

FIRST TERM

UNIT 1: FLAMENCO

What is flamenco for you?

Activity 1: Now, pay attention to this video about flamenco and then try to answer the following questions.

(https://www.youtube.com/watch?v=X5QJ_9aQuD0)

1. Does anyone recognize what kind of songs sings Estrella Morente?
2. Do you think that flamenco is an original music from Andalusia or from Spain?
3. What could you say about La Zambra?
4. Do you know the meaning of the word gypsy?
5. When did the gypsies arrive to Andalusia?
6. Flamenco comes from the mixture of several cultures that live in Andalusia, do you know which ones?

Activity 2: What is Flamenco? Filling the gaps

1.

2.

3.

4.

5.

6.

7.

8.

9.

Activity 2: **What is Flamenco?** Filling the gaps

Flamenco is not only a song or a 1 _____, it's more than 2 _____. Flamenco incorporates a complex musical and cultural 3 _____.

The 4 _____ of flamenco are not known, but it is acknowledged that flamenco grew out of the interplay of native Andalusian, Islamic, Sephardic, and Gypsy 5 _____ that existed in Andalusia between VIII and XV 6 _____.

Originally, flamenco 7 _____ a solo singing but later the songs were accompanied by 8 _____, hand clapping and dance.

More recently other instruments have been introduced like a box - a percussion instrument from Peru called cajon- , castanets, and the bass guitar. 9. _____ different folk and classical instruments such as piano, violin, darbukkas, and sitars are even used..

1. Dance
2. that
3. tradition
4. roots
5. cultures
6. century
7. consisted of
8. guitar
9. nowadays

What is Flamenco?

Flamenco is not only a song or a 1 DANCE, it's more than 2. THAT. Flamenco incorporates a complex musical and cultural 3. TRADITION.

The 4. ROOTS of flamenco are not known, but it is acknowledged that flamenco grew out of the interplay of native Andalusian, Islamic, Sephardic, and Gypsy 5. CULTURES that existed in Andalusia between VIII and XV 6. CENTURY.

Originally, flamenco 7. CONSISTED OF a solo singing but later the songs were accompanied by 8. GUITAR, hand clapping and dance.

More recently other instruments have been introduced like a box - a percussion instrument from Peru called cajon- , castanets, and the bass guitar. 9. NOWADAYS, different folk and classical instruments as piano, violin, darbukkass, sitars, are even used.

Different style of flamenco: sad (cante jondo) and happy(cante festero)

We can separate between cante jondo and cante festero.

Cante jondo is very emotional. It's really sad and the performer communicates a deep sadness and pain. The lyrics are really melancholic for example the love, and love betrayed, violent death,...

However, the cante festero is frivolous and is usually played in andalusian parties where the people sing, dance and clap their hand. This style of music is really funny and enjoyed.

Different style of flamenco: sad (cante jondo) and happy(cante festero)

Cante jondo is very emotional, sad and melancholic. ...

Cante festero is frivolous and is usually played in andalusian parties. It's really funny and enjoyed.

Activity 3: Listen to the tracks and choose the correct answers.

- Jondo or festero;
- instruments: voice, chorus, guitar, castanets, cajón, drums, bass, classical instruments (cello, violin, piano), hammer, hand clapping...
- lyric: love, love betrayed, violent death, parties, unhappiness, deep sadness ...

TRACK	JONDO /FESTERO	INSTRUMENT/S	LYRICS
1.			
2.			
3.			
4.			
5.			

MUSIC HAS A REGULAR BEAT (oral activity)

Activity 1. Work with the sentence above. Tap regular beats with your finger on the table. Follow these steps.

Step 1: Say the sentence with one syllable in each beat. When you finish the sentence, start again. Do not stop at the end of the sentence.

Mu- sic- has- a- re- gu- lar- beat- Mu- sic- has- a- re- gu- lar- beat- Mu- sic- has- a-...

Step 2: Repeat Step 1, but now mark a stronger beat every 4 beats, both with the finger and your voice.

MU – sic – has – a – RE – gu – lar – beat – MU – sic – has – a – RE – gu – lar – beat...

Step 3: Repeat Step 2, but now mark a stronger beat every 2 beats.

MU – sic – HAS – a – RE – gu – LAR – beat – MU – sic – HAS – a – RE – gu – LAR ...

Step 4: repeat Step 3, but now mark a stronger beat every 3 beats.

MU – sic – has – A – re – gu – LAR – beat – mu – SIC – has – a – RE – gu – lar – BEAT...

Activity 2. In groups of 6, walk around the classroom in time. Mark the beat with your feet and make stronger beats every 2, 3 or 4. Count aloud to help. (listen to the metronome)

Activity 4: Listen to these pieces and decide when if the strongest beat: comes every 2, 3 or 4 beats.

Expressions to use:

I think the strongest beat comes every...

I agree/disagree with _____ because...

Track 1 : Volando voy	The strongest beat comes every ...
Track 2: Soy gitano	The strongest beat comes every ...
Track 3: Sevillanas	The strongest beat comes every ...

About the rhythm.

Flamenco consists of a number of traditional forms, with characteristic rhythmic and harmonic structures but the most important element of this music is the rhythm (el compás). The rhythm is also the most fundamental key to differentiating the flamenco forms called PALOS.

Flamenco uses basic metre:

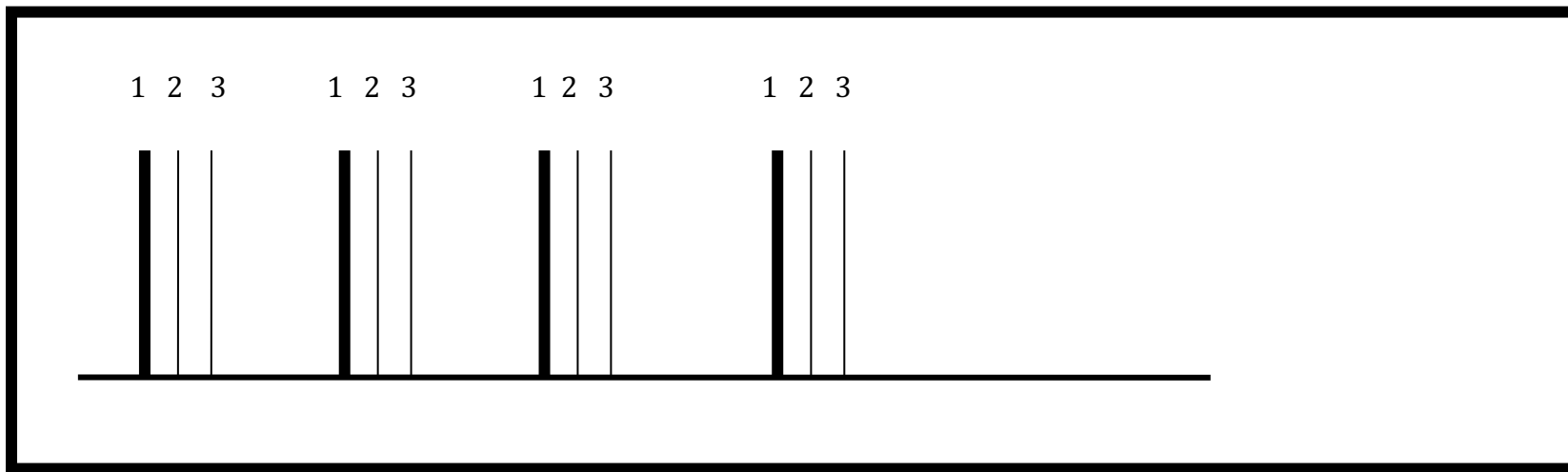
1. **Duple metre**: The strongest beat comes every 2. These metres are used in forms like TANGOS, TANGUILLOS and RUMBAS.
2. **Triple metre**: The strongest beat comes every 3. These are typical of FANDANGO and SEVILLANAS.
3. **Twelve-beat cycle** are in fact the most original, alternating groups of 2 and 3 beats (**duple** and **triple** metre). The 12 beat cycle is fundamental in the ALEGRÍA, SOLEA and BULERIA palos.
4. **Free meter**, not subject to any particular metre. Wee can listen to in some FANDANGOS.

Whatch this video and say in loud the numbers of the metres:

https://www.youtube.com/watch?v=TB63_-zitwM

Triple metre:

Use this metre SEVILLANAS and FANDANGO.

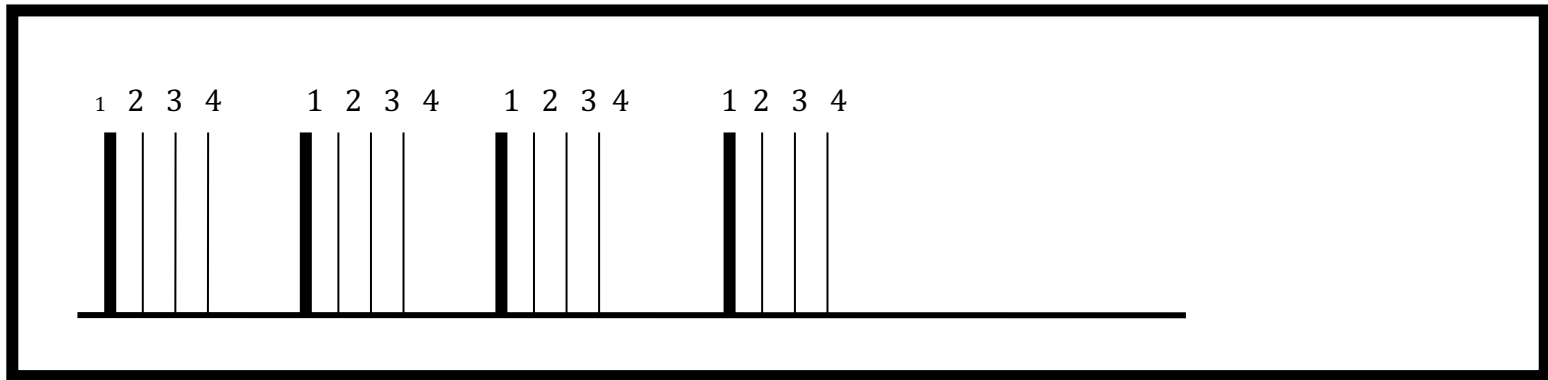


Practice the beats:

1. Say the numbers out loud and remember to listen to the metronome.
2. Clap the beats (number 1 is stronger/louder than the others). Listen to the audio and clap at the same speed.

Quadruple metre:

Use this metre TANGOS, TANGUILLOS and RUMBAS.

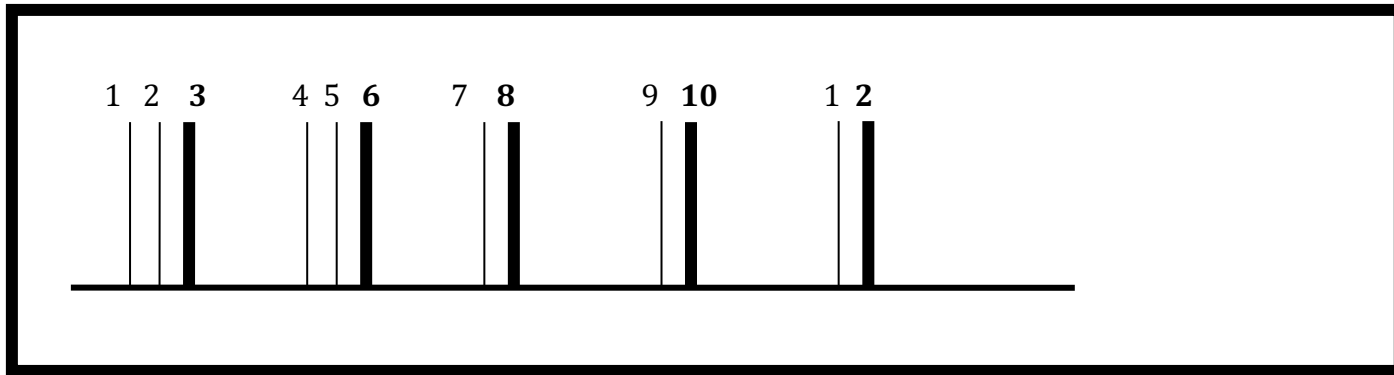


Practice the beats:

1. Say the numbers out loud and remember to listen to the metronome.
2. Clap the beats (number 1 is stronger/louder than the other). Listen to the audio and clap at the same speed.

Twelve beat cycle:

Use this metre las SOLEÁ y BULERÍAS “Palos”.



Practice the meter in different speeds: - Slow: Soleá. - Fast: Bulerías.

Twelve-beat cycle:

1. In two groups say in loud in groups/ change the groups:

Triple metre: 1, 2, 3,---- 4, 5, 6.

Duple metre: 7, 8,--- 9, 10,---1, 2.

2. Again in two groups, paying attention to the stroger/louder beat:

Triple metre: 1, 2, 3,---- 4, 5, 6.

Duple metre: 7, 8,--- 9, 10,---1, 2.

3. Now say triple and duple metre and the accents.

1, 2, 3,---- 4, 5, 6----7, 8,---- 9, 10,----1, 2.

On 16th November:
We celebrated Flamenco day.
Flamenco has been declared an
Intangible Cultural Heritage of
Humanity by UNESCO.



Twelve-beat cycle HOPSCOTCH:

1, 2, 3,---- 4, 5, 6----7, 8,---- 9, 10,----1, 2.

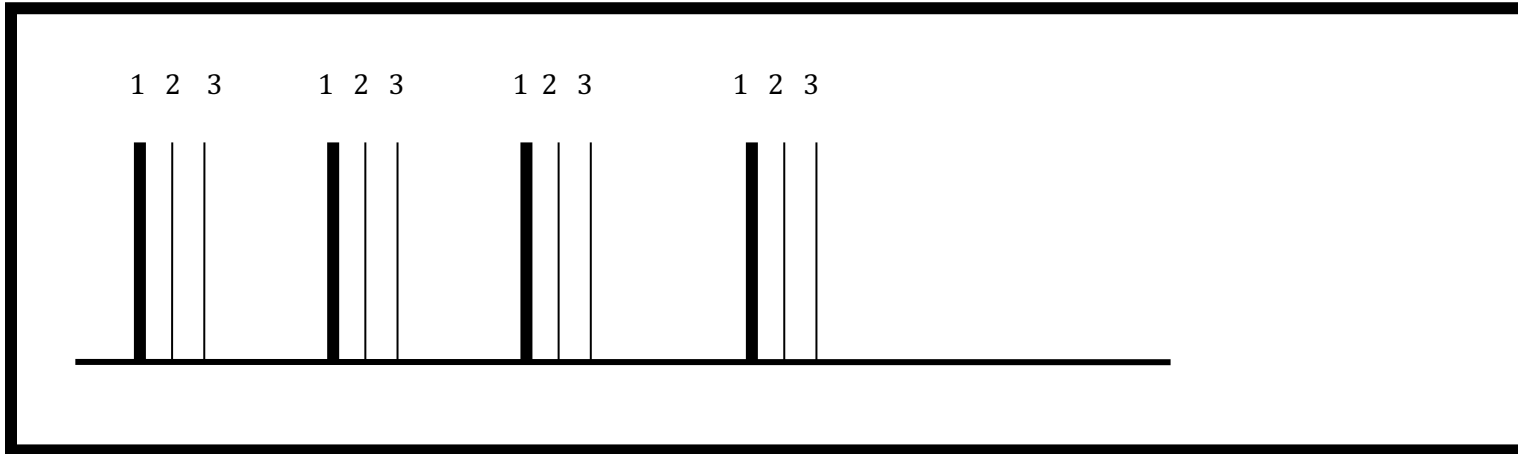
We are going to watch this video to know what we are going to do:

<https://clic.es/learn-spanish/como-aprender-flamenco-jugando-a-la-rayuela/>

NOW, We are going to go downstairs where there is a flamenco hopscotch- a traditional game that is painted on the floor-. Here we have used it to represent a twelve beat cycle and feel the compás on your own.

1. Listen to the metronome and with a partner say the numbers out loud and jump on the hopscotch at the same time.
2. The metronome is going to be faster and faster and you continue saying out loud and jumping.
3. Now, do the same with a SOLEÁ palo.
4. Now we are going to use the same measure but with a faster tempo, the result is a BULERÍA. We will put two auditions one a little slower and one with the real tempo.

3. CAJONES FLAMENCOS POR SEVILLANAS: compás $\frac{3}{4}$



Practicamos el compás:

1. Cantar los tiempos verbalmente.
2. Nos sentamos en los cajones y explicar: posición del cuerpo, posición de las manos, sonidos agudos, graves y caminar.
3. Practicar en los cajones sólo "caminando", luego marcar el grave y seguir caminando.
4. Enseñar acompañamiento de cajón de sevillanas: con corcheas.
5. Acompañar una SEVILLANA con CAJONES con audición

SEVILLANAS

1ª. Intro-Paseillo- 1ª PARTE- Paseillo- 2ª PARTE- Paseillo- 3ª PARTE (ESTRIBILLO)

2ª Intro-Paseillo- 1ª PARTE- Paseillo- 2ª PARTE- Paseillo- 3ª PARTE (ESTRIBILLO)

3ª Intro-Paseillo- 1ª PARTE- Paseillo- 2ª PARTE- Paseillo- 3ª PARTE (ESTRIBILLO)

4ª Intro-Paseillo- 1ª PARTE- Paseillo- 2ª PARTE- Paseillo- 3ª PARTE (ESTRIBILLO)

Enlaces para Practicar Cajón flamenco:

Explicación de postura y algunas técnicas:

<https://m.youtube.com/watch?v=B59avMOSoUc>

Explica cómo tocar las sevillanas: (cuenta 4 tiempos??)

https://m.youtube.com/watch?v=e_8hcZ_paV8

Explica cómo tocar las sevillanas con redoble:

https://m.youtube.com/watch?list=PLaDjUanUCYdaESSoHAf3_2pAUoU3DgwEL¶ms=OAFIAVgE&v=UOr1kiPOE8o&mode=NORMAL

EL FLAMENCO Y SUS LETRAS

Audición 1. Antonio Mairena: "Con los repiques" (1983). Este cantaor, reconocido por la totalidad del mundo flamenco y premiado con numerosas distinciones, destacó por su variedad de estilos y su dedicación a la investigación.

**MAESTRANZA DE SEVILLA, LA DEL AMARILLO 1 _____,
LA QUE HUELE A MANZANILLA Y A 2 _____ DE TORERO.
QUE MI SEVILLA ES TAN HERMOSA,
3 _____ Y MORA, MORA Y CRISTIANA, LA MÁS GRACIOSA.**

**LA GIRALDA SUSPIRANDO SUS BESOS LE DA A TRIANA
COMO 4 _____ VOLANDO SE LOS DEVUELVE A SANTA ANA.
QUE LA GIRALDA MUY AGRADECIDA
CON LOS REPIQUES DE SUS 5 _____ LOS RECIBÍA.**

**EL BARRIO DE LA MACARENA SE 6 _____ CON SALERO.
QUE CUANDO PASA POR TUS CALLES LA MÁS BONITA DEL CIELO,
QUE ES LA ESPERANZA, Y ES TAN HERMOSA, QUE ES TAN HERMOSA
QUE DONDE PISA POR SUS 7 _____ SALE UNA ROSA.**

**AY, MI SEVILLA, TUS 8 _____, QUÉ MARAVILLA.
MUCHO TE QUIERO Y ERES LA REINA DEL MUNDO ENTERO.
SI POR 9 _____ YO A TI TE CANTO,
TE LO MERECESEVILLA MÍA POR TUS ENCANTOS**

Audición 2: Camarón: “La leyenda del tiempo” (1979).

*EL SUEÑO VA SOBRE EL TIEMPO FLOTANDO COMO UN 1_____
NADIE PUEDE ABRIR 2_____ EN EL CORAZÓN DEL SUEÑO.*

*EL TIEMPO VA SOBRE EL SUEÑO 3_____ HASTA LOS CABELLOS.
AYER Y MAÑANA COMEN OSCURAS FLORES DE 4_____.*

*EL SUEÑO VA SOBRE EL TIEMPO FLOTANDO COMO UN 5_____
NADIE PUEDE ABRIR 6_____ EN EL CORAZÓN DEL SUEÑO.*

*SOBRE LA MISMA COLUMNA, ABRAZADOS SUEÑOS Y TIEMPO.
CRUZA EL 7_____ DEL NIÑO LA LENGUA ROTA DEL VIEJO.*

*EL SUEÑO VA SOBRE EL TIEMPO FLOTANDO COMO UN 8_____
NADIE PUEDE ABRIR 9_____ EN EL CORAZÓN DEL SUEÑO.*

*Y SI EL SUEÑO 10_____ MUROS EN LA 11_____ DEL TIEMPO,
EL TIEMPO LE HACE CREER QUE NACE EN AQUEL MOMENTO.*

*EL SUEÑO VA SOBRE EL TIEMPO FLOTANDO COMO UN 12_____
NADIE PUEDE ABRIR 13_____ EN EL CORAZÓN DEL SUEÑO.*

Audición 3. Chabao: “Playas de Barbate” (2002). El disco colectivo en el que se incluyó este tema lleva el nombre del nuevo estilomusical que creó este grupo: Flamenco-chill.

Y esto que canto y es verdad
y ocurre por las noches.
Y es que por las noches
son más 1 _____ que el
hambre

Van cortando el aire
con el corazón a cien,
por las noches y en las playas,
las playas de Barbate miles
de 2 _____

y 3 _____ en alta mar.
Y es que en alta mar...

Por las playas de Barbate,
suena una 4 _____
que rompe el silencio
que la noche lleva.

Son 5. _____ de la noche
que juegan con su vida
y tienen mucho que perder.
Son instrumentos del viento,
del viento que les lleva a jugarse

el 6 _____ por las playas de
Barbate

Por las playas de Barbate,
suena una 7 _____
que rompe el silencio
que la noche lleva.