



FLAMENCO VIVO CARLOTA SANTANA

FIESTA

FLAMENCA

A GUIDE TO THE ART AND HISTORY OF FLAMENCO

Lecture/Demonstration

- Audience: Suitable for Grades K-12 (A study guide is available)
- Number of Participants: 500
- Length: 45 minutes plus a 10-15 minute post-performance Q&A.
- Technical Requirements:
 - Wooden floor
 - 4-5 armless straight-back chairs
 - 3 microphones (Prefer 2 on boom-upstage, 1 on straight-stand –downstage right)
- No. of Performers: 4-5 members of the Company

Note: This program blends live performance with commentary, demonstrations, and audience participation and can be tailored to the specific needs of your school. (Children’s and School Performances involving pure performance are recommended only for grades 4-and up and are described below).

Flamenco Vivo’s lecture demonstration is a wonderful blend of entertainment and education. The artists in full, colorful, traditional flamenco costumes perform and explain the intricacies of flamenco dance, song, and its cultural history. Audience participation is an enjoyable part of the program.

The program typically begins* with the *Sevillianas*, a folk dance from Seville performed with castanets. After the dance, the history and technique employed in using the castanets (*castañuelas*) is explained. The audience has an opportunity to see what it is like to play castanets from their seats as they follow the artists in a fun exercise.

The next dance performed is the *Alegrias*, a dance of happiness. The dancer explains the structure of the dance, the meaning of the name and the song that accompanies it.

Listening to the Flamenco singer can be a strange experience - like hearing opera music for the first time. The audience is asked to pay attention to this new sound and listen for the Arabic and Judaic influences on the Flamenco song. The artists can also explain and demonstrate the use of the *palmas* or hand claps. Another activity might include the audience learning some rhythmic patterns commonly used in flamenco and a short rhythmic song.

A third dance, the *Soleares*, is the most profound and serious of the Flamenco dances. It is the dance of loneliness. Before it is performed, the *taconeo* or footwork is demonstrated and explained. The audience should try to observe the mood and emotional expression of the dancer and how it differs from the other dances.

The Flamenco guitar, an acoustic instrument, is demonstrated to the audience. During this presentation, the differences between this instrument and the electric guitar are highlighted.

The program concludes with the *Rumba Flamenca*, a dance that has been influenced by the cultures of Cuba, Santo Domingo, Puerto Rico, and Colombia. The Spanish sailors from the time of Columbus traveled to these places and brought back the influences that were mixed with Spanish melodies to create the *Rumba Flamenca*.

The objectives of this program are: to show the origins of the flamenco dance, song and music; to demonstrate and relate the relationships between Spain and the Latin American cultures; and present a high quality, entertaining multilingual program.

*This is a sample program order. Question and Answer periods are offered at the end of the program.

WHO ARE WE?

Flamenco Vivo Carlota Santana Spanish Dance Company was founded in 1983, with the mission to: foster recognition of the importance of Spanish dance in the performing arts and as an integral part of the Hispanic heritage' create quality, cutting edge dance works and arts education programs that catalyze connections among people of different cultures; enhance education by utilizing the expressive and creative power of the arts; and nurture the next generation of Spanish dance artists.

Under Ms. Santana's artistic direction, the company has expanded its repertoire by presenting new music, dramatic works and a mixture of various dance vocabularies, as well as by integrating Hispanic-American influences. Ms. Santana has also created the company's innovative Arts Education program, integrating Spanish dance and culture with the school curriculum, and has traveled widely implementing this program. She also uses the company as a format for developing young artists.

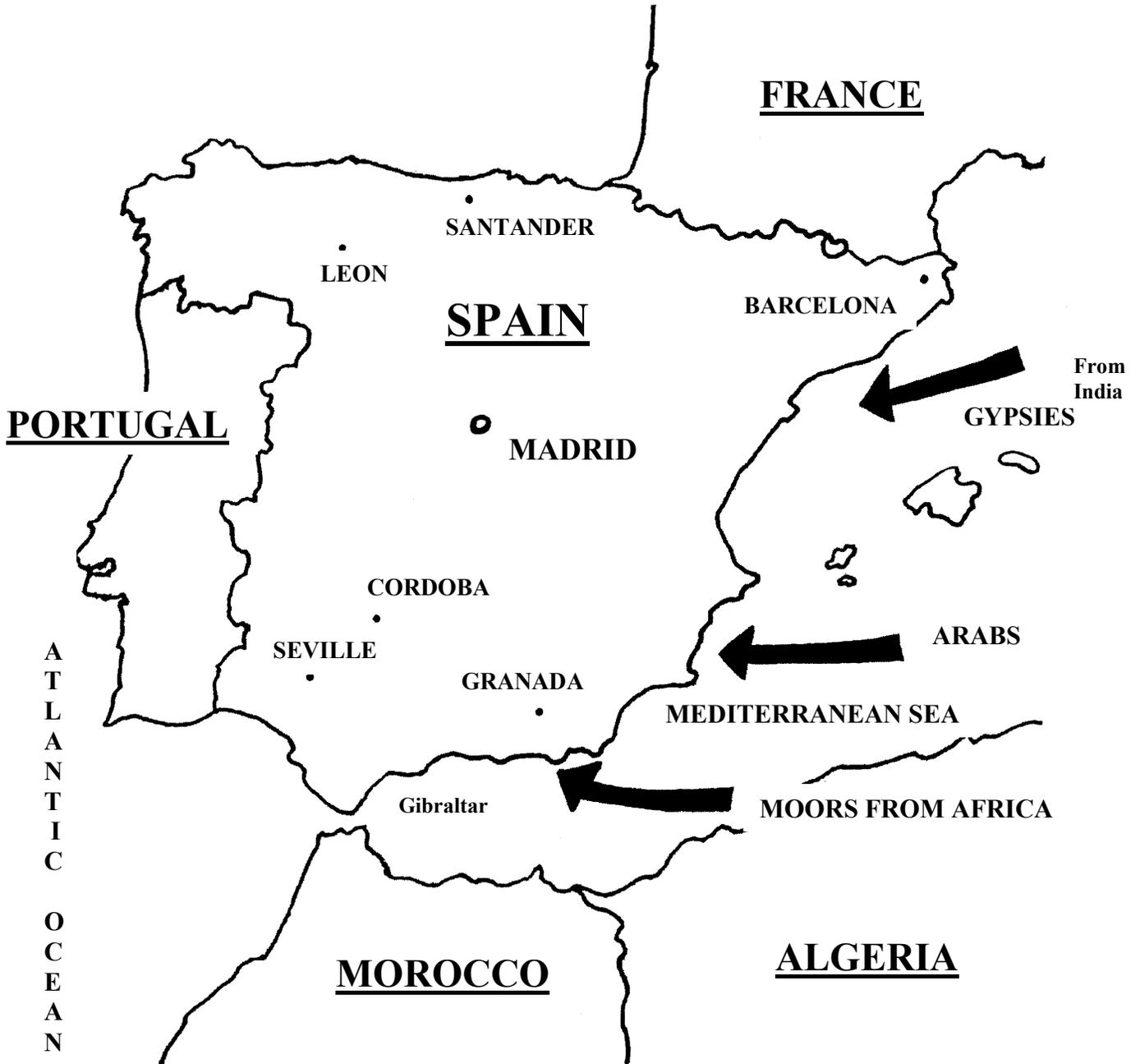
SPANISH DANCE: A TEACHER'S VIEW

Flamenco Vivo Carlota Santana uses the universal language of dance to enrich the curriculum with a multicultural approach to education. In Master classes, workshops and residency programs students learn solid Spanish Dance technique along with the discipline and commitment inherent in learning an art form. Lecture demonstrations highlight flamenco as a way to learn Spanish history, language, and culture.

This guide provides information about the development and cultural influences of Flamenco, the three elements integral to this art form, and the dance forms and vocabulary related to it. The educational advantages of learning through real life experiences are unmatched and will heighten the students' appreciation of cultural diversity in our schools and communities.



MAJOR CITIES AND CULTURAL INFLUENCES



VOCABULARY WORDS:

- | | | |
|-------------|---------------------|-----------------------|
| - continent | - Europe | - Madrid |
| - Andalucia | - Cordoba | - Seville |
| - Granada | - Atlantic Ocean | - Strait of Gibraltar |
| - Cadiz | - Mediterranean Sea | - boundaries |

VOCABULARY WORDS:

- **Flamenco:** is an art form developed in Southern Spain in the region known as Andalucia.
- **Gypsies:** Gypsies came from a northern region of India traveling through and settling the Middle East, North Africa and Europe in the fifteenth century. The gypsies that settled in Southern Spain uniquely combined existing musical traditions with their own. The art of Flamenco blossomed out of this rich blending of cultures. In the 1490's, the gypsies were persecuted in Spain; they were not allowed to speak their own language, hold certain kinds of jobs or wear certain kinds of clothing. The pain and passion from their relentless persecution fuels the spirit of Flamenco song. Another one of their possible contributions to the art of Flamenco is the hand movements, which is similar to Indian dance.
- **Moors/Arabs:** They invaded Spain from their native land in North Africa in 711 AD. They occupied Spain, particularly the South, for about 700 years. When Queen Isabella and King Ferdinand married in 1492, Spain became a Catholic state under which Moslems and all non-Catholics were persecuted. Remains of the Moors' splendid courts with their intricate wall patters, high arches and grand gardens still remain in Cordoba, Granada and Seville. The modern day Flamenco guitar is considered to be a descendent of the *zither*, an ancient stringed instrument introduced to Spain in the ninth century by Arab singers and musicians.
- **Sephardic Jews:** They were also one of the earliest groups to settle on the Iberian Peninsula. They came from the Middle East during the eleventh and thirteenth centuries. After Spain became a Catholic state, the Jews were persecuted as well. They were eventually expelled in 1492 and over 200,000 left. Some 50,000 Jews who converted to the Catholic religion were allowed to stay. One of their contributions to the art of Flamenco was the varied tone in their music and song. This is evident from the similarities between traditional Judaic vocal music and Holy Week *saetas* (chants of worship during Holy Week religious processions).
- **Andalucian Christians:** After the Inquisition, many of the indigenous populations of Christians in Andalucia banded with the persecuted Jewish, Muslim, and Gypsy cultures in uninhabited mountain regions, hiding in the wilderness and making caravans for food and provisions. Andalucian Christians added a fourth distinct culture to this blending of musical influences, contributing some of their own folkloric heritage.

THE THREE ELEMENTS OF FLAMENCO

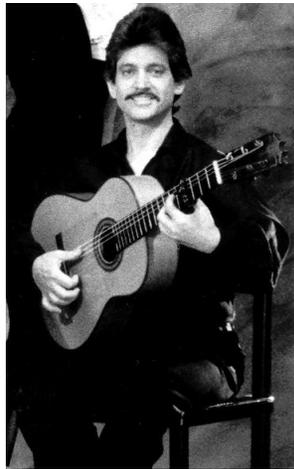


- **cante:** (song). The song developed out of a need that Flamenco singers had to express pain, joy, and their life in all its colors. The singers show their deepest emotions through song. The verses (letras) are either made up by the singer on the spot or traditional songs learned from family members and teachers (maestros). Each singer has his or her own vocal quality, style, and manner of delivery.

- **baile:** (dance). The dancer sets the mood for the dance and helps illustrate what is being sung. The dance changes depending on the feeling of the dancer. Whether the dancer is improvising or performing choreographed moves, he or she is always striving to communicate emotion. Both men and women stand tall, showing strength, elegance, and *orgullo* (pride). The elaborate rhythmic patterns are made in the way the dancers move their arms, pound their feet and how they display their feelings.



- **guitarra:** (guitar). The guitarist is the middleman between the dancer and the singer; the weaving thread of the three elements. The guitarist must have technical virtuosity as well as an ability to spontaneously compose around the moves of the singer and dancer.



Whenever the dancer wants to go faster or slower or change the dance altogether, the dancer gives the guitarist a special signal known as a *llamada* (a call). The guitarist must also follow the verses (letras) and moods of the singer, knowing when to add melodic ornamentation and when to remain silent.

Components of Flamenco Performance

- **jaleo:** shouts of encouragement and remarks from other participants and the audience about what or how the dancer, singer and guitarist are doing. One famous jaleo is “olé” which comes from the Arabic word “Allah,” which means God.
- **palmas:** (hand clapping). There are two different kinds of palmas. *Sordas* are the muted claps and *claras* are high-pitched claps.
- **pitos:** (finger snapping).

Song Forms (palos) of Different Rhythms and Moods

- **Soleares:** the mood is sad, and the tempo is slow. The rhythm is 12 beats to a measure; the same rhythm as Alegrias.
- **Alegrias:** the mood is happy and exciting, and the tempo is upbeat. The rhythm is 12 beats to a measure; the same rhythm as Soleares.
- **Tangos:** can have a happy or sad feeling, in medium tempo in 4/4 rhythm.
- **Rumba:** has been influenced by Caribbean rhythms, giving it a lively, bouncy feeling. It is usually a happy and festive dance done in 4/4 rhythm.
- **Sevillanas:** (dance form from Seville). A folk dance from the town of Seville, which is done in couples. It is a fun and joyful dance.
- **Seguiriya:** Serious, almost tragic sounding, allowing the dancer to express sorrowful feelings. The rhythm is complex.

VOCABULARY WORDS:

- **Footwork** (escobilla): planta (ball of foot)
golpe (whole flat foot)
tacon (heel)
punta (toe)
- **Zapatos:** Flamenco shoes that have tiny nail heads on the toe and heel to make the sound, unlike tap shoes that have a large piece of metal.
- **Clapping:** palmas (hand claps)
claras (high pitched claps)
sordas (muted claps)
pitos (finger snaps)
- **Muñeca:** wrist movement
- **Braceo:** arm movement
- **Botas:** the Flamenco shoe for the man is called the bota. It also has the tiny nail heads on the toe and heel to make sound, similar to Zapatos.



VOCABULARY WORDS:

a. Female Costume:

- **falda** (skirt)
- **blusa** (top)
- **manton** (big shawl)
- **mantoncillo/pico** (small shawl)
- **moño** (flamenco bun at nape of neck)
- **peineta** (comb in hair)
- **enagua** (petticoat)
- **flores** (flowers)
- **vestido** (dress)
- **bata de cola** (dress with train)

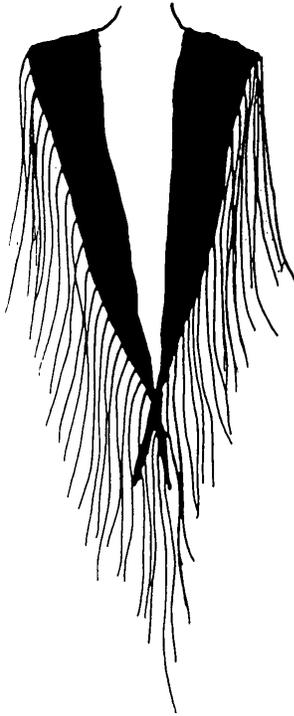
b. Male Costume:

- **pantalones:** **altos** – chest high pants
- cortos** – waist high pants
- **chaleco** (vest)
- **chaqueta** (jacket)
- **pañuelo** (scarf)
- **camisa** (shirt)
- **lunares** (polka-dot)

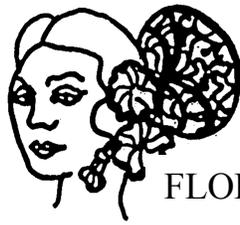
- c. Zapatos/botas: Flamenco shoes that have tiny nail heads on the toe and heel to make the sound, (unlike tap shoes that have a large piece of metal).



FEMALE FLAMENCO COSTUME

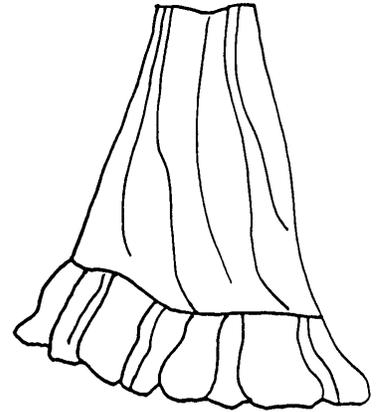


PICO / MANTONCILLO

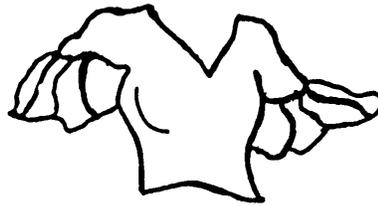


PEINETA

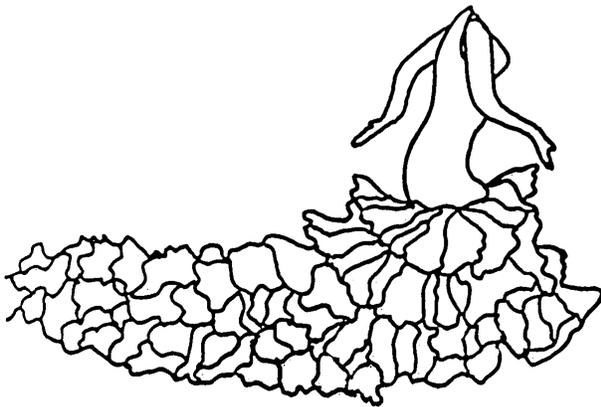
FLORES



FALDA



BLUSA

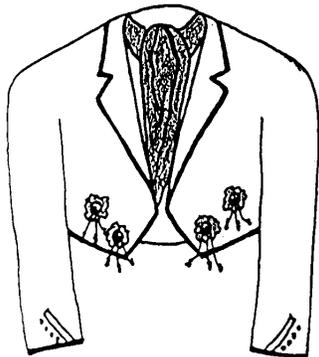


BATA DE COLA



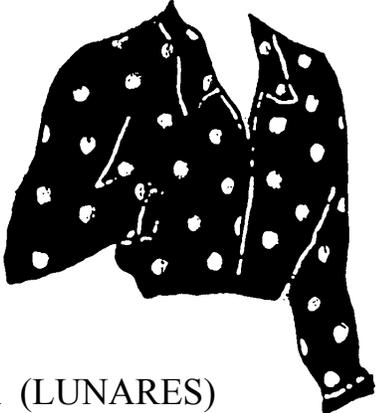
VESTIDO

MALE FLAMENCO COSTUME



CHAQUETA

PANUELO



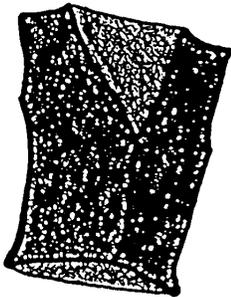
CAMISA (LUNARES)



PANTALON



CORDOBES



CHALECO



BOTA



- **castanets: (*castañuelas*):** small percussion instrument made of two spoon shaped pieces. A dancer carries castanets in each hand and clicks the two pieces together to add rhythmic accompaniment. Castanets are tied to the thumb with a slipknot.

Questions for students post-performance

- Do you feel the dancers communicated their feelings through the dance?
- Were the musicians and dancers in rhythm with each other?
- Did they work well as a group and how were you able to tell if they did or didn't?
- If you were a performer in the show, which role would you like to play? Why?
- Did they use proper Flamenco form? Ex: Were they standing tall or slouching? Did they move their arms in a proper fashion?
- What did you like most about the program?

CHECK OUT FLAMENCO ON THE NET ...

Check out these web sites and see if you can learn something new and interesting about Flamenco! Go to...

www.herso.hypemart.net/is.html

“What is Flamenco”? _____

www.andalucia.com

Where is the birthplace of Flamenco? _____

What is *cante jondo* ? _____

www.flamenco-vivo.org

What is this web page about? _____

www.flamenco-world.com

Find out what a cajon looks like (the wooden box you play to mark the rhythm)

See if you can pick out your favorite style of flamenco shoes!

Draw a picture of your favorite style of shoe! (draw below...)

www.red2000.com/Spain/Flamenco

Read up on your Spanish history! And more...

www.deflamenco.com

Can you name a male Flamenco dancer on this web page? _____

www.expofoto.com/indice.htm

Chose which photo you like best! Print out your favorite photo and color it in.