



STUDY GUIDE

2nd Show Spring in Spain





SHOW ESPAÑOL: "SPRING IN SPAIN"

OPENING

"Firedance"
Dance & Music

FOLKLORE

"Jota de Aragón" - Dance

Rumba

"Sarandonga" - Live Music

ESCUELA BOLERA

"Leyenda" - Dance

COPLA

Zambra "La Niña de Fuego" - Live Music & Dance

CLASICO ESPANOL

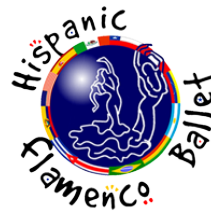
Córdoba - Dance

TABLAO FLAMENCO

"Alegrias de Cadiz"- Live Music & Dance*
Colombiana "Pa que tu lo bailes" - Live Music & Dance
Guajira " Guajira del Navegante" - Live Music & Dance
Rumba "Te canto un Son" - Live Music & Dance

Public Interaction

"Mas Macarena"



OPENING

A lively display of Spanish choreography accompanied by traditional ballet movements, along with a live band, brings it all together to present traditional Spanish folklore.

The elegant movements of the male dancers lead their female counterparts dressed in their majestic "Batas de Cola" (long-tailed dress). The combination of the sophisticated sound of Castanets and the power of "zapateados" assemble in such a way to make the audience feel a whole different dimension in the show.





Spain Folklore

La Jota

The "Spanish Jota" came to be around the 1700s and is the National folk dance of Aragon, Spain. It is a quick Spanish dance in 3/8th time. The "Jota of Aragón," the oldest of these styles, corresponds with ancient carols, which in Chaucer's time meant: a dance as well as a song. Funerals and Wakes also provided opportunities for the dance.

The Jota, brought by the Spaniards from Southern Spain, found its way into many places in the islands. One such Jota, named after the valley it originated from, is the "Jota Cagayana." Until the turn of the century, the Ibanag of the Cagayan Valley performed this fast tempo dance, which includes familiar European steps: The Mazurka, Polka, Gallop, and Waltz.

At the feast of La Virgen del Pilar, which assembles in Zaragoza on the outer region of the city, the Jota is a crowd favorite. The verses in the improvised Couplets are not always in actual meter but, they make up for the loss of a syllable or two in one line by adding it to the next. The Couplets can also clap their hands, twang the guitar string, or stomp their feet to make up for the defect.

The Aragonese, prideful of the dance, often say that an attractive woman dancing the Jota sends an arrow into every heart by each of her movements. Sometimes the couples of the Jota indulge in satire.





Rumba

"Sarandonga"

LIVE
MUSIC

MUSICIANS: SARANDONGA!!

STUDENTS: CUCHIBIRI, CUCHIBIRI!!

Sarandonga nos vamos a comer
Sarandonga un arroz con bacalao
Sarandonga en lo alto del puerto
Sarandonga que mañana es domingo

Sarandonga cuchibiri cuchibiri
Sarandonga cuchibiri cuchibiri
Sarandonga cuchibiri cuchibiri
¡Sarandonga y oyeme cantar!

Cuando yo tenía dinero
Me llamaban Don Tomas
Cuando yo tenía dinero

Me llamaban Don Tomas
Como ahora ya no lo tengo
Ay, me llaman Tomas namas

Sarandonga nos vamos a comer
Sarandonga un arroz con bacalao
Sarandonga en lo alto del puerto
Sarandonga que mañana es domingo

Sarandonga cuchibiri cuchibiri
Sarandonga cuchibiri cuchibiri
Sarandonga cuchibiri cuchibiri
¡Sarandonga y oyeme cantar!





Escuela Bolera

The “Escuela Bolera” (Bolera School) is a dance expression of high complexity in its execution that constitutes a variant of Spanish dance. With its foundation in classical dance and under the influence of French and Italian 17th-century dances, the dance reached its height in the 18th century.

At the heart of this art form, the “Escuela Bolera” is historically linked to the city of Andalusia.





Copla

The “Copla” is a traditional artistic genre that originated in Spain at the beginning of the 20th century. It combines music, lyrics, and showmanship.

Quintero, León, and Quiroga are the three most influential creators of this genre.

The lyrics to the classic “Copla” display stories of exaggerated emotions where the individuals are overcome with passions that they cannot, nor want, to control.

One of its most significant figures was Lola Flores. As a singer, dancer, and actress, through her stage presence and charisma, she left her mark within the genre. Lola transformed herself into an international superstar. In 1979, The New York Times advertised her with a phrase that became her best slogan: “No canta ni baila, pero no se la pierdan,” meaning “she does not sing nor dance, but do not miss her.”





Clasico Español

Classical Spanish dance incorporates sophisticated choreography of classical music by great Spanish composers such as Manuel de Falla, Albéniz, Granados, and Turina.

The Dancers wear either Spanish dance shoes or ballet shoes, often while playing the castanets. This dance also incorporates flamenco, folkloric, and classical ballet elements.





Tablao Flamenco

What is flamenco?

Flamenco originated from Arabic, Hebrew, and Gypsy influences.

The word “flamenco” arrives from Arabic and signifies “wandering country person.”

When the Moors became exiled from their homes, they found refuge in the lands of Andalusia. It was the Gypsies who welcomed and gave rise to these cultural blends. Through song, guitar, and dance, people expressed their sadness and joy.

With its repertoire of many traditional musical forms, Flamenco is the title given to differentiate its extensive styles of guitar playing and dance.

Flamenco is a piece of artistic music and dance expression, which is very representative of Spain — inscribed on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity in 2010.

“Flamenco is self-expression which is recognized and acclaimed all around the world.”





Flamenco

Cantes de Ida y Vuelta:

"Cantes de Ida y Vuelta" is a flamenco-style group that has origins in popular Spanish-American music. The following flamenco styles are considered part of this group: Rumba, Guajira, and Colombiana.

The term "ida y vuelta" (round trip) came from the early belief that these styles came to America by Spanish immigrants. These styles changed in America, and when they returned to Spain, they were unified and ultimately reached their Spanish forms.

Alegrías:

"Alegrías" (happiness) is a flamenco Palo or musical form, which has a rhythm consisting of 12 beats. Its beat emphasis is as follows: 1 2 [3] 4 5 [6] 7 [8] 9 [10] 11 [12]. Alegrías originated in Cádiz, belonging to the group of Palos called Cantiñas. Usually played in a lively rhythm (120-170 beats per minute). The livelier speeds are chosen for dancing, while the softer beats are for songs alone.

"Alegrías" is one of the strictest forms of flamenco; it must contain each of the following sections:

1. A song intro (The classic "Tiri ti Tran" is almost always used).
2. A footwork intro.
3. One, sometimes two "Letras," meaning a song verse.
4. A "Subida" (speed up)
5. "Silencio" (a guitar Falsetta danced slowly).
6. Castellana is optional (short/upbeat verse).
7. "Escobilla" footwork section.
8. "Subida."
9. "Bulería de Cádiz" to close.





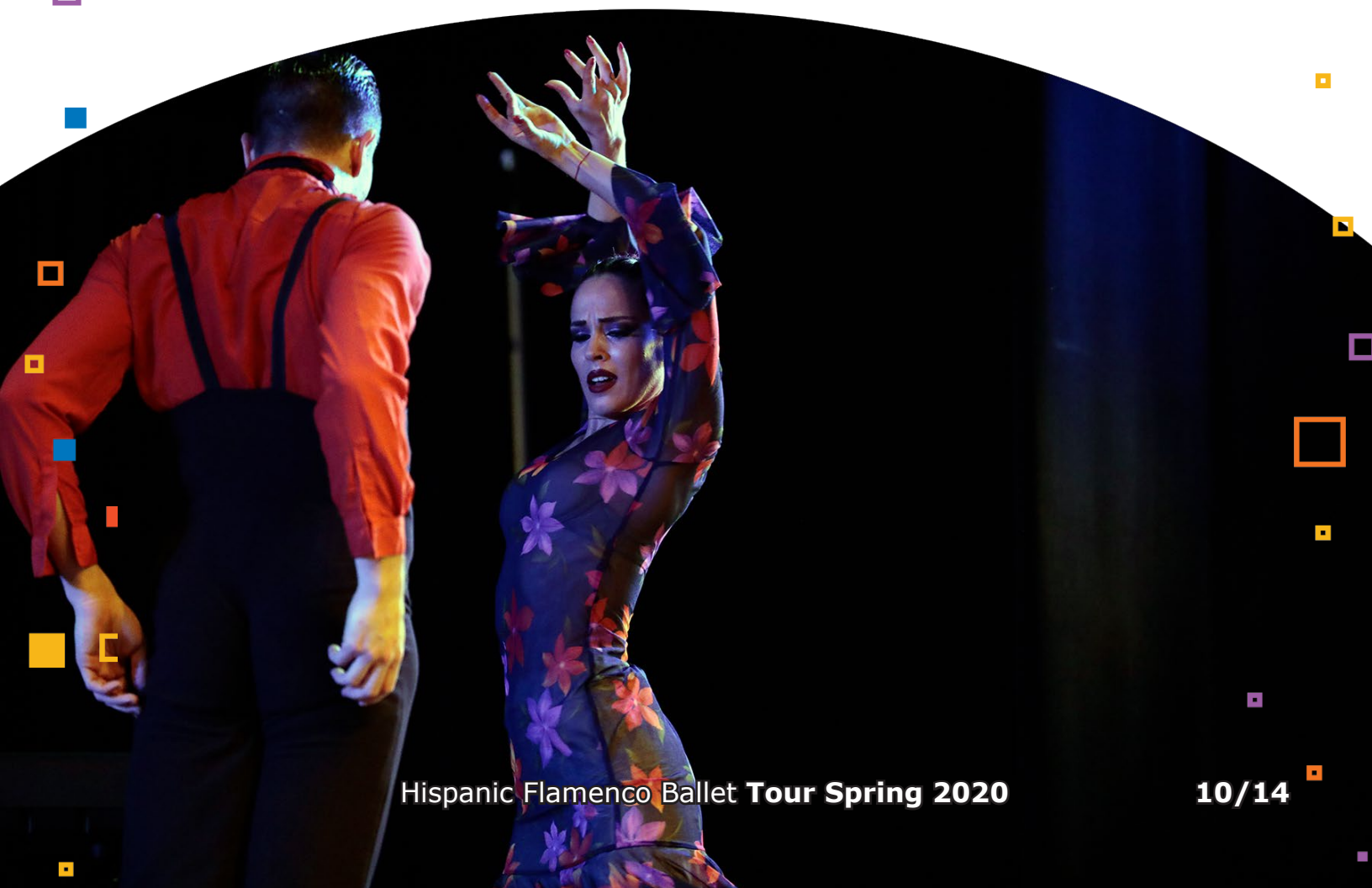
Flamenco

Colombiana:

"Colombiana" is a flamenco style created by Pepe Marchena in 1931. He recorded a version of Colombiana the following year, accompanied by the guitarist Ramon Montoya. The style is composed of six octosyllabic verses.

The rhythm has Cuban influences, similar to other styles with Hispanic-American influences, such as Milonga, Guajira, and Rumba. Colombiana was quickly released and widely welcomed since its creation. However, flamenco purists claim the style far detached from authentic flamenco singing.

Colombiana, or Colombina, has been interpreted by many renowned artists, such as Carmen Amaya (dance) and Paco de Lucia (musical performance). Rocío Jurado, Pepe Molinero, and Ana Reverte were essential performers in the singing of this genre. It also highlights "Serrania de Brasil," a Colombiana performed by La Niña de la Puebla and Luquitas de Marchena (her husband).





Flamenco

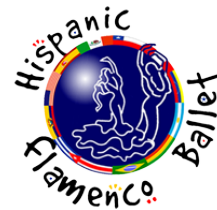
Guajira:

"Guajira" is a flamenco style that comes from a Latin-American genre. It has a melodic, harmonic, and rhythmic structure related to the present genre.

The singer Pepe Marchena evolved his Guajira in the thirties until reaching a melismatic and danceable style. His tunes led to prolific derivations that still live on to this day.

The Guajira is traditionally a woman's dance. The dancer will often use a massive Spanish fan. The fan is twirled and otherwise manipulated throughout the dance, adding an elegant and flirtatious vibe.





Flamenco

Rumba Flamenca:

This combination of rumba styles originates from southern Spain. The word "Rumba" is a generic term, covering a variety of names, i.e., Son, Danzon, Guajira, Guaracha, Naningo for a Cuban, and West Indian music and dance.

The exact meaning varies from island to island in the Caribbean. There are two sources of the dance: one is Spanish and the other of African origins. Although the primary growth was in Cuba, there were similar dance developments which generally took place in other Caribbean islands and Latin America.

The "Rumba Influence" came in the 16th century when slaves came from Africa. The native Rumba folk dance is performed extremely fast with exaggerated hip movements. It displays a sensually aggressive attitude on the part of the man and a defensive attitude on the part of the woman.

Artists perform in a staccato beat in keeping with the dancers' vigorous, expressive movements. Instruments include the Maracas, Claves, Marimbola, and drums.





Interactivity

Public Interaction

(10 min) At this time artists will call on teachers and students with tickets to come up to the stage and to follow instructions.

"Macarena:" Lyrics

Gente de Zona



Dale a tu cuerpo alegría Macarena
Que tu cuerpo es pa' darle alegría y
cosa buena
Dale a tu cuerpo alegría, Macarena
Hey Macarena
Dale a tu cuerpo alegría Macarena
Que tu cuerpo es pa' darle alegría y
cosa buena
Dale a tu cuerpo alegría, Macarena
Hey Macarena
Ay yo no sé lo que es la pena (ay yo no
sé)
Y vivo hoy contigo alegría
Que tengo una novia morena

Que se llama Andalucía
Ay yo no sé lo que es la pena
Y vivo hoy contigo alegría
Que tengo una novia morena
Que se llama Andalucía
Dónde vas?

Caminando a Macarena yo me la en-
contré
Le dije que me bailara
Música Cubana tú ves
Ay Macarena ese movimiento tuyo
No hay quien lo pueda parar
Ay Macarena





SOURCES

- Wikipedia
- www.flamenco.one
- The Wind Repertory Project
- Ambiente Flamenco

