

## About Our Co-Sponsors:



**The Library of Congress** is the largest library in the world, with more than 120 million items on approximately 530 miles of bookshelves. The collections include more than 18 million books, 2.5 million recordings, 12 million photographs, 4.5 million maps, and 54 million manuscripts. Founded in 1800, and the oldest federal cultural institution in the nation, it is the research arm of the United States Congress and is recognized as the national library of the United States. **Library of Congress LIVE** presents educational outreach programs throughout the school year. Learn more at: [www.loc.gov/kidslc](http://www.loc.gov/kidslc)



**The American Folklife Center** was created in 1976 by the U.S. Congress to "preserve and present" the great heritage of American folklife through programs of research, documentation, archival preservation, reference service, live performance, exhibition, publication, and training. The American Folklife Center includes the Archive of Folk Culture, which was established in the Library of Congress in 1928, and is now one of the largest collections of ethnographic material from the United States and around the world.

**The Spanish Dance Society USA**, The Spanish



Dance Society USA, located in Washington, DC, is a non-profit educational organization dedicated to the promotion of interest in the art of Spanish dance. Together with its performing affiliate, **The Spanish Dance Theatre**, its mission is to pursue excellence in the presentation, execution and instruction of Spanish dance.

**ON THE COVER:** Photos of Flamenco dancers from Spanish Dance Society USA include Jaime Coronado, and Lourdes Elias.

## Program Goals:

Students will experience Flamenco as an expression of folk culture of Andalusian Spain. They will learn that a Flamenco performance consists of three inter-dependent parts: *cante* - the song; *baile* - the dance; and *guitarra* - guitar playing.

Through lecture and demonstration, the essential elements of mood and *compás*, or musical phrase, will be explored. Students will interact with performers and have the opportunity to demonstrate their understanding of Flamenco through rhythm and movement.

## Education Standards:

GEOGRAPHY (National Geographic)

Standard 4 - Places and Regions: The physical and human characteristics of places.

Standard 9 - Human Systems: The characteristics, distribution, and migration of human populations on Earth's surface.

Standard 10 - Human Systems: The characteristics, distributions, and complexity of Earth's cultural mosaics.

Standard 12 - Human Systems: The process, patterns, and functions of human settlement.

MATHEMATICS (National Council for Teachers of Mathematics)

Standard 1 - Number and Operations: Understand numbers, ways of representing numbers, relationships among numbers, and number systems.

Standard 9 - Connections: Recognize and apply mathematics in contexts outside mathematics.

SOCIAL STUDIES (National Council of Social Studies)

Strand I - Culture: Experiences that provide for the study of culture and cultural diversity.

Strand II - Time, Continuity and Change: Experiences that provide for the study of the ways human beings view themselves in and over time.

Strand III - People, Places and Environments: Analyzing human behavior in relation to its physical and cultural environment.

DANCE (Kennedy Center ArtsEdge)

Standard 3 - Understanding dance as a way to create and communicate meaning.

Standard 5 - Demonstrating and understanding dance in various cultures and historical periods.

## Vocabulary List:

**baile:** dance; originally a regional folk dance that incorporated free movement of the arms and upper torso

**cante:** also *cante Flamenco*; singing which elongates words to fit within the *compás*

**chico:** light, happy, or humorous mood

**compás:** a rhythmic cycle or measure of time. In Flamenco, phrases are typically 8 or 12 counts

**contratiempo:** counter-rhythm; sometimes produced with footwork (*zapateado*) or stamps (*golpes de pies*) in counter time to the performer's own hand clapping (*palmas*)

**desplante:** a dancer's signal to the guitarist to link two parts of a performance, usually performed with a series of foot stamps (*golpes de pie*)

**flamenco puro:** also *arte Flamenco puro*; singing, dance, and guitar in the original Gypsy style, which was performed privately, and only later for a public audience

**fusion:** a merging of distinct elements into a unified whole

**guitarra:** guitar

**gypsy:** a traditionally nomadic people who originated in northern India and now live chiefly in south and southwest Asia, Europe, and North America; also called the Rom, Roma, or Romani people

**hemiola:** a rhythmic device in which the meter changes. In a Flamenco count of 12, the first 6 can be divided in half and the second 6 in thirds, i.e. 1-2-**3**-4-5-**6**-7-**8**-9-**10**-11-**12**

**improvisation:** free-form expression of music within strict rules of rhythmic compliance (*compás*)

**intermedio:** intermediate, moderate tempo

**jaleo:** rhythmic sounds accompanying a Flamenco performance; can be hand clapping (*palmas*), finger snapping (*pitos*), shouts (*gritos*), song (*cante*), or tapping with a wooden cane (*baculos*)

**jondo:** deep; indicates a serious or sad mood

**llamada:** a dancer's signal to the guitarist of the beginning of a new section of music

**letra:** the lyrics of a song (*cante*); considered an inseparable part of the dance, and can express the mood and meaning of a selection

**palmas:** hand clapping which is the basis for improvisation in Flamenco; clapping can be *sordas* – muffled, with cupped hands, or *secas* – dry, or sharp, with three fingers of one hand slapped at an angle in the other

**syncopation:** in a regular music pattern, the emphasis of the weak beats instead of the normally stressed down beats

**zapateado:** footwork

### Mood and *compás*. . .

(musical phrase) are important parts of defining the different Flamenco rhythms. Each of the rhythms found in Flamenco has a specific structure that enables the guitarist, singer and dancer to communicate with each other during the performance. *Jondo* (deep), *intermedio* (intermediate), and *chico* (light) are the three categories. Most flamenco *puro* was *jondo*, the deepest, and most serious in mood.

The *chico* dances and song are the lightest in nature and belong primarily to the dances that went to the Americas and made their way back to Spain. *Compás*, the musical phrasing of flamenco, is divided into two main categories, 4

or 8 counts and 12 counts. The use of accents and *contratiempo* (counter time) are integral parts of the art form.



## Additional Resources:

### FOR TEACHERS

Bernard Leblon, **Gypsies and Flamenco: The Emergence of the Art of Flamenco in Andalusia**. University of Hertfordshire Press, 2003. Traces the journey of Gypsies from India to Spain and the development of Flamenco.

Matteo (Matteo Marcellus Vittucci) with Carola Goya, **The Language of Spanish Dance**. Norman: University of Oklahoma Press, 1990.

Matteo (Matteo Marcellus Vittucci) with Carola Goya, **The Language of Spanish Dance: A Dictionary and Reference Manual**. Hightstown, N.J.: Princeton Book Co., 2003.

Teodoro Morca, **Becoming the Dance: Flamenco Spirit**. Kendall/Hunt Publishing Co., 1990.

Paco Sevilla, **Queen of the Gypsies: The Life and Legend of Carmen Amaya: Flamenco in the Theater Age, 1910-1960**. San Diego, Ca.: Sevilla Press, 1999.

Robin Totten, **Song of the Outcasts: An Introduction to Flamenco**. Amadeus, 2003. Includes 75-minute music cd.

### RECORDINGS

**Road of the Gypsies**, World Network, 1995. 2 CD set includes selections from the Middle East, Eastern Europe, France and Spain.

**Legends of Gypsy Flamenco**, Arc Music, 2001. Flamenco as it was performed among Gypsies.

**Flamenco, Carlos Montoya**, Tradition Records, 1996. Selections on Flamenco guitar.

**Gypsy Road: Musical Migration – India to Spain**, Alula, 1999. Gypsy music from India and throughout Europe.

### FOR STUDENTS

#### Non-Fiction

Kevin Davis, **Look What Came from Spain**. New York: F. Watts, Inc., 2003. Grades 1-4. Pictorial encyclopedia.

Eileen Day, **I'm Good at Dancing**. Chicago: Heinemann Library, 2003. Grades 1-4. Describes what it's like to perform various dances, including Flamenco.

Graham Faiella, Spain: **A Primary Source Cultural Guide (Primary Sources of World Cultures)**. Rosen Publishing Group, 2003. Ages 9-12

Lerner Publishing Group, **Spain . . . In Pictures (Visual Geography)**. Lerner Publications Company, 1995. Ages 9-12. Pictorial encyclopedia.

Noa Lior, **Spain. The Culture**. New York: Crabtree Publishing Co., 2002. (One of three volumes, Land, People, Culture.) Ages 9-12. Describes Spanish folk culture, including Flamenco dance.

## Learn more at . . . AMERICAN MEMORY

American Memory is a gateway to rich primary source materials relating to the history and culture of the United States. The site offers more than **7 million digital items** from more than 100 historical collections. Visit at: [memory.loc.gov](http://memory.loc.gov)

For example. . .

**Spanish Dancers at the Pan-American Exposition**, Thomas A. Edison, Inc., 1901.



The **Edison Film Company** produced this 1 minute 18 second film of a Gypsy dance performance in front of the living area of a Gypsy dancing troupe at the 1901 Pan-American Exposition in Buffalo, New York. This may have been the first public performance of *arte Flamenco puro*, or "pure Flamenco" in the United States.

## Members of The Spanish Dance Theatre

**Nancy G. Heller** has a Ph.D. in Modern Art History, which she teaches (along with Spanish dance) at The University of the Arts in Philadelphia. Since 1984 she has been studying, performing, teaching, writing and lecturing about various types of Spanish dance. She recently received a grant from the Spanish government to continue her research on visual images of Spanish dance.

**Nancy K. Sedgwick** is the Executive Director of the Spanish Dance Society, USA. She is the first American to have received the Profesora de Baile certification and she is a member of the International Board of Examiners for the Society. Ms. Sedgwick has performed and taught Spanish dance locally as well as in Spain, London, Italy and Greece.

**Lourdes P. Elias** was appointed Artistic Director of the Spanish Dance Theatre by Dame Marina Keet. She has appeared as a guest artist at Covent Garden, the Cechetti International Foundation, GALA Hispanic theatre and Washington DC's IN Series. Ms. Elias holds a Bachelor of Arts Degree from American University and the Instructora de Baile certificate from the Spanish Dance Society.

**Jaime Coronado** has a Master of Arts degree from American University where is a fellow and adjunct professor. He also holds the Instructor de Baile certificate from the Spanish Dance Society. Prior to becoming Artistic Director of the Spanish Dance Theatre he performed and toured with the José Greco Spanish Dance Company, Raquel Peña Spanish Dance Company and Carlota Santana.

**Marija Temo** has performed with the Baltimore Symphony Orchestra and the Calgary Philharmonic Orchestra among others. She has performed for The Spanish Ambassador, Don Jaime de Ojeda; Prince of Spain and former Vice President Al Gore. Ms. Temo has been accepted into the *First World Guitar Congress* which will be held in Baltimore in June 2004.

## Upcoming Performance at the Library of Congress:

**October 21, 2003**

**10 a.m.**

**Coolidge Auditorium, Jefferson Building**  
***Spaelimenennir***

Music and story-telling of the Scandinavian cultures.

For more information call: (202) 707-3303

**November 12, 2003**

**10 a.m.**

**Coolidge Auditorium, Jefferson Building**  
***Yupik – The Original People***

Chuna McIntyre tells the story of the Yupik people through music and performance.

For more information call: (202) 707-1071

**December 10, 2003**

**10 a.m.**

**Coolidge Auditorium, Jefferson Building**  
***Songs of the Rom***

The history and culture of the Rom or Gypsy peoples is told through music.

For more information call: (202) 707-3303

**January 26-30, 2004**

**10 a.m.**

**Coolidge Auditorium, Jefferson Building**  
***Zora***

Learn more about Zora Neale Hurston in a theatrical performance created by The American Place Theater

For more information call: (202) 707-1071

**February 2004**

**10 a.m.**

**Coolidge Auditorium, Jefferson Building**  
***40 Acres***

An original production created by Medusa Speaks! and Library LIVE that tells the story of African Americans in the Emancipation-era South.

For more information call: (202) 707-3303

**March 4, 2004**

**10 a.m.**

**Coolidge Auditorium, Jefferson Building**  
***Celtic Roots***

Learn about Irish immigration to America through songs, stories and dance.

For more information call: (202) 707-1071

Additional program information available on-line at: [www.loc.gov/kidslc](http://www.loc.gov/kidslc)