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# WORKSHOP

## INTRODUCTORY REMARKS

1. Thanks for opportunity to Gloucester Reg. Music Teachers to do workshop & University of Ottawa Music Dept. for its help & co-operation

## 2. Purpose of the Workshop

(a) to EXPLORE SPANISH DANCE from Remote Past up to 18th century or as far as time permits.

(b) To touch on some of the HISTORY & BACKGROUND as it RELATES to the of the DANCE

pieces we shall look at from the Royal Conservatory syllabus.

(c) to study & participate as much or as little as you wish the actual DANCE MOVEMENTS, HAND CLAPPING, RHYTHMS etc.

as they also pertain to the above mentioned selections!

(d) Above all - to HAVE a good time &

enjoy ourselves & perhaps through becoming better acquainted with the elements of Spanish music, it may be easier to teach it to interested pupils.

NB: All of the material presented in TODAY'S workshop will ALLUDE to SPAIN & VARIOUS CULTURES who have left their influences either as they passed through or remained for a TIME on the IBERIAN PENINSULA

2

# EXPLANATION of the DANCE

~~ANCIENT RITUALISTIC CEREMONIES~~

DANCE used for RELIGIOUS OCCASIONS

CELEBRATIONS of Battles / Victories

MEANS of COMMUNICATION

Through DANCE - memories can be awakened  
they can PUT us in TOUCH with PAST

ENRICH EXPERIENCES of PRESENT

Interesting to NOTE - how some of early dance movements of Ancient Spain are still in existence in many forms of dancing.

ADD - IMPORTANCE of DANCE in MUSIC → SEE INSERT

3

## THE REMOTE PAST


- (a) earliest knowledge of Spanish dance - PHOENICIANS used it for military purposes. Also popular beautiful dances from Egypt about 10,000 B.C.
- (b) + EXCAVATED vases indicate that the PHOENICIAN LADIES liked to DANCE for its RECREATIONAL BENEFITS. Temple dancers so it was used for temple rites & social use.
- (c) FROM these vases - 2 gentle arm ~~movements~~ POSITIONS can be found in certain ANDALUSIA dance movements even TODAY. [ DEMONSTRATE ]
  - (i) Both arms up & over head
  - (ii) Right arm curved in front of the Body - Left arm arched gracefully over head.




4 EARLY ~~PRIMITIVE~~ ~~MOVEMENTS~~ [GROUP PARTICIPATION]

(a) ARM ARABESQUES - [Arch Back / Proud stance / Chin up in ALL POSITIONS]


(a) heels together  
4 Times fingers drop down a touch  
up & down each  
to count of 4



(b) (i) feet 6" apart  
(ii) fingers drop as arms come up  
(iii) hand hand  
(iv) [count of 4 each] back as arms go up & down  
4 times [RELATE to SNAKE ARMS later development - Arabic arm arabesque.]



(c) (i) Feet - left heel against right arch  
4 times complete

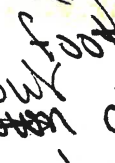



START by  
(ii) Raise arms to chest ~~(1) continue (1-4)~~ raising right arm over head while left arm comes in front of body ~~(1-4)~~  
(iii) to 4 - lower right arm put in front while left arm goes up (5-8)


R	1
L	2
R	3
L	4

counting for feet 1234/2234/  
NB: FORWARD / PASSE (walk) [write Pasos on board.]  
SMALL STEPS

(i) feet - Right foot (slightly angled to right) in front of left foot  
Arms down at sides or hands on hips  
(ii) Change feet  
Move left foot in front of right foot  
(iv) Repeat (ii) but raise Right arm

(ii) Bring ~~right~~ <sup>START BOTH</sup> arms in front of chest  
slowly raise left arm over head (1, 2, 3)  
Turn hand & wrist towards back of body (4)  
then to count of 4 - bring left arm back to front of body.



LITTLE TINY ARCS as feet change  
(a) Reverse Paso (backward walk)  
(i) Right foot heel at instep of left foot  
(ii) Hands rest on hips (outside part of hands)  
(iii) Move head to right count 1, 2  
return to center 3, 4 & Pasos

(i) Take 8 pasos. On 9 bring foot (back to right) & lower arms.  
NB: Do feet & head separately for practice  
(iv) Change feet - Put Right foot behind left  
NB: Foot that is in front is MOVED behind other foot



# (5) THE ORIENTAL INFLUENCE

Pre-dating the Phoenicians - certain dance movements came to Spanish dance from Far Eastern or Oriental cultures.

## DEMONSTRATED wrist rotations

(b) placement of thumb & 3rd finger together during wrist rotation.

write on board (c) envuellos or spirals to Right & Left  
(d) head turning [opening of SEVILLANAS]

## PROPORTION GROUP PARTICIPATION

(i) in front (a) Wrist Rotations - both hands will rotate  
(ii) out at sides (i) feet - right slightly in front of left

(iii) R. arm in front, L. over head (ii) start - arms both at chest level - in front of body

(iv) focus add thumb & finger placement (iii) to count of 4 - doing wrist rotations & thumb placement - raise left arm & to count of 4 lower it. Upward rotation - toward inside / downward - outside

8 wrist rotations (iv) change feet - move left foot in front of right  
raise right arm & bring right arm in front of body. The movement will be continuous between the arms & feet. Count of 4 up & count of 4 down.

(b) Wrist Rotations with Forward Paso  
same movements except change feet on counts 3 & 4. ~~when~~ [Arm movements will continue to take 4 up & 4 counts down]

(c) with HEAD TURNING  
IMPORTANT NOTE - in interpretation of SPANISH MUSIC with Oriental influence - please keep in mind that the ideas will be SERIOUS & DEEPLY CONTEMPLATIVE mixed with SADNESS. It is as if the music tends to

close in on itself as if Pondering another TIME, perhaps even another world. EXAMPLES - Spanish Dance #2 - Granados Oriental - from Cantos de España  
Flamenco has some recollection of memories of the DISTANT PAST can be found in the Danza #1 by Federico [on list of RC]

More Spanish Flamenco has some recollection of memories of the DISTANT PAST can be found in the Danza #1 by Federico [on list of RC]  
This the allusion to Andalusia but not to canto jondo or later Flamenco - rather the allusion evokes the anguish, sadness & resonance of Spain's Distant past - particularly ANDALUCIA

... ..



⑤ CHOREO GRAPHY - using 5 (b) new class  
dance to ~~the~~ Gramadina. Head turns may be  
added if so desired. Cymbals above 15 min  
up 1 2+ 3 4 / 1 2 3 4 of arm

⑥ ALTHOUGH we don't have piece with Fandango Rhythm - it is important  
- one of the most BEAUTIFUL to have in history  
influenced SPANISH DANCE is the FANDANGO. It is  
thought to have originated with the Phoenicians  
around 1600 B.C. & was one of the rich species  
left to Spain by another culture. Considered to  
be too sensuous with its provocative & sinnous  
movements, one was actually flogged in a most  
cruel way if caught participating in it.

Despite attempts to cancel the Fandango  
permanently, it continued to make its way through  
HISTORY & the IBERIAN PENINSULA & to this day  
it retains great BEAUTY & all of its SENSUOUS  
APPEAL.

There are many forms of the FANDANGO  
The many disguises were necessary in order to  
preserve it from extinction but no matter what  
the masque it hides behind or the tempo - certain  
basic elements are recognizable.

### THE FANDANGO - Introduction

if we go back to those ARM [Primitive Oriented]  
ARABESQUES & ROTATIONS of WRIST we see  
a similarity in the opening moves of the FANDANGO.  
NOTICE the placement of the arms & fingers.

DRAW A PRIMITIVE - fingers touch  
COMPARISON FANDANGO - hands are in crossed position  
& FINGERS are SPREAD rather than gently drooping  
THE CROSSED HANDS & SPREAD FINGERS lend INTENSITY  
& SENSUOUSNESS to the MOVEMENT. DEMONSTRATE  
NOTICE dropped 3rd finger of the 2 arms of the 2 make

Foot Movements - (i) Forward Paseo  
different Rhythm

Primitive

H (d) slow walk

Fandango count of 6

(ii) Half spiral Oriental (full)

(iii) Reverse or Backward Paseo

Primitive

H (e)

hands on hips  
reverse paseo

Fandango

Rhythm to 6

slant to Back

PLAY a LITTLE of FANDANGO - Goyescas  
DEMONSTRATE INTRODUCTION only

BREAK

2 TYPES 2 TYPES

7

INDIA - HAND CLAPPING / HEEL RAPPING

write on

[PALMERAS] 2

The introduction of <sup>2</sup> types of TACONES  
and <sup>2</sup> types of HEEL RAPPING [ZAPATEO] in SPANISH  
DANCE can be traced to the ANCIENT WORLD  
of INDIA.

The EARLY BEAT was a kind of  
FIXED, STEADY MOVEMENT PERFORMED by  
the HANDS or FEET.

RHYTHM was introduced to CHANGE  
the monotony of the BEAT and eventually  
the two became PROPORTIONAL to one  
another as we know them today.

RHYTHM and BEAT both found their  
way to ANCIENT INDIA via ANCIENT ARABE



7 (cont.) From **ancient ARABIC** rhythm was introduced to the rest of the Arabic world by a man named **Tu'is**.

Tu'is, whose name means **ROYAL PEACOCK**, was born into the royal household of **MUHAMMAD** in the **6<sup>th</sup> century** and history affirms that the name suited him.

When I speak of the Ancient Arabic world I am referring to the civilizations of **PERSIA, INDIA & AFRICA**, then in **EXISTENCE**.

So basically up until the birth of the **Royal Peacock**, **ancient Arabic music did not** have a **RHYTHMICAL ELEMENT**, only a **BEAT**.

Along with this **most monotonous beat** there was also some sort of **chant** & the **chant & beat** were the **early dance accompaniment**.

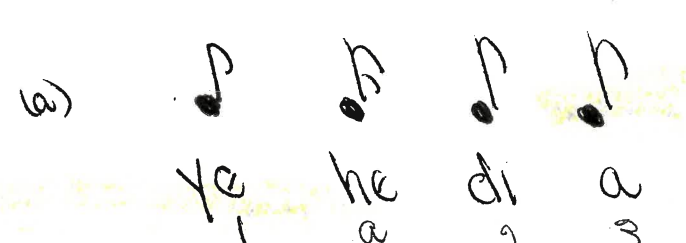
According to Arabic history books, the **monotonous BEAT & chant** were guaranteed to get your most **stubborn or bad tempered camel** across the **desert**, on its **LONG SAND VOYAGE**.

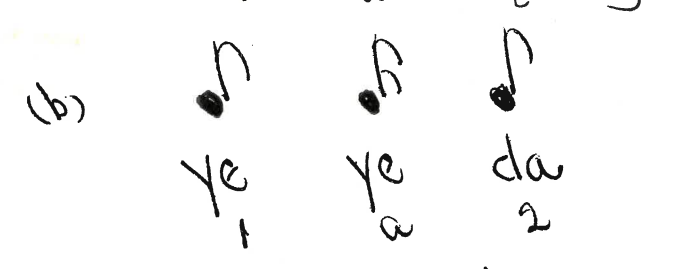
The **monotonous BEAT** was known as a **WIDE**.

[WRITE ON BOARD]

Here are **2 examples** of **monotonous BEATS** (a) **Palms** **2 fingers against palms** [ I am using European note values for ease of understanding. ]  
ON board (a) **P** **B** **H** **P**  
**long** **short** **long** **long**  
board (b) **P** **B** **P**  
**long** **short** **long**  
**GET CLASS TO DO THEM - hands / anything**

Now we'll add the chant to the BEAT.  
 WATCH YOUR BEAT SOLS  
 Write on board

(a)   
 ye he di a  
 1 2 3

(b)   
 ye ye da  
 1 2

Choose a monotone you feel would inspire  
 your favourite camel to move across the desert  
 a BEAT a CHANT 4 times (a)  
 4 times (b)



Tuats introduced 4 main rhythms  
 to go along with the monotonous beat  
 & with the introduction of these rhythms,  
 things began to look up for the dancers  
 (I dare say for the CAMELS too!) DANCING  
 could now go fast or slow - that is to  
 say gay or lively or slow & sensuous.

Here are the names of the 4 RHYTHMS

- WRITE ON BOARD
- TAKIL - danced ADAGIO
  - NEZET - gay & lively
  - RAMEL - gay & lively
  - MAKHURI - slow & sensuous



(d) MAKHURI - dance in a SLOW & SENSUOUS MANNER

Palmeras

Method:

(i) clap out

Rhythm

(ii) Practice

planta tacones  
& (alternate feet)

(iii) try whole  
movement

iv - (combine) on 9

DO ALL MOVEMENTS slowly.

♪ y ♪

Planta Tacon  
set flat  
on floor

Right —  
left —

9 and on left

♪ ♪  
Tacon golpe  
extend heel

left left  
Right Right

golpe

(Hands)

Planta - toe  
ball of foot

Tacon - set heel  
of same foot  
flat on ground

Bring extended  
Tacon back  
beside other  
foot.

⑧

DANCE IN SPAIN under the MOSLEMS

Royal Conservatory Reference - SACROMONTE  
THE ZAMBRA

The Zambra belongs to the category of Spanish Dance known as FLAMENCO. In this dance we find the hand clapping & foot work elements from India as well as the use of the TAMBOURINE becoming part of dance accompaniment.

Dance history owes our friend TUEIS the thanks for introducing the tambourine as a means of adding interest to it. This happened simply because Tueis was one of the very few Royal musicians who couldn't play the lute.

The word flamenco comes from the ARABIC "FERAH MENGU" which literally means "PEASANT in FLIGHT". Flamenco was thought to have

7 (cont)

RHYTHMS & BEATS WITH DANCE MOVEMENTS

WRITE OUT TERMS on BOARD

Golpe - full foot  
Tacon - heel slanted

(a) TAKIL - Adagio

Method:  
slowly

(1)

(2)

Hands clap this  
Feet movements

- (i) clap Rhythm Right Tacon left Golpe left
- (ii) feet
- (iii) together (2) etc. left Right Right

1. Stamp full foot on floor Right
2. Heel rap opposite toe of stamped foot.
3. Bring same foot (left) back to Right foot & stamp.
4. Begin on left heel rap Right stamp Right

slow =

Count 8 T  
R/L/R/L/R/L/R/L  
on 9 - golpe left

(b) HELEJ - dance in a GAY & LIVELY MANNER

- (i) hands (1) (2) etc
- (ii) pasos
- (iii) combine

(1)

(2)

Paseo - walk rapidamente quickly

Right left right left right at rests - put hands apart  
count 8 on 9 - stop on ~~left~~ Right [golpe] walk in a small circle

(c) RAMEL - dance in a gay & lively manner. stand in one spot

- Method
- (i) hands
- (ii) feet
- (iii) together

(And) (1)

(2)

etc. (1)

(2)

hands  
feet  
[count 8]

Right Right Right Right Right Right  
golpe golpe tacon golpe/golpe tacon golpe  
golpe on 9 with Right



(8) (cont.)

originated in the **ORIENT**. There are 3 more ideas to add to its mysterious beginnings

(a) Flamenco originated with the **GYPSIES** who were considered to be descendants of the **MOORS**

(b) it has been associated with the behaviour of mercenary soldiers returning from a successful conquest - lots of noisy drinking & singing in the tavernas.

(c) during the **RECONQUEST** of **SPAIN** in 1492, **MOORS, GYPSIES & JEWS** were driven into the mountains outside of **GRANADA** to avoid persecution. To keep up their courage, they danced. The dance was called **FLAMENCO** & it reflected their grim determination to survive.

In any case, flamenco is a **TYPE OF DANCE** that is associated with the **GYPSIES** more than the **SPANISH** people themselves & is a **RACIAL** mode of **EXPRESSION**. It is not borrowed from another people & **BELONGS** exclusively to the **GYPSIES** of **SPAIN**.

**FLAMENCO** (real flamenco) is not danced merely to pass the time. It is danced as the mood grips one & there are no set patterns of steps & therefore because it is so improvisational, flamenco can't be translated from its pure form to the stage.

**TRUE FLAMENCO** is rarely danced in front of outsiders because when one is caught up in  
→

the essence of flamenco. The very soul of one is being offered up to a SUPREME BEING. This is known as DUENDE.

It is still considered to be a ritualistic dance & the door is firmly closed to all unbelievers.

(9)

## THE LAMBRIA

The LAMBRIA made its appearance around the 13th century. Origin was actually ARABIC. It was danced at the Court of the CALIPHATE & was once known as the COURTSHIP DANCE.

It was not unusual to have very rich MORAISH POTENTATES offer attractive prizes to the young man who could dance the LAMBRIA the most gracefully or convincingly with his daughter or one of the Morish maidens of his harem.

The LAMBRIA is still danced today in the CATHEDRAL of TOLEDO. It is danced exclusively by a woman & is the most INDIA-influenced of all the FLAMENCO or GYPSY dances.

HERE are the ELEMENTS we shall find in the LAMBRIA

From INDIA - hand claps  
foot work

DEMONSTRATE EACH ELEMENT

ARABIC WORLD - ZARANDEO - hip swinging  
Shoulder movements  
spins (turning in a circle)  
use of TAMBOURINE  
for the BEAT →



⑨ THE LANBIRA for CLASS PARTICIPATION

(a) start with foot movements

count 8	R golpe	left light golpes	left golpes	Right golpe	left light golpes	left golpes	Right golpes	left golpes	left golpes	R.L. golpes golpes
hand clapping or tambourine accompaniment	STAMP	Full foot	but lightly	look over shoulder.	Position of hands & tambourine	More sideways direction	write on board =			
count 8	Left	r r	Left	rr	Left	rr	Left	Right		

(b) Spins - turn around in a small circle  
from India to right counting 8  
Heggoj (b) then to left counting 8  
circle hands over head - light claps

(c) Zaram deos R L R L R L R L (8)  
hands on hips L R L R L R L R (8)  
SAME shoulder as starting foot leads off  
shoulder & hip movements

DANCE Choreography.

1. start with 2 golpes R L  
tambourine or hand claps
2. start on R move for 8  
clap on accented 1 notes 7, 8  
move to the left same  
move to Right  
Move to left
3. Zaram deo - 8 steps plain to Right  
1 shoulder 8 steps to left
4. spin 8 to right - hands over head clap lightly  
spin 8 to left on each beat
5. Zaram deo to Right (e) to left 8  
6. 4 golpes R L R L  
then 2 L R L R
7. Repeat dance to end of 6
8. End with 2 golpes R.L.

10. Sacramento - Discuss Elements  
(Turina)

Background - Holy Mountain in Granada

gypsies, Jews, Moors fled to from

Emotions always changing

Bar 1 - tambourine

2+3 - guitar accompaniment L.H.

zarzuelas & shoulder movements R.H.

8 - moment of passion followed by tambourine (dry sound)

10 - spins - passion subsiding at end of phrase

Bar 11 - slight ritard & > gypsy pleading. Opposite to our phrases that usually <.

Bars 12 + 13 - sensuousness but only for a moment followed by explosive fury

temperament - defined & sharp accents sfz

15 - 17 - zarzuelas & shoulder movements again

Piu vivo - twirling, spinning with abandonment end of the dance.

11

BREAK

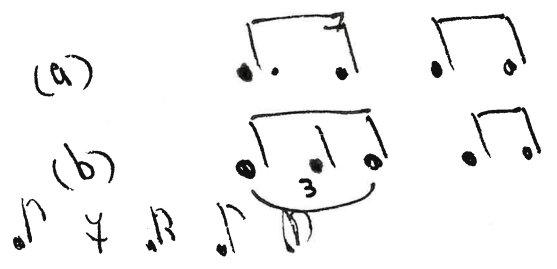
The Habañera

Royal Conservatory Reference - El Puerto del Vino (Debussy)

Although the Habañera comes to Spanish Dance from Cuba, its origin has been traced back to Ancient Persia & recently similar rhythms to that of the Habañera have been ~~traced~~ found in early IBERIAN sources.

Danced slowly, it is identified by 2 main rhythms & its DUPLICATE meter or BEAT.

Remember the MAKHURI



PUT ON BOARD  
(CLAP)





# 11) HABANERA (cont)

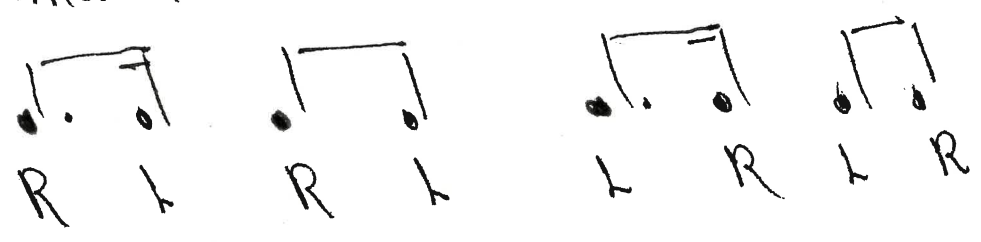
The Habanera usually begins with a short introduction followed by 2 sections each 8 bars in length, one in major, the other in minor.

During the introduction of the dance, the dancers face one another & dance. But during the copla which is often sung & is like a verse they use only gestures & there are no foot movements going on. When the introduction returns like a **ritornello** or chorus, then there's foot movement.

The dance itself is very stately & reflects many ~~much~~ of the Oriental influences with an occasional spiral turn. The other movements include **arm arabesques**, **head turning** & **eye movement** which takes on importance.

**Dance step** moves a little to the right, little to the left with lots of above mentioned movements.

DEMONSTRATE  
Arabic  
Foot move  
paseo



TURN OVER

"walk" a few steps using snake arms

**Half Spiral** - turn to Right then back to left using Arabic Paseo

combined with arm arabesques & other sinuous moves. SNAKE ARMS

## CLASS PARTICIPATION

- (i) Arabic Paseo
  - (ii) Half Spiral
  - (iii) SNAKE ARMS
  - (iv) Paseo with snake arms - start over
  - (v) Sevillanas Arms - start over
  - (vi) zarzuelas
- Remember Primitive Arm Arabesque

EL PUERTO DEL VINO - actual gate in Granada through which merchants from all over world passed to trade & buy & sell goods which gypsies stole etc.

Elements - Rhythm from Persia  
later changed to HABANERA which is a ~~based on the~~ very passionate dance

The 4 bar introduction followed by the copla

Page 3 - another introduction returns idea

the 2 elements of rhythm already discussed

(a)  $\cdot \overline{1. \cdot} \cdot \overline{1. \cdot}$  basis of rhythm throughout

(b)  $\overline{1. \cdot \cdot} \cdot \overline{1. \cdot}$

Bars 9 & 10 - slightly transformed but same idea

Two old instruments from Persia  
How to obtain Kaman - P. 2  
Sound on Piano used on Piano  
using sostenuto pedals  
Arabic scale - lines 3 & 4  
ounds Open 5<sup>th</sup> harmony - typical of music of Andalusia

Block chords P. 3 - Debussy's style

Overall - 2 forces Brutality / Seduction  
Power / submission  
Bull fight



## CANTE JONDO

Reference - The Miller's Dance - M. de Falla

Based on a FARRUCA - see insert  
The most distinguishing feature to be found in the works of the great Spanish composer, MANUEL de FALLA, is the EXPRESSION of the ANCIENT MUSIC of ANDALUCIA known as CANTE JONDO

True CANTE JONDO or DEEP SONG of the SOUL is not the WAILING one often hears in the various TABERNAS of Southern SPAIN for the benefit of the TOURIST.

Its most outstanding characteristic is its TRAGEDY & it unfolds under the spell of that which is known as DUENDE.

DUENDE is THE most PROFOUND expression of suffering & DEATH & belongs EXCLUSIVELY to ANDALUCIA.

The second characteristic which plays an essential role in the



Ancient Music of Andalusia is the **guitar**. The guitar is a recurring element in the music of Falla & the selection we shall discuss, The MILLER'S DANCE is an excellent example of how the guitar is used.

1. In the opening bars the **guitar motif** is used to **create atmosphere**. It sets up the idea or feeling of **the dark spirit** of **cante jondo**. The opening chords seem to convey an atmosphere charged with **tension**, **mystery** the **dark element** perhaps representing **tragedy**, **anguish** or a sense of **fatal resignation** to **one's destiny**. In any case the motif does not evoke a field of flowers to draw a comparison.

Falla interprets this **DARK SPIRIT** ~~through using~~ the guitar motif by employing a technique of guitar playing known as **RASGUÉDO**. The strings of the guitar are **VICIOUSLY STRUMMED**.



## ① cont Cante Jondo

The guitar takes on the symbology of the HEART & the fingers represent 5 SWORDS. The VICIOUS strumming depicts the heart being wounded by the 5 swords

DEMONSTRATE - opening bars of Miller

MELANCHOLY - described in cante jondo as intimate sounds that sleep in the Soul's memory. The fragment of melody I'll play provides a plaintive melancholic ~~moment~~ cry <sup>of the soul</sup> against the sorrowful sobbing of the h.a. <sup>guitar-like</sup> accompaniment. [DEMONSTRATE] LINE 3

DEATH: Just as the guitar motif is associated with the untruthful aspect of love → can be as bitter as the wine of MALAGA as the saying goes, so it is closely connected with DEATH.

DEATH is characterized in the guitar motif by subtle rhythms and dynamics. It is therefore important to observe all markings very carefully because they convey to us the IDEA of this DARK SPIRIT of CANTIE JONDO!



EXAMPLES Line 3 - Tonic & Dom. notes stressed vs plaintive melody  
sets up feeling of ~~melancholy~~  
Subtle Rhythm - line 5 or conflict deep within the soul  
delicate shading produced

dignity, elegance & lyricism to the passage that evokes a TREMBLING TENSION of the soul associated with love or DEATH a sign of the soul. as it recognizes the Remote Past

Line 5 - Bars 2 & 3 4H - accented chords & harmonies moving horizontally & vertically gives us the feeling of DISSONANCE & SONORITY that can be

interpreted as the DEFIANCE & RESIGNATION to one's FATE or DEATH. or if you will

It is the Soul's struggle with the Dark Forces of Death to maintain a certain dignity & self assertiveness as it deals with the memories, violent actions & tragedy of its Past, & moves forward to meet its Destiny

Karla understood that the guitar was the best instrument to convey these essential components of cante jondo. & perhaps an attempt to explain them will assist on a deeper level of interpretation