



The State Theatre presents
Bristol-Myers Squibb
Artist-in-Residence

Ricardo Garcia's

Flamenco

Flow

Welcome to KEYNOTES, a performance guide created by the State Theatre in New Brunswick, NJ. These KEYNOTES have been designed to be used in conjunction with the residency programs of Ricardo Garcia's Flamenco Flow. Here's what you'll find inside:

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 **notes**



Meet the Artists

Led by Ricardo Garcia, Flamenco Flow performs authentic flamenco music and dance, from traditional to modern. You will be seeing three members of the group: Ricardo Garcia, Maria Dolores Rueda Ruiz (“Lola”), and Julie Gunn. They all have interesting stories to tell.

Guitarist Ricardo Garcia’s musical roots are in Spanish flamenco, but his music incorporates the influences of the places he has been and the artists he has worked with. Listen for traces of Africa and Scotland, jazz, and more. Lola is a flamenco dancer and singer from Spain who has performed throughout Europe, the Middle East and Southeast Asia. The third member of the troupe, Julie Gunn, is the “emcee” for the performance. A language educator from the United Kingdom, Julie met her husband Ricardo Garcia when they were both living in Malawi, Africa.

Ricardo Garcia’s Flamenco Flow invites you on a journey through the colorful history and culture of Andalusia, in southern Spain. Through the tradition of flamenco dance and music, you’ll visit a place that has been the home of Gypsies and Arabs, Jews and Christians. The performers will present a number of different flamenco songs and dances. They’ll explain where the music and dances come from, the techniques they use, and what they tell us about the culture of Spain. On this multicultural excursion, you’ll be more than just a passenger—after all, in flamenco, the whole community joins in. During the performance you’ll have a chance to learn a little flamenco yourself. So bring along your sense of rhythm, your curiosity, and your sense of adventure!



Ricardo Garcia comes from a family of Andalusian musicians who were forced to flee to France during the years that Spain was under the dictatorship of Francisco Franco. Ricardo now lives in Barcelona, Spain.

The Birthplace of Flamenco

Flamenco originated in **ANDALUSIA (Andalucía)**, a region in southern Spain that includes the provinces of Almería, Cádiz, Córdoba, Granada, Huelva, Jaén, Málaga, and Seville. Its capital is the city of Seville. The region’s climate varies: subtropical on the Mediterranean coast, temperate on the Atlantic coast, and cooler temperatures in the highlands, where snow is not unusual. The warm climate of the valleys and plains is ideal for growing oranges, olives, sugarcane, wheat, corn, and other grains.

The history of Andalusia is an eventful one; since the distant past, it has been settled or conquered by many different civilizations—people from Africa and the Middle East to northern Europe. Each of these groups left a lasting impression on the culture of the region, including the music, dance, and song of flamenco.



What Is Flamenco?

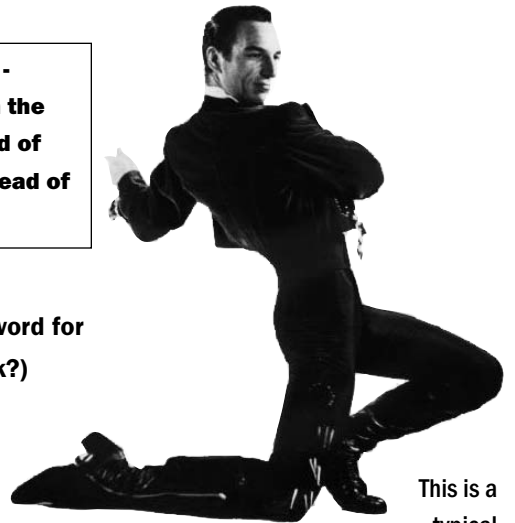
Flamenco is the traditional music, songs, and dances of the Roma (better known as Gypsies) who lived in Andalusia in southern Spain. A truly multicultural art form, flamenco grew out of the interaction of many cultures—including the Moorish (from northern Africa), Jewish, Spanish, and especially the Gypsy—that lived in this area for centuries. Rhythms from the Caribbean and South America have influenced this art form as well. The three main elements of flamenco are:

*Flamenco is song.
Flamenco is music.
Flamenco is dance.
Flamenco is feeling.
Flamenco is life...love...
pain...rage...passion...*

- **GUITAR PLAYING (TOQUE)** - Flamenco guitarists use special playing techniques, rhythms, and harmonies to create the sound that we associate with flamenco music.
- **SONG (CANTE)** - Singing is at the heart of flamenco. Usually, the singer **improvises** both the words and the melody.
- **DANCE (BAILE)** - In flamenco, the dancing is very dramatic. For men, the dance movements involve complicated toe- and heel-clicking steps (*taconeo*), while the traditional women's dance is based more on graceful arm and hand movements. The footwork in flamenco is called *escobilla*. (In Spanish, *escobilla* is also the word for broom. Can you guess why this word is used to describe fancy flamenco footwork?)

IMPROVISE -
make up on the spot instead of creating ahead of time

The flamenco guitarist (*tacaor*), singer (*cantaor/cantaora*), and dancer (*bailaor/bailaora*) all work together to create a balance of music, rhythm, and movement in a flamenco performance. Some other things to look for in a flamenco performance include:



This is a typical man's flamenco costume.

- **HANDCLAPS (PALMAS)** - The flamenco handclaps reinforce the rhythm and add another sound to the music. Flamenco dancers use different palm positions to make either muted claps (*sordas*) or sharp, high-pitched claps (*secas* or *claras*).



- **CASTAÑUELAS** - Also known as "castanets," this percussion instrument is made from two spoon-shaped pieces of wood tied together with a string. To play *castañuelas*, fasten the string around the first finger and thumb of your hand. Use your other fingers to strike the two pieces together, making a clicking sound. In flamenco, the *castañuelas* help accent the rhythm of the music.

- **COSTUMES** - Flamenco dancing is a whirl of colorful ruffled dresses, waving fans, and long fringed shawls. The male dancers traditionally wear close-fitting black pants with a shirt and short jacket or vest. Both men and women wear special shoes with nails



In flamenco, artists use their costumes as a means of expression. Here the dancer uses her shawl to add color and drama to the performance.

Palos

There are more than 50 different styles, or *palos*, of flamenco music. Each *palo* has its own mood, rhythmic pattern, and performing traditions. Some are sung with no instrumental accompaniment, while others may use a guitar and other instruments. Some *palos* are danced while others are not. Some are traditionally performed only by men or only by women, while others might be performed by men and women.

Compás

The foundation of flamenco is rhythm. Flamenco artists use the term *compás* for the different rhythms that keep the singers, musicians, and dancers together during a performance. To lose the rhythm (*fuera compás*) is considered a serious fault in a flamenco performer. Flamenco rhythms are very complex; often you will hear several different rhythms being played at the same time.

Cante

Flamenco began as purely vocal music (*cante*), with no accompaniment other than handclaps. The singer's role is still very important. Flamenco song has two basic forms: *jondo* ("deep"), slow, sad songs about death or lost love, and *chico* ("small"), faster, happier, dance-like songs. Both words and melody of the songs are improvised around traditional rhythms and chords. The singer strives for *duende*—an emotional connection with the audience through the power of the music.

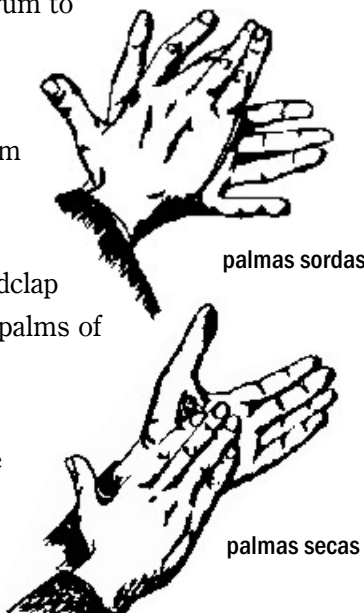
Instruments

Rhythm instruments used in flamenco include the hands, feet, castanets, and the *cajón* (kah-HONE) a box-shaped drum played with the hands. Sometimes even the guitarist joins in by slapping the body of the instrument like a drum to emphasize the rhythm.

Palmas

Palmas, or handclaps, are used as a rhythm instrument, and also to encourage the other performers. There are two types of *palmas*:

- **sordas** - "deaf" *palmas*, a muffled handclap made by clapping together the cupped palms of the hands
- **secas** - "dry" *palmas*, loud handclaps made by hitting the cupped palm of the left hand with the three middle fingers of the right hand. Another term for this kind of handclap is *palmas*



Beat It!

Try your hand at learning the rhythm of the *seguriya* from Andalusia.

- Begin by clapping steadily like a fast heartbeat. Stop after you reach twelve claps.
- Then do it again, but this time make the first, third, fifth, eighth, and eleventh claps much louder than the other seven claps. Your clapping pattern should be:

1 2 3 4 5 6 7 8 9 10 11 12

It may also be helpful to count aloud the twelve claps in groups as follows:

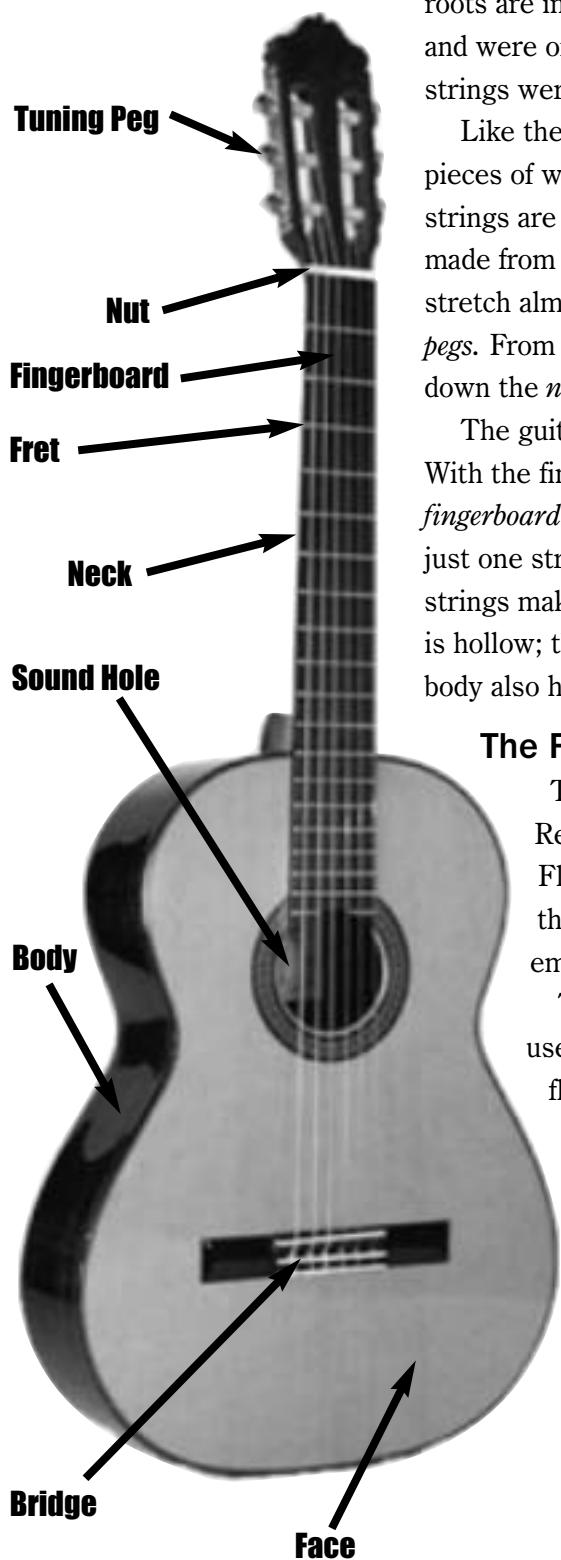
1 2 1 2 1 2 3 1 2 3 1 2

and to clap loudly only on the 1's. Keep repeating this pattern over and over, until you've got it!

The guitar is an instrument that is played all over the world. It is used in many different styles of music besides flamenco: classical, rock, folk, jazz, and more. Its roots are in Spain. The first guitars, dating back to the 15th century, were very small, and were originally strung with four pairs of strings. In the late 1700s, the double strings were replaced by six single strings.

Like the other string instruments of the orchestra, the guitar is made from thin pieces of wood that are glued together, coated with varnish, and baked. Then the strings are attached. The modern guitar has six strings. The strings were originally made from cat-gut, but today are usually made from metal or nylon. The strings stretch almost the entire length of the instrument. They are attached at the top by *pegs*. From the pegs the strings travel down a small piece of wood called the *nut* down the *neck* and over the *body* to the *bridge*.

The guitar is played by plucking the strings with the fingers of the right hand. With the fingers of the left hand, the guitarist presses the strings down against the *fingerboard* to produce the different notes required in the music. A guitarist can play just one string at a time, or two, three, or even all six strings at once. Plucking the strings makes them vibrate, which is what makes the sound. The inside of the guitar is hollow; this helps make the sound louder. The hole in the middle of the guitar's body also helps us hear the sound better.



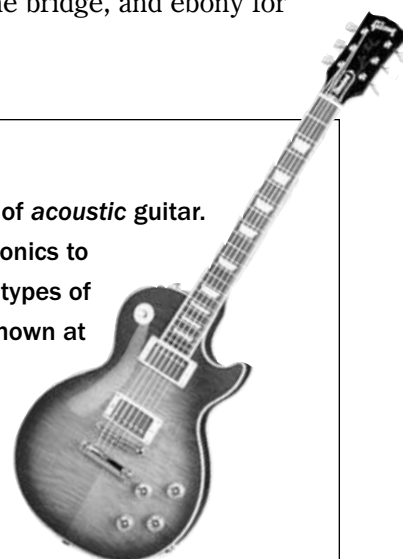
The Flamenco Guitar

The flamenco guitar was originally used to accompany singers and dancers. Recently, solo flamenco guitar has developed into a separate art form. Flamenco guitar techniques include strumming styles and patterns that give this music its special sound, and tapping or hitting the body of the guitar to emphasize the rhythm.

The guitar used in flamenco is smaller and lighter than the acoustic guitar used by classical musicians. Several types of wood are used to make a flamenco guitar: cypress for the back and sides, cedar for the fingerboard, pine or spruce for the top, rosewood for the bridge, and ebony for the fretboard.

Where's the Plug?

The instrument used in flamenco is a type of *acoustic* guitar. Acoustic instruments do not use any electronics to produce their sound. Rock, jazz, and other types of popular music often use *electric* guitars (shown at right), which look and sound very different from their acoustic counterparts. Electric guitars are electronically wired, which gives them the ability to create a wide range of sounds and effects.



Flamenco dancing is very different for men and women. Men's dance is focused on complex foot movements and does not use the upper body very much. In contrast, a female dancer (*bailaora*) mostly uses graceful movements

of the hips, hands, and arms, and also her skirt (*falda*) and shawl (*mantan*). The movement of her hands is called the *floreo*, and the movement of her arms is known as the *braceo*.

The dancer's footwork (*taconeo*) requires special shoes (*zapatos*) with nails driven into the soles. Just like the metal plates used on the bottom of tap-dance shoes, the nails help bring out the sound of the footwork.



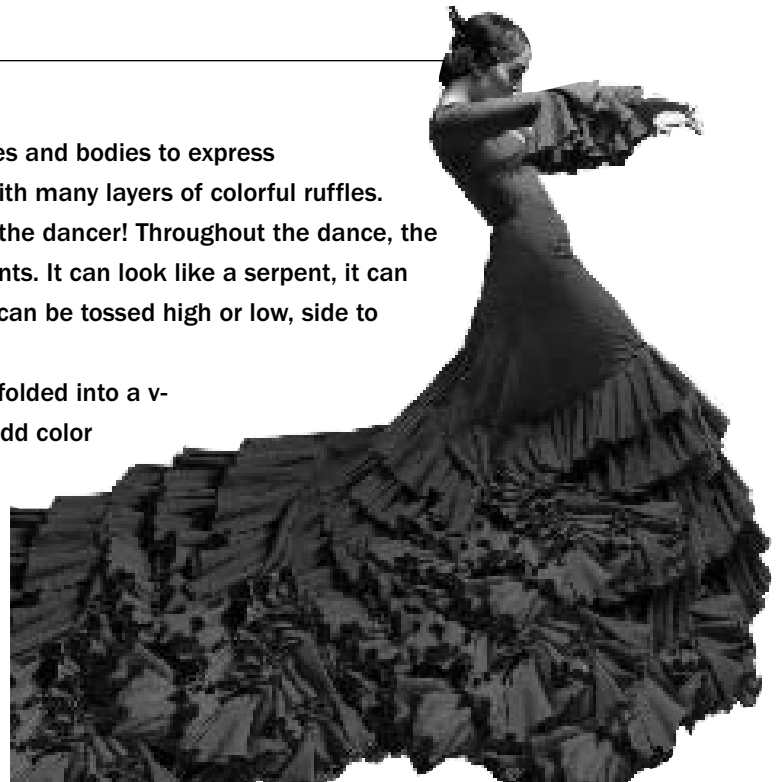
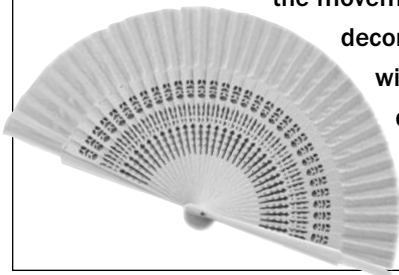
The Flying Feet of Flamenco

Flamenco dancers use different parts of their feet to produce different sounds and rhythms. The picture above shows the different flamenco foot parts.

Flamenco Costume

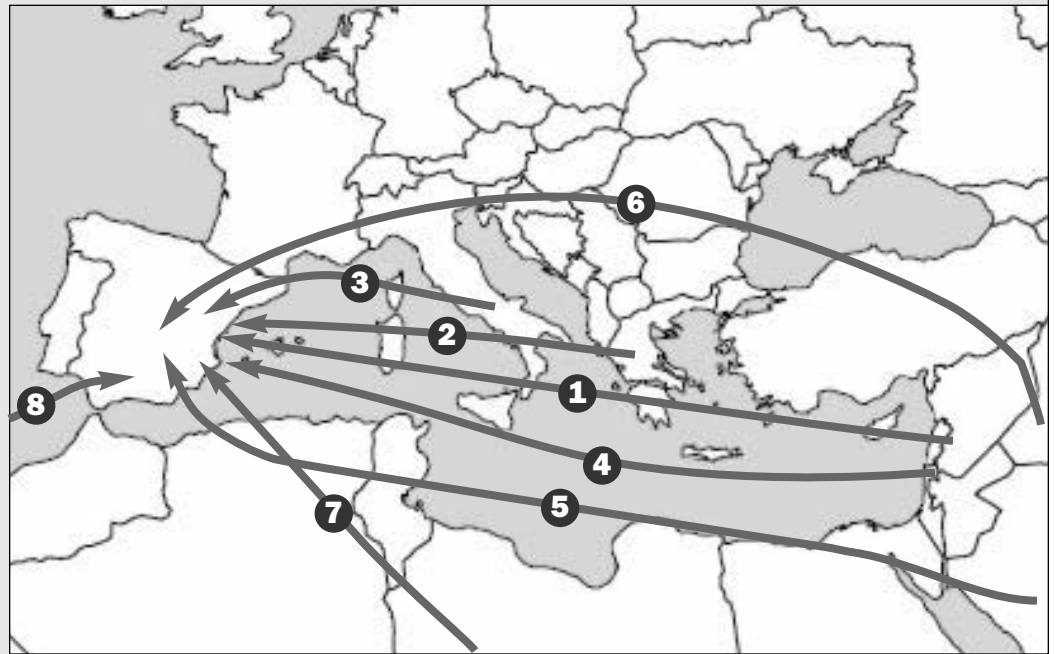
Flamenco dancers use their costumes as well as their faces and bodies to express themselves. The women wear the *bata de cola*, a long skirt with many layers of colorful ruffles. The skirt weighs about ten pounds and trails five feet behind the dancer! Throughout the dance, the women lift and shake the ruffles to emphasize their movements. It can look like a serpent, it can curl around the body, it can move in semi-circles or circles, it can be tossed high or low, side to side, front to back and back to front.

Female dancers also wear a long, fringed shawl (*mantan*) folded into a v-shaped pattern and often tied around the waist. The shawls add color and pattern to the flamenco clothing and help accentuate the movement of the hips. Elaborately decorated fans, often trimmed with lace, are used by female dancers to show off elegant hand and arm movements.



Geographic Influences on Flamenco in Spain

1. 1100 B.C. - Phoenicians found Cádiz.
2. Sixth century B.C. - Greeks colonize Spain, introducing a forerunner of castanets.
3. Third century B.C.- Romans annex Spain, introducing a forerunner of the guitar.
4. By second century A.D. - Jews migrate to Spain.
5. 771 A.D. - Moors (Arabs, Syrians, and Berbers) conquer most of Spain.
6. C. 1400s - Gypsies from Northern India reach Spain.
7. From 1500s - African slaves are brought into the region.
8. After 1500s - Latin American influences on flamenco.



Meet the Roma

One of the groups most important in the development of flamenco is the Roma, commonly called “Gypsies.” (Roma is the preferred name.) The Roma from Andalusia, in southern Spain, developed the art of flamenco out of the many cultures in the region—particularly Jewish, Spanish, Moorish, and Arab.

Originally from India and Pakistan, the Roma migrated to different parts of the world as early as 400 A.D. Many Roma still continue the nomadic tradition, moving from place to place in their caravans. Today there are an estimated 12 million Roma worldwide, with about two-thirds living in Europe. Roma can also be found in the Middle East, North Africa, and North and South America.

Roma culture is extremely varied. Some elements that are shared throughout their society include a common language (Romani), a strong sense of group identity, and a

We refer to Native Americans as “Indians” because Columbus thought he had landed in India. The Roma, who originally DID come from India, are called “Gypsies” because people thought they were from Egypt !

rejection of traditions from the outside world. Romani tribes are divided into clans, groups of related families. Marriages usually take place at a young age—12 or 13—and are generally arranged by the couple’s parents. Most Roma observe a strict sexual code in which unmarried girls have to have a chaperone to be in the presence of males from outside the clan.

In Europe, the Roma have been widely persecuted. In Spain they enjoyed freedom under Muslim rule, but after the Christian reconquest of Spain in 1492, the Spanish government enacted many laws prohibiting Romani dress, language, and customs. The Roma were expelled from England and Paris, and enslaved in Hungary and Romania. During World War II (1939-1945) 500,000 Roma perished in Nazi concentration camps. After the war, Communist governments deprived them of their distinctive language and culture. Discrimination against the Roma continues today, especially in Eastern Europe and France. The Roma, however, have become increasingly active in working to establish their rights and preserve their heritage. In 1979 the United Nations recognized the Roma as a distinct ethnic group.

Flamenco Glossary

- Andalusia** - a region in southern Spain and birthplace of flamenco
- bailaor/bailaora** - a male/female flamenco dancer
- baile** - dance
- bata de cola** - the long, ruffled skirt and train on a flamenco dress
- braceo** - the arm movements of the flamenco dancer
- cajón** - a drum shaped like a box and played with the hands
- cantaor/cantaora** - a male/female flamenco singer
- cante** - song
- castañuelas** - "castanets," a hand percussion instrument that makes a clicking sound
- chico** - "little"; in flamenco it describes a fast, happy song
- compás** - the special rhythms used in flamenco
- duende** - the emotional force that inspires flamenco
- escobilla** - footwork used in flamenco dance
- falda** - flamenco dancer's skirt
- flamenco** - a style of music, song, and dance from Andalucía, Spain
- floreo** - the movement of the flamenco dancer's hands
- golpe** - entire bottom of the foot
- guitarra** - guitar
- jaleo** - shout of encouragement and approval
- jondo** - "deep"; in flamenco it describes a slow, sad song
- mantan** - shawl
- palmas** - rhythmic hand clapping used as an accompaniment to flamenco
- palos** - the different styles of flamenco
- pitos** - finger snapping used as an accompaniment in flamenco
- planta** - ball of the foot
- punta** - toe
- Roma** - also known as "Gypsies," one of the cultures that created flamenco
- secas** - "dry"; in flamenco it describes a loud, high-pitched type of handclap
- sordas** - "mute"; in flamenco it describes a quiet type of handclap
- tacón** - heel
- taconeo** - the toe and heel movements used in flamenco dance
- tocaor/tacaor** - a male/female flamenco guitarist
- toque** - guitar playing
- zapatos** - shoes



Do You Know Your Part?

A performance is only a performance if there's an audience to see and hear it. As a member of the audience, you are a partner with the artists in bringing the performance to life.

Live performances have special rules.

Attending a live performance is not the same as watching a movie or television show. You will be in the same room with the performers and the rest of the audience. Talking or getting out of your seat will disturb the artists and spoil the experience for the rest of the audience. The same is true for using personal electronic devices, such as a cellphone, camera, or portable music device. Please put them away before the performance starts.

During the show, your job is to stay seated and pay careful attention to what's happening onstage. The way audiences react to a show matters a great deal to the dancers. Laugh at the funny parts. Applaud if you like what you see and hear!

key notes

Keynotes are produced by the Education Department of the State Theatre, New Brunswick, NJ.

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