

The Art, Language, and Culture of Flamenco

Syllabus

Fridays 11-11:50
AP&M 2452

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Office hours: Tuesday 11-12 and Wednesday 9:45-10:30
(and by appointment)

This course will introduce the structure, history, language and culture of flamenco - a highly structured music and dance form from Southern Spain (Andalusia). The course will integrate ethnomusicology, linguistics, and history to gain an understanding of the Andalusian and Andalusian Gypsy cultures that gave rise to this complex art form.

The course will be roughly structured around two topics: FLAMENCO STRUCTURE and FLAMENCO HISTORY. These topics will be approached from the methodology of linguistics - the structure will be described in terms similar to the description of grammars. We will see how this structure informs communication among flamenco performers. We will also use historical reconstruction to gain insight into the evolution of the art form. In addition, aspects of Andalusian and Gitano language and culture will be discussed.

Requirements: Regular attendance and a **short** final quiz.

The Structure of Flamenco

Three flamenco arts:

- Cante* (singing)
- Toque* (guitar playing)
- Baile* (dancing)
- plus, the role of *jaleo* (percussion, shouts, etc.)

Flamenco venues:

- fiesta* (private gatherings, personal and paid)
- cuadro* (club performances)
- festival* (larger-scale public performances)
- teatro* (choreographed theatrical productions)

The forms of flamenco:

- criteria for distinguishing the 50+ *palos* (forms):
 - aire - cante jondo vs. cante chico*
 - compás* (rhythmic patterns)
 - melodies
 - letras* (verses)

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The History of Flamenco

- Moors, Jews, Christians, and Gitanos - the post-reconquest cultural landscape
- The early origins of flamenco (1700s- mid 1800s)
 - *Gitanista* versus *Antigitanista* positions
 - *Cante Gitano* versus *Cante Andaluz*
- The emergence of commercial flamenco (mid-1800s)
 - *Café Cantantes*
 - Melding of *cante gitano* and *cante andaluz*
 - Flamenco guitar
 - Flamenco dance
- The Golden Age of flamenco (late 1800s)
 - *Cante libre* (*Malagueñas, Fandangos, Cantes de Levante*)
 - *Bulerías*
 - *Cantes de Ida y Vuelta*
 - Mellizo, Breva, Chacón, Torre, Los Pavones
 - Beginnings of solo flamenco guitar
 - Basic dance forms established
- The Opera Flamenca Period (1920s-1950s)
 - *Opera Flamenca*
 - *Antigitanismo*
 - Lorca, de Falla, and the *Concurso* in Granada
 - Theatrical dance companies
 - Concert flamenco guitar
 - Carmen Amaya
- Resurgence of *Cante Gitano* (1960s)
 - *Mairenismo*
 - Foreign aficionados, Diego del Gastor and Morón de la Frontera
 - Tourist Flamenco
- The Paco/Camarón Revolution (1970s-1980s)
 - Madrid as a flamenco melting-pot
 - The rise and fall of *tablaos*
 - the role of *festivales*
- Flamenco Nuevo (1980s-present)
 - Paco adopts a jazz format
 - Flamenco's popularity increases
 - traditional flamenco in 'neo- *café cantantes*'
 - sevillanas* discos
 - flamenco nuevo* (Ketama, Gipsy Kings, Pata Negra,