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History of flamenco

UNESCO published a fabulous video, slideshow, and written description of flamenco at http://www.unesco.org/culture/ich/en/RL/00363. This is in response to the organization declaring the art form a part of the Intangible Cultural Heritage of Humanity.

The New Yorker published a video of a young man working as a guitarist in Seville. It shows the side of Flamenco that is often left out of the dialogue about the art form. The video is in Spanish with English subtitles. The video is at http://www.newyorker.com/culture/culture-desk/video-solea-flamenco-seville

Flamenco is an art form of dance, guitar, and song, with Arabic, Indian, European, African, and Latin American influences. At its core, it is an improvised art form that depends on interaction among those making the action happen, as well as the witnesses who help create the excitement. Songs are sung in Spanish, as Flamenco developed in Andalucía. Lyrics portray daily life in Spain, and many times hold clues to the history of the people who created and popularized the songs.

Vocabulary words for show -- Basic Flamenco words

Jaleos – cheers of encouragement  Compás – measure of music
Manos – hands  Cierre – ending of dance/music
Palmas – hands for clapping  Marcaje – marking dance steps
Pies – feet  Zapateado – footwork of dancers
Música – music  Toque palmas – hand clapping to accompany
Guitarra – guitar  Naranjas – oranges
Baile – dance  Cabeza – head
Cante – song  Cuerpo – body
Emocionado – excited  Brazos – arms
Enojado – angry  Hombros – shoulders
Celoso – jealous  Espalda – back
Feliz – happy  Apoyo – support
Triste – sad  Pollo - chicken
Enamorado – in love  Andalucía – Andalusia
España – Spain
FLAMENCO & HISPANIC HERITAGE

Flamenco is Spanish, but a portion of the art form was created when the art forms of South America and the Caribbean mixed with the original sounds of Flamenco. This portion of Flamenco is called the “Cantes de ida y vuelta.” It has a distinct sound as compared with other forms of Flamenco music. Some describe this music as more lyrical and brighter sounding than other Flamenco songs.

Cantes de ida y vuelta

The phrase “Cantes de ida y vuelta” means roundtrip songs, but many Flamenco scholars will argue that it is a misnomer. They say the songs in this category did not leave and come back to Spain. Rather, they were created when songs and dances original to Africa and Spain traveled to the “New World”, where they were influenced by the local customs of the residents of the Americas and the Caribbean, as well as other Spanish traditions. Under these influences, the songs and dances gave rise to new music and movement, which found their way into the Flamenco repertoire upon arriving in southern Spain.

Palos de las cantes de ida y vuelta

Guajira. Sometimes called also punto cubano. This may have been the first song of the Cantes de ida y vuelta. It was popular during the period of Opera Flamenca, in the 1920-50s.

Milonga. Based on Argentinian folklore, singer Pepa Oro learned the milonga while travelling in America and adapted it to Flamenco style.

Vidalita. Tied to the folklore of northern Argentina, this style was popular during Opera Flamenca but nearly disappeared in the 20th century. In recent years, Flamenco recording artists Mayte Martín and Diego El Cigala have included this song on their albums.

Rumba. Now highly popular thanks to groups such as the Gypsy Kings and famous guitarist Paco de Lucía, this style was created with Afro-Cuban influence, along with tangos. It has a lively, upbeat rhythm.

Farruca. Four-count rhythm influenced by the tangos of Argentina and Uruguay, with song lyrics that express nostalgia for Spain from the viewpoint of Spaniards in Argentina and Uruguay.

Tangos. Afro-cuban rhythm of four beats was exotic as compared with three-count and hemiola, the rhythmic base of most Flamenco music. Created due to the movement of African slaves to the Caribbean, particularly Cuba.

Fandangos. First mention of this palo in Spanish history was of “Fandangos indianos” in the 18th Century.

Mantones

“Spanish silk shawls” are considered by many to be one of the most beautiful accessories of Flamenco dancers. They are originally from China, and found their way to Spain via the port of Manila, in The Philippines. In Spain, women of all walks of life don the fringed shawls, to look elegant, keep warm, and even dance. Songs, such as guajiras are often performed with the prop of a mantón. At the end of the Spanish-American war, Spain ceded control of The Philippines to the United States of America.
OPTION 1 – LITERACY

Big Idea: Flamenco portrays Spanish lifestyle
Enduring Understanding: Flamenco song lyrics reflect attitude, customs, and history of Spain.
Essential Question: How do Flamenco song lyrics depict life in southern Spain?

Objectives:
As a result of the assembly program, students will:

- Explain setting, characters, plot, and point of view of selected texts (Flamenco song lyrics)
- Describe characteristics of Spanish life and geography based on selected texts
- Demonstrate basic Flamenco dance steps
- Create a choreography based on a flamenco music and dance structure
- Demonstrate methods and rhythm of cheering to give emotional support within flamenco structure
- Become fluent in Spanish vocabulary related to emotions, as well as flamenco dance and music
- Relate flamenco to time and space at point of origin, as well as contemporary time.

In-class activities: literacy standards

**The following is a poem that is sung in a pattern with repetition, to express an emotion as an abstract idea that reflects what happens in the text. Dancers move their bodies to further express that same emotion.**

**Tangos**

El otro día te vi
Llevabas limones verdes
y una matita de perejil

English translation:
The other day I saw you.
You were carrying green lemons
And a bunch of parsley

Questions to ask class about the text:

- Is this written in first, second, or third person?
- Who is the narrator?
- Who did the narrator see?
- Where were they?
- Why was someone carrying fruits/vegetables?
- Where was that person going?
- What happened when the narrator saw the other person?
- What happened before the narrator saw the other person?
- What happened after the narrator saw the other person?
- What kind of emotion did the narrator feel when he/she saw the other person?
- Can you write a short story to explain the action before/after that which is described in this text?
- Can you draw a picture of what happened before/during/after this text?

Go further: Learn to dance Flamenco to this song. Express the emotion of the text while dancing.

- Can you write a story about the day that this action took place?
- Look online to find pictures of Flamenco dancers, people shopping at a market in Andalucía, dishes cooked using lemons and parsley.
- View Flamenco dancing and singing online; Obtain song lyrics to analyze the theme expressed in the art.
- Teach your class to dance to one Flamenco letra.
The following is a poem that is sung in a pattern with repetition, to express an emotion as an abstract idea that reflects what happens in the text. Dancers move their bodies to further express that same emotion.

Tientos por Tangos de Cádiz del Mellizo – (El Barrio Santa María)

Alguna vez vas a Cádiz
pasas por barrio Santa María
veras a los gitanitos
como te cantan con alegría

English translation:
Some time you go to Cádiz
Go by the neighborhood Santa Maria
How they will sing happily to you

Questions to ask students about the text:
Who is the narrator?
Where is Cádiz?
Why might someone go to Cádiz?
How would he/she get to Cádiz?
What is the barrio Santa Maria?
Why would someone go to Santa Maria?
Why are there Gypsies in Santa Maria?
Why are they singing happily? Don’t Gypsies normally sing about other emotions in Flamenco?
What would happen after the person sees the Gypsies singing? How would the person feel?
Can you draw a picture of what happened before/during/after this text?

Go further: Learn to dance Flamenco to this song and express the emotional theme of this text while dancing.

Write a story about someone who goes to Cádiz.

Look online to find pictures of Gypsy Flamenco artists in Andalucía, pictures of Santa Maria.

Watch videos of Flamenco singers and analyze the emotions that they are expressing. Are they singing happily? Are the singing to express a different emotion? Obtain song lyrics to help analyze the themes of different songs.

Create a multi-media report on the history of Flamenco in Spain and/or the journey of song and dance across the Atlantic Ocean.

Using the same structure, formulate your own questions and activities about the following letras?

Tangos de Triana (Sevilla) / Tangos del Titi

Al pasar por la calle la Amparo,
una vieja a mi me llamó
y me trajo unas tijeras
con más mojo que un latón.

Y el amolador, y el afilaor,
que afila cuchillos,
que afila navajas,
que traigo la pierna del amolador.

a mi niña le gustan
las papas con arroz, torrotrón

Questions to ask class about the text:
Tangos de Málaga / Tangos de la Repompa

La que quiera madroños que vaya a la sierra
ole y ole morena
ole morena
porque se esta secando tu madroñera
ole y ole morena
ole morena

En el cristal de mi copa
tu cara se reflejo
y aquel poco de licor que yo me lleve a la boca
de veneno me sirvio
Mientes como hay Dios

Interpreters: Repompa, Malaga 1937, Rafaela Reyes la Repompilla, Málaga 1949, Carmen Linares, Linares (Jaén) 1951, Jose Soto Sorderita, Jerez de la Frontera (Cádiz) 1961, Las Migas.

Tango de Jerez

Lo digo y lo voy a hacer
un telefono chiquito
pa saber de tu querer
OPTION 2 – MAPPING & TRADE ROUTES

In-class activities: Map skills, geography, history

What do you call the kind of landform on which Spain is located?
What bodies of water surround the Iberian Peninsula? Where is the Atlantic Ocean? The Mediterranean Sea?
Can you imagine the location of the United States of America in relation to Spain?
On the blank map below, can you locate the region of Andalucia?
In-class activities: Map skills, geography, history

What is the name of this region of Spain?
Can you identify the cities related to Flamenco?
In-class activities: Map skills, geography, history

What is the name of the continent shown in this map?
Where is Spain located in Europe?
Where is Europe located in the world?
Where is the United States of America?
What is the name of the continent on which the U.S.A. is located?
Where are other countries that influenced Flamenco? Can you locate them on the map?
The “Galeón de Manila” and the “Flota de Indias” are shown in white. (Portuguese shipping routes are in blue.)

Where was the Flamenco mantón originally made?

How did the mantón travel from its original location to Spain?

What other information and goods traveled on the trade routes? How did this affect Flamenco?

Go further: View and/or learn to dance Flamenco using a mantón de Manila or learn to dance Flamenco to one of the songs that developed because of the influence of Mexico, Cuba, and Argentina.
ACTIVITY

Map the trade routes known as the “Galeón de Manila” and the “Flota de Indias”, and label the countries and cities that were major ports along the routes.
OPTION 3 – MUSIC CONNECTIONS

Locate on a map various countries from which Flamenco drew cultural influences. Explain how and why people moved between one of those countries to Spain. Was it for reasons of society, war, trade, business, or something else?

Countries to locate: Argentina, China, Cuba, ___(Africa)___, ___celtic___, Mexico, United States of America.

Listen to samples of the following songs and use a Venn diagram to analyze qualities of the Flamenco songs that developed with influence of cultures outside of Spain:

<table>
<thead>
<tr>
<th>Flamenco song</th>
<th>Influencing culture &amp; country</th>
<th>Influencing song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Farruca</td>
<td>Celtic</td>
<td>Celtic</td>
</tr>
<tr>
<td>Tangos</td>
<td>Afro-cuban / (Africa), Cuba</td>
<td></td>
</tr>
<tr>
<td>Guajiras</td>
<td>Afro-Cuban Rural Cuba</td>
<td></td>
</tr>
<tr>
<td>Fandangos</td>
<td>Mexico / Indies</td>
<td></td>
</tr>
<tr>
<td>Rumba</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

VENN DIAGRAM

Use this chart to compare characteristics of Flamenco and film in different time periods.
ARTICLES AND VIDEOS

➢ Music history of Spain since the 14th Century
  ▪ See the artist
➢ Muslim presence in Spain since 711
  ▪ Muslim history in Spain: http://www.bbc.co.uk/religion/religions/islam/history/spain_1.shtml
  ▪ Flamenco history: http://www.timenet.org/detail.html
➢ Gypsy (Romani) history in Spain since the 15th Century
  ▪ Roma history: http://romafacts.uni-graz.at/index.php.3
  ▪ Gypsy Flamenco celebration: https://www.youtube.com/watch?v=nqbs_ppX80E
  ▪ Flamenco history (repeated from above): http://www.timenet.org/detail.html
➢ Spanish nationalism of the 18th Century
  ▪ Bailes boleros evolved into Flamenco: https://www.youtube.com/watch?v=JWCoHKvGrH4
  ▪ Cachucha (one of the bailes boleros): https://www.youtube.com/watch?v=r3A3cvF_DY4
➢ Romanticism and Spanish poets of the 19th Century
➢ Qualities of songs in the “ida y vuelta” portion of the Flamenco canon (those influenced by Latin American and Caribbean cultures)
  ▪ Guajiras danced with mantón de manila and abanico:
    https://www.youtube.com/watch?v=SsTSfduJCD4
  ▪ Fandangos: https://www.youtube.com/watch?v=BOlX2IAxyKo
  ▪ Rumba: https://www.youtube.com/watch?v=oOdosH20Q3Q
  ▪ Tangos: https://www.youtube.com/watch?v=ReLN3zoFOY8
  ▪ Tangos in tavern in Seville: https://www.youtube.com/watch?v=bwc_pzV3G4
  ▪ Flamenco history (repeated from above): http://www.timenet.org/detail.html
➢ More articles to be provided by artist

MORE RESOURCES ONLINE

National Geographic Kids / Spain --
http://kids.nationalgeographic.com/kids/places/find/spain/
Photo gallery of flamenco --
http://www.andalucia.com/flamenco/history.htm
UNESCO video, slideshow, and written description of flamenco --
Clip art for Spain and flamenco –
http://www.walkaboutcrafts.com/worldtour/spain/clipart.htm
Audio/visual, biographies, historic collections & more--
http://www.elartedevivirelflamenco.com/escuela17.html