

Study Guide

Flamenco Vivo Carlota Santana



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Did you know? This performance is a public service of the Sampson CenterStage Performing Arts Series and the County of Sampson and is totally funded and underwritten through the financial contributions of many businesses, corporations, civic organizations, and individuals from across Sampson County and is provided **FREE** to students from Clinton City Schools and Sampson County Schools.

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How you can help! Please take a moment to have **YOUR** students write a note of appreciation to our sponsors...without them this performance would not be possible...

This study guide was prepared and provided as a courtesy of the **Class Acts-Sampson CenterStage for Students** series and is designed to aid in preparing students for an exciting performance...We encourage you to make use of this valuable resource designed to not only enhance each student's theatergoing experience; but to also complement their total educational experience.



Class Acts-Sampson CenterStage for Students

For additional information, contact Ray Jordan at 910.592.6451.

GOING TO THE THEATRE (101)



Going to the Theatre

- Watching a live performance is very different than watching television or going to the movies. When you see a live performance you play a part too! Your role is an audience member. As an audience member you should obey the following instructions:
- When you arrive, follow an usher to your seat. Your group may be assigned to specific areas or seats in the theatre. Please stay in the seat that you are given until the show is over.
- Most theaters do not allow cameras, cellular telephones or recording devices. Please leave these at home or in your classroom.
- Food, drink, candy and chewing gum are not allowed in the theatre.
- Book bags and/or oversized handbags are not allowed in the theatre.
- When the theater lights dim, it means the performance is about to begin...Please be quiet.
- Listen and watch carefully. Talking and making noise disturbs the performers on stage and your fellow audience members. Please hold your comments until after the performance. Of course when something is funny you may laugh. You may even cry when something is sad.
- Show your appreciation by clapping when the performance is over and when the performers bow.
- Stay seated after the show and an usher or your teacher will lead you out of the theater.

SPECIAL NOTE

This show will have a question and answer period following the performance. Please stay seated after the curtain call. If you have a question, raise your hand. Speak loudly and clearly when you are called on.

FLAMENCO VIVO

CARLOTA SANTANA



Welcome to the
Lecture
Demonstration
Performance
Guide, a
publication
designed to help
you enjoy a
performance by
Flamenco Vivo
Carlota Santana.

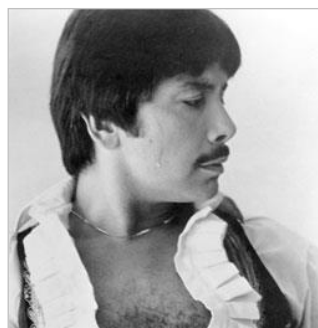


This
dancer marks
topics for
discussion or
activities you may
want to do with
other students,
friends, or family.

*Members of
Flamenco Vivo
Carlota Santana.*



Carlota Santana has been a member of the dance panel for the New York State Council on the Arts and for the National Endowment for the arts. She is on the faculty of Duke University.



Roberto Lorca was a master of Spanish dance. Through his innovative choreography he helped revitalize American flamenco from the '60s to the '80s.

FLAMENCO

The dance and music seen in our performance is the Spanish art form called **Flamenco**. Flamenco expresses many of our everyday feelings—happiness, loneliness, and anger, to name a few.

In the show you will hear an explosion of clicking castanets, strumming guitars, and dancers making rhythm with their hands and feet.

You will see powerful men in vests and boots and a whirlwind of women waving fans and twirling long fringed shawls in colorful ruffled dresses.



WHAT IS CULTURE?

Culture is the arts, customs, civilization, and achievements of a particular people. Discuss your own culture. What makes your culture unique?

FLAMENCO VIVO CARLOTA SANTANA

A professional Spanish dance company, Flamenco Vivo Carlota Santana was established in 1983 by Carlota Santana and Roberto Lorca.

After Mr. Lorca's death in 1987 Ms. Santana continued to develop the company, founded on the belief that the spirit of flamenco has the power to build bridges between cultures and inspire audiences from diverse backgrounds.

The company is now based in New York City, North Carolina and Madrid, Spain.

Carlota Santana has been designated "The Keeper of Flamenco" by Dance Magazine in recognition of her commitment to creating new works and developing young artists and choreographers.

She has dedicated her company to the mission of connecting cultures using the universal spirit of flamenco.



WATCH THAT MOVE

During the show listen and watch the performers closely. What do you think they are feeling?



WHAT IS FLAMENCO?

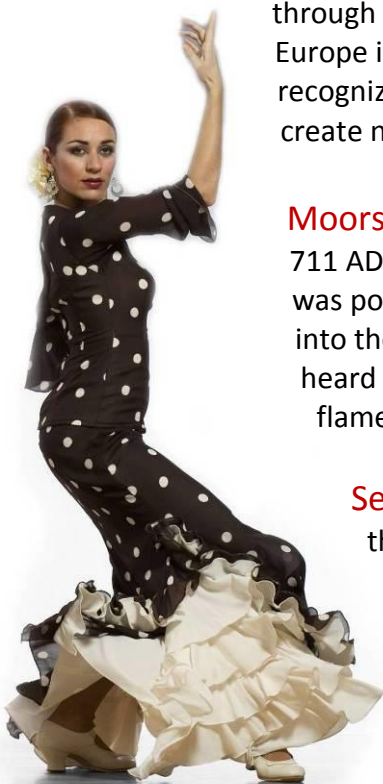
Flamenco is a Spanish music and dance that expresses feelings through different rhythms. The seeds of Flamenco were planted many years ago by different cultures. Today it has blossomed into a theater art performed throughout the world. Flamenco originated in southern Spain in the region called Andalucía. Its influences include Gypsies, Jews, Arabs, and Christians.

Gypsies came from northern India and traveled through the Middle East, North Africa and Europe in the fifteenth century. They are recognized throughout Europe for blending local musical traditions with their own to create new music fusion. In Spain this fusion became the art of Flamenco.

Moors are Arabic people from North Africa. They invaded Spain in 711 AD and ruled for over 700 years. Their instrument the vihuela was popular in the 15th and 16th centuries and over time it evolved into the modern day Flamenco guitar. The Moors influence is also heard in the varied vocal tone of the singing and the complex flamenco rhythms.

Sephardic Jews came to Spain from the Middle East during the 11th century. They contributed the varied tones of their music and song. This is most prominent in the flamenco *saeta*, a holy week song that is similar to Sephardic Jewish chants.

Christians - Christians lived alongside the Jews, Moors, and Gypsies in Andalucía. After the Spanish Inquisition (15th through 18th century) Spain became an increasingly Christian nation. As this happened the stories and heritage of Christianity began to appear in the lyrics of flamenco music.



Base vihuela, detail from a mid 16th century painting by Juan de Juanes



FLAMENCO POSES All of the pictures in this Program Guide show flamenco poses. Choose one of the pictures and make the pose. Try to get the strong posture, arms, hands and feet just right. See if your classmates can guess which picture you chose!

ELEMENTS OF FLAMENCO



Meagan Chandler © 2007 Morgan Smith

Cante is flamenco singing; it is the oldest part of flamenco. This singing expresses life in all its colors - from dark to light. It may sound different from what you are used to; it might sound like crying at times. This is because of the rich cultural influences and strong emotions in the voice. The cante sets the mood for each performance.

Baile is flamenco dancing. Men and women dance in flamenco. It is percussive dance, meaning the dancers make rhythm. In flamenco dancers do fancy footwork called *zapateado*. They use parts of their feet to make sounds such as a *golpe* (flat), *planta* (ball of the foot) or *tacón* (heel). Flamenco dancers stand tall to show *orgullo* (pride), strength and elegance.



Julia Chacón © 2008 Andrew Neighbor



Joaquín Gallegos © 2008 Morgan Smith

Guitarra means “guitar” in Spanish. The flamenco guitar has nylon strings that are played without a pick. The guitarist uses his left hand to make chords that match the singer's tone while his/her right hand strums in time to the dancer's *zapateado*. In doing this the guitarist connects the singer and dancer through music.

TRY THE GUITAR *Rasgueado* is a technique the guitarist uses to play without a pick. To try it, pretend your knee is the guitar. Use your right hand to strum up with your thumb, next strum down with your fingers and last strum down with your thumb. Repeat until you can do it quickly!



COSTUMES AND PROPS

Costumes change with the emotion of the dance. Happy dances have bright, colorful costumes. Serious dances have dark costumes.



Women wear long ruffled dresses in flamenco. They wear their hair pulled back in a *moño* (bun) with flowers or other decorations. Sometimes they wear a long train dress called a *bata de cola* to show balance and skill. Sometimes they use a *mantón de Manila* (shawl) or an *abanico* (fan) to express emotions like flirtation or sadness.

Men wear pants with a jacket or vest called a *chaleco*. Sometimes they wear a *pañuelo* (handkerchief).



Both men and women wear special flamenco shoes with nails in the tip of the toe and the heel. The nails give a deep earthy sound to the *zapateado*. Men wear boots, and women wear high heels.



RHYTHM

Compás is the rhythm of flamenco. During the performance everyone must keep the *compás*.

This is the heart of Flamenco. If you are “*fuera de compás*” or “out of rhythm,” you cannot dance, sing or play the guitar because you will throw the other artists off rhythm. The performers keep the *compás* by listening closely and practicing every day. They work as a team to stay in *compás* together. This is the only way they can perform the music and dance.

Castañuelas or *Castanets* are a percussive instrument. They are spoon shaped pieces of wood tied together with a string. Dancers tie them to their thumbs and hit them with their fingers to make rhythm.



Palmas are special handclaps that flamenco artists use to keep *compás*. High-pitched claps or *claras* are done with the hands open, striking the fingers of one hand against the palm of the other. Muted claps, or *sordas* are done by cupping the hands and striking palm against palm.



TRY IT YOURSELF

Look at the palmas photos. Try clapping 4 counts of sordas together as a class. Try two counts of 4, then four counts of 4. Can you stay together? Next try claras!



THE PROGRAM

You will see and hear different flamenco styles throughout the performance. These are called *palos*. Below is a list of some *palos* you may see in this performance.

Sevillanas is a folk dance from Seville. Children in Andalucía grow up dancing Sevillanas. It is often danced in partners and is very popular during festivals in Andalucía. Watch the dancers use castanets as they dance together.

Jaleos is quick and lively. Watch for fast *zapateado* and pay attention to how the dancers keep the *compás*.

Alegrías is about happiness. It comes from the port city of Cadíz. The Spanish word *alegría* translates to “joy” in English. Look for the women showing off their skills with the *bata de cola*.



Guajiras is influenced by music from Cuba. This *Guajiras* tells a story about love, fighting, and making up. Watch the dancers—she uses a fan to express how she feels and he tries to give her a rose!

Seguiriya is one of the darkest and most serious *palos* in flamenco. Pay attention to the singing; it expresses deep sadness. You will see women twirling *mantones* (shawls) and men using *bastones* (canes) to create rhythm.

Rumba: is influenced by Afro-Cuban rhythms. It has a lively, bouncy feeling and is a festive party dance. Watch dancers take turns dancing solo to show off their own personal style while the rest of the cast supports them with *palmas*.

THE PERFORMANCE

YOU ARE PART OF THE SHOW! Watching dance is different from watching T.V. or movies. The performers on stage are real people who can see and hear you. It is very important that you sit still, be silent, and pay attention while they are performing so they can do their best for you. When they are finished you should clap loudly to show how much you enjoyed their hard work!



HELP THE PERFORMERS

A special way of showing support in flamenco is to shout “Olé!” This is a Spanish way of telling the performers you like what you see. It’s like saying “Yay!” in English. You are invited to shout “Olé!” when you clap at the end of each dance.