

NIÑO DE ALICANTE

plays

SPANISH DANCES

arranged by
MARIO ESCUDERO

Alegrias
Verdiales
Siguiriya
Tanguillo
Malaguena
Sevillanas
Farruca
Solea
Fandango
Zapateado
Granadina

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A398
S735
1959

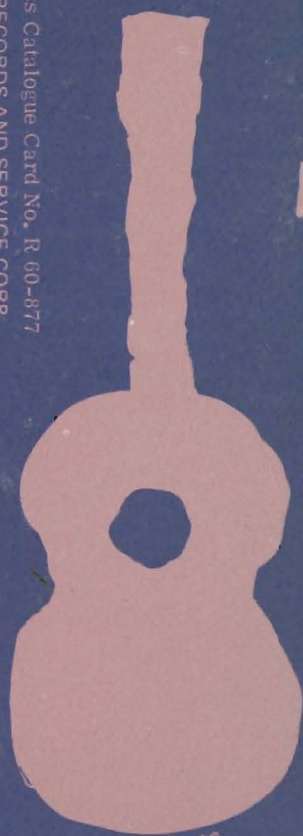
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SPANISH DANCES

Descriptive notes inside pocket

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SIDE 1

- Band 1 - SALINERA GADITANA (Alegrias)
- Band 2 - SERRANIAS (Verdiales)
- Band 3 - JEREZANNA (Siguriya)
- Band 4 - ALAVERA DEL AGUA
(Tanguillo) (Quiroga)
- Band 5 - FIESTA MALAGUENA

SIDE 2

- Band 1 - PATIO SAVILLANO
- Band 2 - EL BAILAOR (Farruca)
- Band 3 - CORDOBESA (Solea)
- Band 4 - ZAPATEADO FLAMENCO
- Band 5 - ECOS GRANADINOS

DANCES of SPAIN



We have presented this Booklet from sources pertaining to the subject, Books, Magazines, other periodicals, by consultation with active Spanish Dancers both here and abroad. The reader, and dancer should consult the reading list for further information.

This recording will give you the foundations for Flamenco dancing, with serious practice and determination, mastery of the steps described will be accomplished. There has been no attempt to teach the intricacies of Flamenco Dancing, by this booklet. However if we have aroused your spirit, and kindled a flame for you to seek out more, then we have been dually justified in our attempts.

Ronnie & Stu Lipner

READING LIST

The material presented in this booklet, have been compiled from the following texts.

1. Busquets, Llobet; Bailes tipicos y Escudos de Espana, W. Perez Dubrui.
2. Dances Of Spain, Lucille Armstrong, Chanticleer Press, N. Y. Permission obtained.
3. Chase, Gilbert, Music Of Spain.
4. Duff, Donald, Flamenco in Modern Music.
5. Otero Jose; Tratado de Bailes.
6. Ribera Julian, Music in Ancient Arabia & Spain.
7. Rice, Cyril, Dancing In Spain.
8. LaMeri, Spanish Dancing.
9. Tsoukalas, Spanish Dancing, & Technique, Address 728 Lawrence, Detroit, Mich. (Excellent.)

Grateful acknowledgment is made to Mr. S. Puerto, A. Espinosa, G. Gardana, P. Ramos for material & background material, as well as the translations. Also to The Folk Dance Federation Of California, Inc. and their publication, "Lets Dance".

Dance Notes and Descriptions, Ronnie & Stu Lipner
Production Supervision, Moses Asch
Pictures, From the Collection of Ronnie & Stu Lipner

FLAMENCO

Some authorities believe that the gitanos and flamencos are direct descendants of the Moors, a belief which at least the gitanos of Granada are inclined to accept. But there are others who maintain that they are not a residue of the Moors, but members of the race migrating from India. De Falla,¹ sustaining this theory, yet finds the Moors have first influence on the flamenco music. Havelock Ellis suggests that the name of "gypsy" might have been applied because of the racial proficiency in dances of the Egyptian type, and the dancing of Cadiz in gaditanian days, comes definitely under that heading.

The title "flamenco" is of uncertain origin. Various theories have been put forward. Blas Infante believes the word derives from the Arabic "felah mengu" which means "peasant in flight," for many Spaniards thought the gypsies were descendants of the expelled Moors. Generally accepted among Spanish dancers, to whom I have talked, is the theory that the Spanish mercenary soldiers on their return from the low countries drank and sang so much in the taverns that noisy public behavior came to be called "flamenco." Afterwards, all noisy behavior was called flamenco, and soon the term was applied only to the noisy, singing gypsy. Cyril Rice writes, "This term 'flamenco,' first noted in 1871, is one whose history has provided Spanish philologists with many hours of pleasant, but inconclusive, research."

The Flamenco dance was born of an oriental people, and in the orient the dance is never a pastime but always a ceremonial. To the Spanish gypsy it is something even more. It is a declaration of independence, the national hymn of a fast disappearing race without a country. This is why they are so jealous of it and reveal it to so few.

¹Manuel De Falla, famous composer.

A GLOSSARY OF "SPANISH DANCE" TERMS, AND DESCRIPTIONS

The following is a collection of steps that are used in Flamenco Dances. They are meant to be used as an introduction to this form of dance, for the following selections:

SIDE, 1

- Band 1- Salinera Gaditana (Alegrias)
5- A La Vera Del Agua (Tanguillo)

SIDE, 2

- Band 2- El Bailaor (Farruca)
3- Cordobesa (Solea)
5- Zapateado
6- Ecos Granadinos (Granadine)

1. Bulerias--
Stamp R ft. in place, step R in place, step across with L ft., & step R ft. back.
Repeat starting with L ft.
2. Caballo--
Step & Hop R in place, Step L in front of R, Step & hop R in place, step L in back of R, step & hop R in place.
(b) Hop R, step L in front of R, step side with R, step back L, step side R, step L in front.
3. Emboteado--
Step back & hop R ft. lifting L knee to side, in front of R angle, passing in back of R, repeat alternating ft.
4. Escobilla--
Step R ft., toward the R, oblique, swing the L ft. forward toward the R. Touch L heel, touch L toe without changing position, and step L ft. in place.
5. Jaleo--
Cross R over L and take weight, Step L in place across R, taking weight, Lift Leg up in front.
6. Malagueñas--
Step in place with R, L points fwd. Step L in place, R points fwd. Repeat alternating, L & R.
7. Pasada--
Step fwd. R, step fwd. L, at the same time turn half in place, to L, step back R, point L, Arms in 5th pos.
8. Pasea De Alegrias--
Step R ft. diagonally fwd., lifting thigh with knee bent, step L next to R, and take weight on L. Repeat again.
9. Re-doble--
(a) Stamp R, Stamp L, do a toe-heel with R, then a heel and a stamp with the L. Repeat again.
(b) Stamp R-L-R 2 stamps with L, stamp R, repeat alternating starting feet.
10. VUELTAS
a. Kick L ft. fwd, hopping on R, kick R fwd., stepping on L, step R across L, turning a full turn to the L quickly.
b. Step R, then L with a half turn toward RIGHT, then finish turn to Right.
c. Do 4 steps (small) in place turning in any direction, (suggestion, if starting on R, turn to R etc.)
d. Cross R over L, bending fwd. at waist, the body turns slowly from R to L, raising gradually, to an erect position.
e. Step side with R, Leap onto L, and quickly turn a full turn to L.
11. Zaranedo--
A movement characteristic of shaking the shoulders and swinging the hips.
12. Zapateado--
Rhythmic tapping of the feet, with countless thousands of variations. Includes the loud stamps, and the softer brushing steps.

BASIC ZAPATEADO STEPS TO BE USED WITH THE RECORD.

- A- Step R behind L (ball)
Click Heel of L in place
Stamp L in place
Click heel of R in place
Step R in place, &
Click L heel in place, & Stamp L in place.
- B- Step R in place, (Ball)
Bring R heel down.
Stamp L heel in place,
Stamp L-R-L in place.
- C- Stamp L in place
Step R in place, (Ball)
Step L, (Ball)
Step L (full) in place
- Click R ft. in place
Stamp R in place.

D- Left- Right (To be done en place)
toe-heel toe-heel

Left Right Left (To be done alternating, the stamp forward, the toe-heel en place)
Stamp toe-heel toe-heel

(The above step may also be done by facing right, with the right toe pointed outward when the right stamp is done. The same on the left.)

Left Right (To be done en place and heel-stamp heel-stamp traveling forward)
and 1 and 2

Right Left (This is the redoble. toe-heel heel-stamp Preceded and followed by a stamp becomes a desplante)

Never overreach. The feet almost invariably play close about each other, and the floor design is small. Never spread the knees. Spanish knees almost cling to each other. Never fling the legs. Keep the thighs together. Never try to astonish by acrobacy; by height of développé nor depth of back-bend. The dance is rhythmic not acrobatic. Relax. Take it easy. Don't fling! Cling! Spaniards do not work at their dancing. They love it into life.

Never fix a smile and leave it there.
Never be hard in any expression.
Never overreach nor overwork.
And in all things--face, body, arms and legs--never exaggerate.

SEVILLANAS

PART I: *Paso de Entrada*. This step is done on the spot, shoulders, hips and legs in Open Line, i.e. l side over l foot; r shoulder, arm and leg over r foot, etc. Start with feet in 3rd position, l foot forward, angle of 45°.

- 1 Step diagonally forward on l foot. Body bends to R, l hip leading. (See sketch A.) Partners face one another diagonally. Click castanets once in each hand.
- 2 Close r foot behind l foot (5th position). Body nearly upright. Beat castanets against one another above head (N.B., this only happens the first time, not on any repeat of the step).
- 3 Step diagonally back on r foot. Body begins to bend to L. Click castanets once in each hand, as Beat 1.
- 4 Place l toe to r toe (5th position). Body bends slightly to L. (See sketch B.)
- 5 Kick l leg forward outward—foot high but knee slightly bent. Body upright, r arm well up, l arm swings across body to contrast movement with l leg. (See sketch C.)
- 6 Step l foot behind r foot. Body upright, l arm moves round to above the head, r arm still in place above head. Partners have now passed sideways square to one another and are now very slightly to the R.



Each Figure, called in Spanish a Copla, consists of three parts. Only one Copla with its three parts is described here.

INTRODUCTION TO COPLA

Partners stand side by side in 3rd position (1 foot in front), man on L. Each dancer has l hand on hip, r hand to side, and both look at each other. On the last bar the man takes 3 steps (l, r, together) in a semi-circle to face partner—about one yard apart. These 3 steps lead into the first Part.

PART I: *Paso de Entrada*

Both dancers begin on l foot and dance the step, as described above, 4 times, i.e. on l, r, l, r feet.
Repeat the first 3 beats on l foot, i.e. forward l, close r toe, back r foot.

Cambio

Dance this once through so that partners have changed places.

Paso de Entrada (2nd time)

Dance all 6 steps of this *Paso* counting 2, 3, 1, 2, 3, 1.
Then step sideways on r foot (beat 2); step on l in front of r foot (beat 3). This is merely a linking step.

PART II (begins on Bar 4)

Both begin with r foot and dance the step as described 3 times, i.e. with r, l, r feet.

Cambio

As in Part I, dancers returning on own track (keeping to R) to finish curving into own places, to face partners as at beginning.

Paso de Entrada (3rd time)

Dance all steps beginning on l foot as in Part I: 2 3 1, 2 3 1. Step sideways on r foot but leave l foot free to start next Part.

PART III (begins on 3rd beat of Bar 3)

Kick l foot forward upward from toe of r foot (beat 3); body turns to R as in step 6 of *Cambio*.

5 walking steps to change places with partner—body and arms as in *Cambio* 7, 8, 9, 10, but kick r foot upwards as the last step on l foot is placed on ground.

Repeat the 5 walking steps beginning with r foot, returning to places by the same track. Repeat the crossing and re-crossing beginning with l and r feet.

FINISH

The final held position only is explained in step description. Begin on last beat, l foot

POSITIONS OF THE ARMS

In the FIRST positions the arms are hanging down natural at the sides of the body. If, for any reason we decide to hold them in the front or behind us in the same natural hanging position, we shall state that the arms are in the First position in the front or in the back of the body.

In the THIRD position the arms are at right angle with the body. In the illustration above the arms are in the Third position at the sides of the body. If, for any reason we decide to hold them in the front or behind us in the same right angle, we shall state that the arm or arms are in the THIRD position in the front or back of the body.

The FOURTH position is half way between the Third and HIGH FIFTH position, at sides, in front or back of the body.

These Arm Positions may be placed in any of the Eight Directions of the Body.

MUSIC AND RHYTHM IN SPANISH DANCING. From a musical point of view the various rhythms are important in the study of Spanish music. From a dancer's point of view, however, we make use of the following:

2/4, counted 1, 2, or 1, &, 2, or 1, &, 2, &.

4/4, Counted 1, 2, 3, 4, or 1, &, 2, &, 3, &, 4, &.

Any step or movement requiring 2 or 4 counts can be danced to either 2/4, or 4/4 tempo. Musically, however, they differ noticeably. You have two easy ways to fit a 4 count step to a 2 count music. You can do it slowly to 2 measures of the music, counting it 1, 2, twice, or do the movement faster by counting it 1, &, 2, &. In this treatment the steps remain the same, but your speed is increased by one half. This is similar to the double and triple time rhythms found in the study of Tap dancing. We shall meet much of this speed-up tempo when we take up the technique of heel taps and Zapateado movements in general.

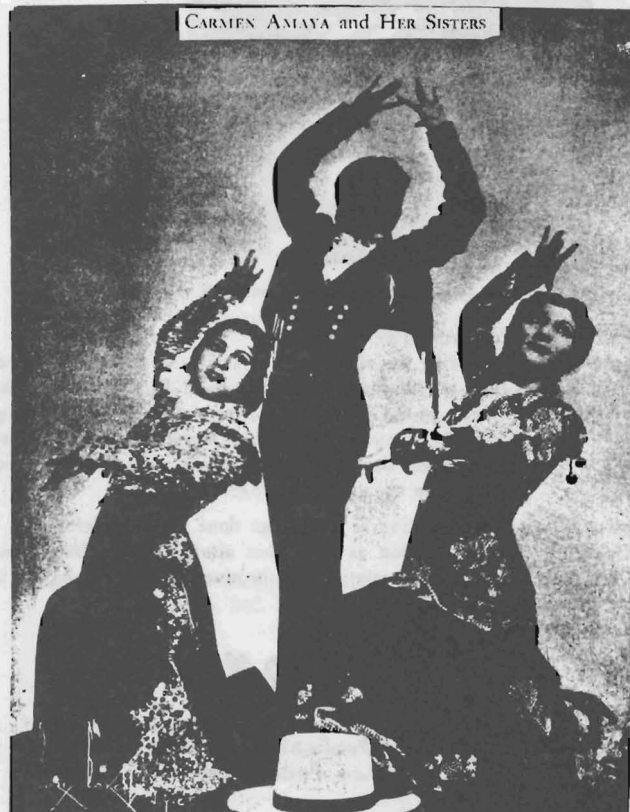
3/4, counted 1, 2 3, or 1, &, 2, &, 3, &. Or, by using 2 measure phrases as 1, 2, 3, 4, 5, 6.

As a dancer you must know clearly the counting and pattern of every step you practice. Suppose you take the castanets off your thumbs now and concentrate on counts and step patterns.



Third position

d. Fourth position



CARMEN ALAYA and HER SISTERS

THE TURNING IN PLACE PANADEROS

Turns of every kind give dancing its highlights. The Spanish Dance is no exception. The Spanish turns, however, must differ from the Ballet turns. The Spanish dancer is fully clothed in full elaborate skirts while her Ballet sister dances with her legs more or less exposed. The Spanish dancer must take into consideration the appearance of the skirt as she turns. In this your first turn, you merely execute the 3 running steps and the bend in place. The arms and body are the same as when you cover space.

The best way to practice the turn is to alternate it with a straight one. Let us try it to R first moving in a circle clockwise. Take 3 running steps, R,L,R, 3 cts. Bend the knees slightly as you lift the L ft over the R instep on the 4th ct. Note that these are movement cts and not musical. As I explained before, when you come to fit the steps to music and play the castanets the bend falls on ct 2. Of course, a trained dancer can change the count sequence if she so desires. Here, however, I am anxious for you to learn these steps and movements the easiest way.

At the end of the straight Panaderos you are looking over your R shoulder to R. The L ft is free. Beginning with the L ft step over the R in place, and continue walking with 2 more steps, R,L. Draw the R ft over the L instep on the last ct. As you started the turn to R the L arm came up and the R arm came down and curved behind you, as shown in illustration 1. The L arm could be raised higher, according to the intensity desired in the projection of a mood. As you continue the 3 steps (R,L,R) and the drawing of the L ft over the R instep, the arms reverse, the R arm moves up and the L arm moves down and behind the body, finishing in the same pose, only opposite to the illustration shown, as if facing a mirror.

This straight and turning Panaderos when practiced correctly will give you that willow flowing style so exciting to watch.

THE ARMS. During the RUNNING PANADEROS your R arm moves up to high 5th pos. while the L arm is curved behind you in the 2nd pos. You had better study the arm positions given in the front part of this book, so that you can visualize them as they are mentioned in these instructions. As you begin the TURNING PANADEROS in place to R the L arm moves up to high 5th while the R arm moves downward across the body and behind you in a curve. The position of the two arms form a sort of a letter "S", at the end of each PANADEROS.

THE CASTANETS. You play no castanets during your ENTRANCE.



The Spanish Dancer must please the ear as well as the eye of her audience. Therefore the castanets and heel clicks must avoid monotony. They must have variety of pitch and sound. By alternating the use of the single golpes and the Carretillas you attain variety.

Every Step in this dance is so arranged as to be repeated over and over again without a stop. There is no noticeable break in the music. So, when you are doing the last TURNING PANADEROS, finish with a stamp on the L ft, on ct One.

Intricate movements can only be done after complete mastery of the simpler basic skills of which they are composed. Even the finest ballerina with a lifetime training at her command would find it impossible to effectively do a Spanish Dance without training. She would have to start patiently building new skills the same way as you will.

La Malagueñas originated in Malaga. As a folk dance it is similar to the Sevillanas in that it is danced in coplas, though of slightly different length than those of the Sevillian dance. Performed in alparagatas by the folk, it has a variety of foot-work of the bouncy type. Gautier describes a Malagueña which he calls the "danse locale de Malaga." This seems to be the same school dance described by the Kinneys in "The Dance." (The flamenco songs called Malagueñas are slow and sensuous and have nothing in common with the folk dance save the name.)

The *Bulerías* is gayer and faster than the Alegrias, though not unlike it in step. It is younger, both actually and in spirit, and is often used as a vehicle to pantomime teasing stories about others. There is a good deal of zarandeo, and apparently some steps taken from the regional dances. Martinez calls it "the cachucha of the gitanos," while Argentinita described it as a Flamenco "jam-session."

The *Farruca* is the "mas cañi de todos," says Carmen de Toledo. It is the first dance which all the children learn, for it embodies all the technique of the other Flamenco dances. Some say it was first introduced by the gitano, Faico. It is "pure dancing, a dance that has no story to unfold, no message to impart, but depends entirely on the proud movements that fascinate the eye, the intricate rhythms that impress themselves upon the ear, all combining in one overwhelming impression of rhythm and force." ⁸ It is a dance most suited to a man, and when so danced the "caída" (fall) is impressive and exciting, as are the sudden double *vuelta quebradas*. The *zapateo* is strong, the *mediazapato* "stabbing" the floor; the *tiempo di tango*, nearly leaped. It is one of the three Flamenco dances (Tango and Garrotín) in 2/4 time (the majority being in 3/4 and 3/8) and for this reason supposedly influenced, at least musically, by Cuba.

The *Zapateado* is essentially a man's dance. It is composed entirely of *zapateo*, broken only by the occasional use of heel-to-toe movements, or by *vuelatas* which slap the heels. The arms are employed scarcely at all, the dancer thrusting his hands into the pockets of his "chaquetilla" (jacket), so as to concentrate on the miracles of *tacaneo* which he must perform. "During the early decades of the 19th century the word zapateado became prominent," ⁹ and since Vuillier states in 1870 that as a flamenco dance it is of relatively recent origin, it may be assumed that it dates from that epoch, although Levinson believes it originated in the 16th century.

JOSÉ GRECO



ALEGRÍAS. 3/4 or 6/8. Twenty or thirty variants, with or without castanets. A woman's solo dance. In Cadiz and Granada the dress is sometimes a long, trained skirt with many frills. *Tacneado* (heel-tapping) and deft swirls of the train by the foot are constant features.

FANDANGO. 3/4 or 6/8. Very quick footwork required and very exhausting. With or without castanets. From the Fandango the Jota is said to be derived.

FANDANGUILLO. A derivative of the Fandango, with castanets and much footwork. Modern.

SEGUIDILLAS. A name given to a series of couplets separated by an Estribillo or Chorus. Each couplet has three parts. There are Seguidillas Sevillanas, Seguidillas Malagueñas, Rondeñas, even Manchegas, Andalusian influence having spread into La Mancha. Steps, rhythm and music vary according to the region. For one couple or groups of couples, with castanets.

The several hundreds of Andalusian dances fall into three categories: (1) Flamenco; (2) Clásico Español; (3) folk dances.

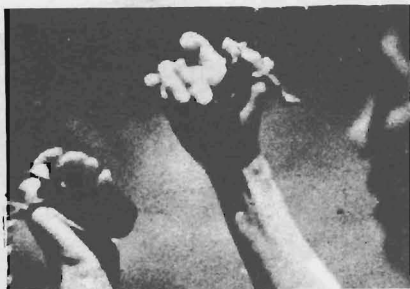
The foundations of Flamenco are in the soil, probably in the soil of Cadiz, whence went the famous Gaditanae to inflame the banqueters of Rome, as told by the younger Pliny, Strabo and others. This is the most flashy type, chiefly seen in taverns and café-cabarets. It is folk dance, but folk dance assimilated by Gypsies and now performed chiefly by them though not originated by them. Flamenco dancers are inspired into improvisation by their audience and never do a dance twice in the same way. Hence the innumerable variants. So long as they remain within the framework of a dance every licence for improvisation is given. *Flamenco* literally is *Flemish*, or a braggart returned from the Flemish wars, but there are controversies about its original meaning as applied to music and dance.

Clásico Español is learnt in the dancing schools and seen on the stage. Teachers compose their dances upon a foundation of both Flamenco and folk dance, but a folk dance thus stylised becomes almost unrecognisable. To acquire mastery of these two types needs long years of training, girls beginning when tiny children. This is the only style seen outside Spain except for an exported Cuadro Flamenco.

Folk dances as performed by the country people differ from one district to another. They are just as strenuous as the first two types but a good deal easier, as they are for recreation not for exhibition. These are the dances enjoyed at any family or village fiesta, when relations and friends used to arrive—local costumes unfortunately are dying out even in Spain—in gay, frilled skirts and bright Manila shawls, the men in light grey or sleek black, with a bright kerchief round the neck. They gather round the guitarist and the *jaleo* begins.

"DANCES OF SPAIN"

by
Lucille Armstrong



Grace Perryman showing use of castanets

SOUNDS OF CASTANETS

Right or "tic" Holding the right hand relaxed, the palm perpendicular to the floor, throw the hand backward from the wrist, at the same time closing the fingers. This brings the shells together with a single sound ("tic") between the finger tips and the heel of the hand (it is not necessary to use all of the fingers).

Left or "toc" Same action as above but done with the left hand.

"Tic-toc" Same action as above but alternating the hands and making a variation in tone since the right is higher in tone than the left.

Let's Dance

Official Publication of The
Folk Dance Federation of
Calif., Inc.

CASTANET PLAYING

Castanets, those noisy little bits of wood held in the dancers' hands, have always been a source of wonder and delight to the spectator; and quite obviously also a delight and a satisfaction to the dancer as well since they have been used since ancient times and their exact origin has been lost.

Castanets are found in ancient Greek friezes, Egyptian paintings, and Chinese scrolls, and today at least one Arabian claims that castanets, "like practically everything else, originated with the Arabs." In modern times they are not used universally but castanets are perhaps the most characteristic accessory of the Spanish dance. Andalusians call them *palillos*; Valencians call them *postizos*; Aragonese call them *pulgaretes*; Castilians call them *castanuelas*; and, foreigners call them castanets. Castanet is not a Spanish word.

Castanets range in shape, in quality, and in size, but they must fit the hand to be used properly. Therefore the perfect pair of castanets for you can only be found by playing them yourself. Herewith are directions for playing the castanets in the "classic" style. The "peasant" style is to tie the castanet on the middle finger, which produces a single flat sound, not unpleasing in groups, but lacking the variation and ringing trill of the classic style.

A pair of castanets consists of four shells, two for each hand. The two shells are fastened to the thumb by a string which passes over the thumb and above the first knuckle. Each end of the string then passes through holes at the top of the shells, which are held below the thumb, and one end ties around the other to form a slip knot on top of the thumb below the first knuckle. The string is pulled tightly so that the tips of the shells are apart. This will make the castanets ring and give good control. Cotton strings are best, having the least tendency to slip.

The left hand castanet should be lower in tone since it carries the accent of the rhythm. Listen to your castanets and mark the higher toned one with a nick in the wood at the top of each shell; this will be your right hand castanets. It is practically impossible to obtain this variation in tone in plastic castanets, therefore wooden ones will give your castanet playing more interest and variety in tone and rhythm. However, castanets to be played well must fit your hand, and since wooden castanets are expensive it is well to learn the techniques with a plastic pair. Then when purchasing your "elegant" wooden castanets you will be able to play them. Be sure they are comfortable on your hand, and listen to their tone. Remember the tone of new wooden castanets will mellow with use. If the castanet sound has a ringing quality it will become a rounded tone even though it may be shrill when new.

By GRACE PERRYMAN

Both Roll

Same action as above using both hands simultaneously. Holding the right hand still, strike the shell with the tip of the little finger to make a sound and immediately release it; then strike the shell with the third finger and release; then the second finger and release; then the first finger and hold it against the shell to prevent further sound from the right while striking the left with a "toc." The roll has five distinct sounds done to one beat of music, so the motion of the right hand fingers must be very quick and the left hand sound follow at the same tempo.

Crash

Keeping the hands relaxed so that the shells are apart, strike the two castanets against each other.

These sounds are now put together in patterns to fit the music and the character of the dance. They may be further varied by playing the castanets softly or loudly. There is usually one sound for each beat of the music.