics: Miguel Ángel Moreno and José Manuel Cossi/Music: Miguel Ángel Moreno and José Manuel Cossi/Direction: Ángel Gago/Town: Cádiz/Previous year: "Lo mismo nos vemos en El Cano..." (3<sup>rd</sup> prize).

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<p>Presentation: Complete and put  Tangos: -  Cuplés: -  Medley: 4 quartets +  Writing the end  Type: Next week they will take measurements for the type  Props: Stage model made</p>	<p>Presentation: Written without music  Tangos: 5  Cuplés: -  Medley: 2 complete quartets and putting the third quartet  Type: the first samples are still being measured and tested  Props: Fully defined</p>	<p>Parody: -  Cuplés: Music and lyrics of measure  Medley / free theme: -  Type: 2 or 3 ideas  Props: -</p>	<p>Parody: -  Cuplés: 2  Medley / free theme: -  Type: First sketches  Props: First sketches</p>
<p>Week: November 3<sup>rd</sup>  Presentation: Complete and put  Tangos: 3 tangos  Cuplés: -  Medley: 4 quartets +  Writing the end  Type: Measures taken  Props: Stage model made</p>	<p>Week: November 3<sup>rd</sup>  Presentation: Written without music  Tangos: 5  Cuplés: -  Medley: 2 complete quartets and putting the third quartet  Type: Testing the types  Props: Fixed final design. Lyrics Review Week<sup>31</sup></p>	<p>Week: November 3<sup>rd</sup>  Parody: -  Cuplés: of measure put  Medley / free theme: -  Type: 2 or 3 ideas  Props: -</p>	<p>Week: November 3<sup>rd</sup>  Parody: Taking shape  Cuplés: 2  Medley / free theme: 2 quartets  Type: -  Props: Project accepted</p>
<p>Week: December 1<sup>st</sup>/  November last.  Presentation: Put  Tangos: 3  Cuplés: -  Medley: 4 Final being put  Type: Being made  Props: Being made</p>	<p>Week: December 1<sup>st</sup>/  November last.  Presentation: Putting the second part  Tangos: 5  Cuplés:  Medley: 4 of 5 put  Type: Being made  Props: Being made</p>	<p>Week: December 1<sup>st</sup>/  November last.  Parody: -  Cuplés: of measure put  Medley / free theme: Last quartet made.  This week the quartet will begin to be put.  Type: -  Props: Already met with the artisans</p>	<p>Week: December 1<sup>st</sup>/  November last.  Parody: Perfecting it  Cuplés: 2  Medley / free theme: Type: Assimilating the characters<sup>32</sup>  Props:</p>
<p>AFTER CHRISTMAS  Presentation: Complete assembled  Tango: 10 delivered (6 assembled)  Cuplés: 11 delivered /4 assembled)  Medley: Assembled  Type: Being made  Props: Being made</p>	<p>AFTER CHRISTMAS  Presentation: Lyrics, music, and drums complete  Tangos: 6 put, <i>falseta</i> presented to the group, and is already rehearsed by the orchestra  Cuplés: Music to put.  The chorus is missing  Medley: Complete,</p>	<p>AFTER CHRISTMAS  Parody: -  Cuplés: 3 and chorus  Medley / free theme: Last quartet  Types:  Props: Structures seen and accessories fixed.</p>	<p>AFTER CHRISTMAS  Parody: Finished  Cuplés: 2  Medley / free theme: Finished (Two more quartets for next pass)  Trying: being tested  Props: Ready</p>

<sup>31</sup> Here we appreciate that some groups let the lyrics "rest" and do not add new ones in order to fix the repertoire that they already have.

<sup>32</sup> By assimilating characters, the director of the quartet refers to the fact that apart from having a repertoire, he wants to perform well. As before we clarified "getting into the type".

	put with music and drums Types: All being made Props: In process. Wigs come from Madrid Already designing the libretto and CD		
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**Source:** Self-made

## 6. DISCUSSION

It should be taken into consideration that the authors "play" with the dates since they know what day they will sing for the first time in the contest thanks to the draw that is usually in December. This allows them to better organize the final weeks before their first contest day.

Observing the data offered by our informants, we see that the *chirigota* and *comparsa* modalities are the ones that go most simultaneously in the creative process. Being the most advanced *cuplés* in the *comparsas* than in the *chirigotas*. The batch of *cuplés*<sup>33</sup> in the *chirigotas* is the part of the repertoire that is scored the most in the contest and current affairs are valued positively, hence they are the last compositions to be written.

We appreciate that the choirs are the modality that the repertoire has before and in which there is less variation in the writing of the lyrics. This may be because being a larger group of people, sudden changes would be more inconvenient since more people would have to memorize the new changes.

Quartets are the ones with the least standardized process. One of the quartets analyzed, as can be seen, after the dates of the Christmas holidays (January 10<sup>th</sup>) had not completed the repertoire, which does not impede that the day of the premiere in the contest is completed and the sets and the types ready. The quartet modality can complete the entire repertoire of the first pass in less than two weeks, as happened in one of the quartets analyzed. This, in the rest of the modalities, is difficult to happen. Another peculiarity of the quartets is that the writing of the *cuplés* is advanced in reference to the composition of the *pasodobles* or the *tangos*.

## 7. CONCLUSIONS

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<sup>33</sup> We speak of batch because two are sung per pass of the contest. A batch of two *pasodobles* and a batch of two *cuplés*.

Studying the four contestant modalities and taking into consideration the particularities of each one as we have explained, we can extract that the process of creating a carnival group is as follows:

- 1° Idea of the type
- 2° Composition of the presentation
- 3° First drafts of the pasodoble / parody (quartets)
- 4° Sketches of the type and props. Budget meeting
- 5° Composition of some quartets of the medley
- 6° Pasodoble / parody structure settlement
- 7° Beginning of the development of the type
- 8° Complete first pasodobles
- 9° Beginning of the production of the props
- 10° Advanced medley composition
- 11° Composition cuplé of measure
- 12° Beginning of the writing of the cuplés
- 13° Complete medleys
- 14° Complete types
- 15° Some cuplés are fixed, not all of the repertoire
- 16° Finished scenery
- 17° CD cover sketches
- 18° Repertoire of the first day of the contest completed

That the cuplés are not complete at the end of our follow-up of the creation process of these groups happens because the cuplés are the part of the repertoire that is most subject to the present time. It is useless for authors to write cuplés in October if they will be obsolete by February. Hence, according to the sample of this study, it is only around the Christmas dates when elements of the cuplés begin to appear. In fact, new cuplés are written during the contest if something relevant has happened during the contest itself. Entire cuplés have been changed or written in less than 24 hours. It also happens with the pasodobles, but to a lesser extent.

We can ensure that there is no single creation method. Of the around 180 groups that are presented each year, each author follows an individual creation method even within the same modality. We could say that if an author writes for several modalities, they can follow the same method, but the pace can be different. What they do have in common is that as a literary story, they do not follow a chronology according to the structure of their modality, only some, the first thing they have established is the presentation (to help the performers and the author himself to know the character), but then what they begin to write is, paradoxically, the end or farewell of the repertoire.

What we have shown here may be a general pattern of creation of the groups participating in the official contest. In the established sample, all the groups turned out to be from Cádiz. This affects, among other things, the props. Although, increasingly, groups that come from outside the capital Cádiz and even from outside

the province can bring or order very voluminous and colorful props. It usually happens that foreign groups to the city of Cádiz use simpler props than having to do with the type, it also attends to the logistical ease that lighter props provide, which, in turn, requires a lower budget, preparation time, and design. It may happen that in a week there is no progress in the repertoire because you want to settle what you already have and see if it works or fits as the authors and directors had thought. While this is happening, you can advance in other aspects such as the type, the props, and the sets.

The more numerous a group is, the more in advance they must have finished the repertoire such as choirs and, on the contrary, the fewer the components, the later the writing of the repertoire can be, as is the case with quartets. The learning agility of three or four components is not the same as that of the forty-something that a choir has.

We note that an early preparation of the entire repertoire does not always lead to better results. As we have been showing throughout this article, creative processes are very independent according to the rest of the groups and at the same time dependent on the creative person. The uncertainty is a fundamental characteristic in this artistic creation, which are the songs of the Cadiz carnival.

In summary, to create a repertoire for this type of group, the fundamental thing is to have a clear idea of the type and from there write the entire repertoire and be able to transmit the desired messages through the type of carnival through the sets and costumes. As in all artistic creations, a prologue or preamble is required to present the work. This function is performed by the presentation that appears immediately after the type is born and which can and does undergo small changes. As the character progresses, the pasodobles and the medley whose end is also the end and farewell of the character do so as well, which, like the presentation, as it has the essence of the type, can be created at the beginning of the writing process. The cuplés are the part of the repertoire that is left for the most current topics, they are written when the date of the contest approaches, aided by being the shortest composition, giving this cultural manifestation, even though it may be paradoxical, innovation in its tradition.

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