

Flamenco Deep Song

Reader's Guide to Music Murray Steib 2013-12-02 The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

Lorca, Buñuel, Dalí Gwynne Edwards 2009-06-17 Lorca, Bunuel and Dali were, in their respective fields of poetry and theatre, cinema, and painting, three of the most imaginative creative artists of the twentieth century; their impact was felt far beyond the boundaries of their native Spain. But if individually they have been examined by many, their connected lives have rarely been considered. It is these, the ties that bind them, that constitute the subject of this illuminating book. They were born within six years of each other and, as Gwynne Edwards reveals, their childhood circumstances were very similar. Each was affected by a narrow-minded society and an intolerant religious background which equated sex with sin and led all three to experience sexual problems of different kinds: Lorca the guilt and anguish associated with his homosexuality; Bunuel feelings of sexual inhibition; and, Dali virtual impotence. Having met during the 1920s at the Residencia de Estudiantes in Madrid, they developed intense personal relationships and channelled their respective obsessions into the cultural forms then prevalent in Europe, in particular Surrealism. Rooted in emotional turmoil, their work - from Lorca's dramatic characters in search of sexual fulfilment, to Bunuel's frustrated men and women, and Dali's potent images of shame and guilt - is highly autobiographical. Their left-wing outrage directed at bourgeois values and the Catholic Church was strongly felt, and in the case of Lorca in particular, was sharpened by the catastrophic Civil War of 1936-9, during the first months of which he was murdered by Franco's fascists. The war hastened Bunuel's departure to France and Mexico and Dali's to New York. Edwards describes how, for the rest of his life, Bunuel clung to his left-wing ideals and made outstanding films, while the increasingly eccentric and money-obsessed Dali embraced Fascism and the Catholic Church, and saw his art go into rapid decline.

Survival Songs Stephanie Sieburth 2014-08-14 How can a song help the hungry and persecuted to survive? Stephanie Sieburth's *Survival Songs* explores how a genre of Spanish popular music, the copla, as sung by legendary performer Conchita Piquer, helped Republican sympathizers to survive the Franco regime's dehumanizing treatment following the Spanish Civil War (1936-39). Piquer's coplas were sad, bitter stories of fallen women, but they offered a way for the defeated to cope with chronic terror, grief, and trauma in the years known as the "time of silence." Drawing on the observations of clinical psychotherapy, Sieburth explores the way in which listening to Piquer's coplas enabled persecuted, ostracized citizens to subconsciously use music, role-play, ritual, and narrative to mourn safely and without fear of repercussion from the repressive state. An interdisciplinary study that includes close readings of six of Piquer's most famous coplas, *Survival Songs* will be of interest to specialists in modern Spanish studies and to clinical psychologists, musicologists, and those with an interest in issues of trauma, memory, and human rights.

Music around the World [3 volumes] Andrew R. Martin 2020-09-08 With entries on topics ranging from non-Western instruments to distinctive rhythms of music from various countries, this one-stop resource on global music also promotes appreciation of other countries and cultural groups. A perfect resource for students and music enthusiasts alike, this expansive three-volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe. Students will find *Music around the World: A Global Encyclopedia* accessible and useful in their research, not only for music history and music appreciation classes but also for geography, social studies, language studies, and anthropology. Additionally, general readers will find the books appealing and an invaluable general reference on world music. The volumes cover all world regions, including the Americas, Europe, Africa and

the Middle East, and Asia and the Pacific, promoting a geographic understanding and appreciation of global music. Entries are arranged alphabetically. A preface explains the scope of the set as well as how to use the encyclopedia, followed by a brief history of traditional music and important current influences of music in each particular world region.

Antonia Mercé, "LaArgentina" Ninotchka Bennahum 2014-08-26 Antonia Mercé, stage-named La Argentina, was the most celebrated Spanish dancer of the early 20th century. Her intensive musical and theatrical collaborations with members of the Spanish vanguard -- Manuel de Falla, Federico García Lorca, Enrique Granados, Néstor de la Torre, Joaquín Nin, and with renowned Andalusian Gypsy dancers -- reflect her importance as an artistic symbol for contemporary Spain and its cultural history. When she died in 1936, newspapers around the world mourned the passing of the "Flamenco Pavlova."

Transnational Flamenco Tenley Martin 2020-01-20 This book provides insight into how flamenco travels, the forms it assumes in new locales, and the reciprocal effects on the original scene. Utilising a postnational approach to cultural identity, Martin explores the role of non-native culture brokers in cultural transmission. This concept, referred to as 'cosmopolitan human hubs', builds on Kiwan and Meinhof's 'hubs' theory of network migration to move cultural migration and globalisation studies forwards. Martin outlines a post-globalisation flamenco culture through analysis of ethnographic research carried out in the UK, Sevilla and Madrid. Insight into these glocal scenes characterises flamenco as a historically globalized art complex, represented in various hubs around the world. This alternative approach to music migration and globalisation studies will be of interest to students and scholars across leisure studies, musicology, sociology and anthropology.

Flamenco Deep Song Timothy J. Mitchell 1994-01-01 He demonstrates that flamenco is a densely historical phenomenon, whose "moods and musical techniques alike are inseparable from alcohol abuse." The denizens of saloons, bordellos, and prisons poured out their woes in guttural deep song, and their haunting cries and brash guitars were quickly taken up by the playboy-philanthropists who frequented the dives. Performers of deep song explored every painful aspect of tragic love; male singers told of having their hearts trampled by some dark-skinned dancer, females of having been abandoned or battered by their men. Guitarists were often expected to double as pimps. Flamenco artistry as we know it today makes sublime psychodrama out of alcoholism, fatalism, masochism, and ethnic rivalry

Duende Jason Webster 2004-03-09 The music started: two guitarists beating out more Alboreás. The women took turns to dance in a frenzy, each trying to outdo the other. "Deep Song always sings in the night," Lorca had written. It was the credo of the flamenco: a rejection of the mundane, the ordinary, the life of the everyday man, embracing, rather, an extreme world - extreme passions, extreme feelings, the extremes of life and death. And it was a way of life I wanted to believe in - its excitement, its danger, the affirmation it gave you that you were different, and alive. Destined for a sedate and predictable life in academia, Jason Webster was derailed in his early twenties when his first love, an aloof Florentine beauty, dumped him unceremoniously. Loveless and eager for adventure - and determined to fulfill a secret dream - he left Oxford and headed for Spain, the country that had long captivated his imagination, and set off in search of duende, the intense and mysterious emotional state - part ecstasy, part melancholy - that is the essence of Spain's signature art form: flamenco. Duende is Webster's captivating memoir of the years he spent in Spain pursuing his obsession. Studying flamenco guitar until his fingers bleed, he becomes involved in a passionate yet doomed affair with Lola, a flamenco dancer (and older woman) married to the gun-toting Vicente, only to flee the coastal city of Alicante in fear for his life. He ends up in Madrid, miserable and lovelorn, but it's here that he has his first taste of the gritty world of flamenco's progenitors - the Gypsies whose edgy lives and fervent commitment to the art of flamenco vividly illustrate the path to duende. Before long he is deeply immersed in a flamenco underworld that combines music and dance with drugs and crime. After two years Webster moves on to Granada where, bruised and battered, he reflects on his discovery of the emotional heart of Spain.

Flamenco Deep Song Timothy J. Mitchell 1994

Flamenco Emma Martinez 2003 This landmark historical text delivers the goods promised in its title. It does not address flamenco dance whatsoever, focusing instead on flamenco song forms with a special chapter devoted to the role of the guitar. Includes Spanish lyrics for dozens of flamenco songs along with English translations and interpretive notes, a glossary of flamenco terminology, plus a recommended bibliography and discography are also provided. Informal in its demeanor, this carefully researched, insightful book will help you develop a deeper appreciation for the flamboyant art of flamenco.

Flamenco Music Peter Manuel 2023-11-21 An expert explains and analyzes the beloved art form An iconic symbol of Spain, flamenco has become a global phenomenon. Peter Manuel offers English-language readers a rare portrait of the music's history, styles, and cultural impact. Beginning with flamenco's Moorish and Roma influences, Manuel follows the music's evolution through its consolidation in the mid-1800s and on to the vibrant contemporary scene. An investigation of flamenco's major song-types looks at rhythm and compás, guitar technique, and many other aspects of the music while Manuel's description and analysis of the repertoire range from soleares and bulerías to tangos. His overview of contemporary flamenco culture provides insight into issues that surround the music, including globalization, gender dynamics, notions of ownership, and the ongoing debates on purity versus innovation and the relative roles played by Gitanos and non-Gitanos. Multifaceted and entertaining, *Flamenco Music* is an in-depth study of the indelible art form that inspires enthusiasts and practitioners around the world.

Cantes Flamencos (Flamenco Songs) 2012 More than 250 quatrains of love and loss, the texts to those inimitable flamenco performances - these are the songs that are wailed by those keening male voices, as the red-and-black-clad women dancers stamp, pirouette and fire castanet rhythms at machine-gun pace. Not high art certainly, but a part of deeper fabric of the real Spain, and a powerful influence on poets such Lorca.

The Unity of Music and Dance in World Cultures David Akombo 2016-02-03 This study surveys music and dance from a global perspective, viewing them as a composite whole found in every culture. To some, music means sound and body movement. To others, dance means body movement and sound. The author examines the complementary connection between sound and movement as an element of the human experience as old as humanity itself. Music and dance from Africa, the Americas, Asia, Europe, the Middle East and the South Pacific are discussed.

Poem of the Deep Song Federico Garcia Lorca 1987-10 The magic of Andalusia is crystallized in Federico Garcia Lorca's first major work, *Poem of the Deep Song*, written in 1921 when the poet was twenty-three years old, and published a decade later. In this group of poems, based on saetas, soleares, and siguiriyas, Lorca captures the passionate flamenco cosmos of Andalusia's Gypsies, "those mysterious wandering folk who gave deep song its definitive form. Cante jondo, deep song, comes from a musical tradition that developed among peoples who fled into the mountains in the 15th century to escape the Spanish Inquisition. With roots in Arabic instruments, Sephardic ritual, Byzantine liturgy, native folk songs, and, above all, the rhythms of Gypsy life, deep song is characterized by intense and profound emotion. Fearing that the priceless heritage of deep song might vanish from Spain, Lorca, along with Manuel de Falla and other young artists, hoped to preserve "the artistic treasure of an entire race." In *Poem of the Deep Song*, the poet's own lyric genius gives cante jondo a special kind of immortality. Carlos Baur is the translator of Garcia Lorca's *The Public and Play Without a Title: Two Posthumous Plays*, and of *Cries from a Wounded Madrid: Poetry of the Spanish Civil War*. He has also translated the work of Henry Miller and other contemporary American writers into Spanish.

Transatlantic Malagueñas and Zapateados in Music, Song and Dance Walter Aaron Clark 2019-06-20 *Transatlantic Malagueñas and Zapateados* is an exploration of two fandango dances, recording the circulations of people, imagery, music, and dance across what were once the Spanish and Portuguese Empires. Although these dance-musics seem to be mirror images, the unbreachable space between them reflects the political fault-lines along which nineteenth-century musical populism and folkloric nationalism extend into present-day debates about globalization, immigration, neoliberalism, and neofascism. If malagueñas are a fantastic incarnation of Spanishness, caught like a fly in amber by their anachronistic references to a fraught imperial past, noisy and raucous zapateado dances cut toward the future. Inherently

marked by European conventions of zapatos (shoes), zapateados are nonetheless shaped by Africanist and Native American footwork traditions. In these Afro-Indigenous mestizajes, not only are European aesthetic values reordered and resignified, but the Catholic catechism which indoctrinated the New World yields to alternate spiritual systems springing out of a culture of resistance to European domination.

Flamenco and Bullfighting Adair Landborn 2015-09-18 Flamenco dance and bullfighting are parallel arts with shared traditions, performance conventions and vocabularies of movement. This volume introduces readers to an ongoing discussion in Spanish scholarship about the links between these two quintessentially Spanish arts. The author—a dancer and a student of bullfighting—describes the informal practice of both arts in private settings and their emergence as formal public rituals in the bullfighting arena and on the flamenco stage. Key bullfighting techniques and their influence on flamenco dance style are discussed in the context of understanding the worldview and kinesthetic culture of Spain.

The Concise Garland Encyclopedia of World Music: Africa ; South America, Mexico, Central America, and the Caribbean ; The United States and Canada ; Europe ; Oceania Ellen Koskoff 2008 The critical importance of past for the present--of music histories in local and global forms--asserts itself. The history of world music, as each chapter makes clear, is one of critical moments and paradigm shifts.

Spirit Song Marc Gidal 2016-01-08 In *Spirit Song: Afro-Brazilian Religious Music and Boundaries*, Marc Gidal investigates how and why a multi-faith community in southern Brazil utilizes music to combine and segregate three Afro-Brazilian religions: Umbanda, Quimbanda, and Batuque. Combining ethnomusicology and symbolic boundary studies, Gidal advances a theory of musical boundary-work: the ways music reinforces, bridges, or blurs boundaries, whether for personal, social, spiritual, or political purposes. Gidal focuses on spirit-mediumship rituals and their musical accompaniment, exploring how the Afro-gauche religious community employs music and rituals to variously promote innovation and egalitarianism in Umbanda and Quimbanda, while it reinforces musical preservation and hierarchies in Batuque. Religious and musical leaders carefully restrict the cosmologies, ceremonial sequences, and sung prayers of one religion from affecting the others so as to safeguard Batuque's African heritage. Members of disenfranchised populations view the religions as vehicles for empowerment, whether based on race-ethnicity, gender, or religious belief; and innovations in ritual music reflect this activism. These rituals come to life through illustrative video and audio examples on the book's companion website. The first book in English to focus on music in Afro-Brazilian religions, *Spirit Song* is a landmark study that will be of interest to ethnomusicologists, anthropologists, and religious studies scholars.

Flamenco Music and National Identity in Spain William Washabaugh 2016-04-15 *Flamenco Music and National Identity in Spain* explores the efforts of the current government in southern Spain to establish flamenco music as a significant patrimonial symbol and marker of cultural identity. Further, it aims to demonstrate that these Andalusian efforts form part of the ambitious project of rethinking the nation-state of Spain, and of reconsidering the nature of national identity. A salient theme in this book is that the development of notions of style and identity are mediated by social institutions. Specifically, the book documents the development of flamenco's musical style by tracing the genre's development, between 1880 and 1980, and demonstrating the manner in which the now conventional characterization of the flamenco style was mediated by krausist, modernist, and journalist institutions. Just as importantly, it identifies two recent institutional forces, that of audio recording and cinema, that promote a concept of musical style that sharply contrasts with the conventional notion. By emphasizing the importance of forward-looking notions of style and identity, *Flamenco Music and National Identity in Spain* makes a strong case for advancing the Spanish experiment in nation-building, but also for re-thinking nationalism and cultural identity on a global scale.

The SAGE International Encyclopedia of Music and Culture Janet Sturman 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include:

Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions. Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas. Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index. The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition.

Flamenco Tony Bryant 2015-02-13 This excitingly fresh flamenco book tells the story of how an Englishman first became interested in, and eventually addicted to, a culture that is so different to that of his own; an art normally only associated with the gypsies of Andalusia. The author starts his story with his own musical up-bringing in London and discusses the similarities that exist within the evolution of flamenco and other world music like jazz and the blues. He also takes the reader on a journey through some of the small villages and towns in Andalusia; where he met some of the most influential flamenco artistes of Spain. The book includes some amusing tales and anecdotes of things that happened to him whilst he was researching the book; like the old man he met in Seville who wanted to talk about an approaching game of football between Chelsea FC and Real Betis. The old guy was dumbfounded that this Englishman had no knowledge of football, yet knew more about flamenco than the average Spaniard. The book also describes in great detail some of the flamenco parties that the author attended, and he explains how different these impromptu juergas are compared to the commercial flamenco that is staged for the tourists. The main purpose of the book is to explain the two immensely different sides of flamenco; the glitter and sparkle theatre flamenco, and the cante jondo, the deep songs that have existed in Andalusia for approximately 500 years. The book includes an in depth chapter concerning the history of flamenco, and as well biographies of flamenco artistes who are considered to have played a major role in the evolution and preservation of this culture. Flamenco; an Englishman's passion explains many of the myths and legends that surround this predominately gypsy art, so this book will not only appeal to lovers of flamenco: the book also reveals Andalusia's fiestas and celebrations, like Easter week, the festivals, the ferias and the romerías. The author realized that there was much more to flamenco than just music and dance, and he deals with all aspects of life in Andalusia, especially the people, as he believes that they are what make flamenco so unique. The author cut himself off from the outside world to immerse himself in the world of flamenco, mixing with gypsies and andalusians alike, in order to get a true understanding. Tony Bryant claims flamenco became "like a cuckoo," pushing to one side everything else that was once important, to become a major part of his everyday life. He is a lover of the purest, duende fuelled, gypsy flamenco and he holds no punches when explaining why he feels that the orthodox side of this art is being destroyed by the commercial scene that is desecrating this age old culture.

Bloomsbury Encyclopedia of Popular Music of the World, Volume 11 David Horn 2017-10-05 See: *Gypsy Music* Alan Ashton-Smith 2017-10-15 Gypsies have for centuries been simultaneously vilified and romanticized—associated with criminality and dirt, but at the same time with color, magic, and music. Gypsy music is popular around the world and often performed with gusto at major events, including at weddings in Bulgaria, jazz bars in Paris, and festivals in the United States. In *Gypsy Music*, Alan Ashton-Smith explores why this music has such wide appeal, surveying the varied styles that are considered to be gypsy music and asking what links them together. The book begins in the Balkans, home to the world's largest Romani populations and a major site of gypsy music production. But just as the traditionally nomadic Roma have traveled globally, so has their music. Gypsy music styles have roots and associations outside of the Balkans, including Russian Romani guitar music, flamenco and gypsy jazz, and the more recent forms of gypsy punk and Balkan beats. Covering the thirteenth century to the present day, and with a geographical scope that ranges from rural Romania to New York by way of Budapest, Moscow, and Andalusia, *Gypsy Music* reveals the remarkable diversity of this exuberant art form.

Flamenco, Regionalism and Musical Heritage in Southern Spain Matthew Machin-Autenrieth 2016-07-28 Flamenco, Regionalism and Musical Heritage in Southern Spain explores the relationship between regional identity politics and flamenco in Andalusia, the southernmost autonomous community of Spain. In recent years, the Andalusian Government has embarked on an ambitious project aimed at

developing flamenco as a symbol of regional identity. In 2010, flamenco was recognised as an Intangible Cultural Heritage of Humanity by UNESCO, a declaration that has reinvigorated institutional support for the tradition. The book draws upon ethnomusicology, political geography and heritage studies to analyse the regionalisation of flamenco within the frame of Spanish politics, while considering responses among Andalusians to these institutional measures. Drawing upon ethnographic research conducted online and in Andalusia, the book examines critically the institutional development of flamenco, challenging a fixed reading of the relationship between flamenco and regionalism. The book offers alternative readings of regionalism, exploring the ways in which competing localisms and disputed identities contribute to a fresh understanding of the flamenco tradition. Matthew Machin-Autenrieth makes a significant contribution to flamenco scholarship in particular and to the study of music, regionalism and heritage in general.

Poem of the Deep Song Federico García Lorca 2006 "Cante jondo. Deep Song. A poem meant to be sung, not with a pretty voice but with a cry, to break the silence and stillness of the body. A rustic form of flamenco. A poem written to remind Spain of its deep musical soul, the primitive song of the Andalusian Gypsies. A poem by Federico Garcia Lorca written in 1921 when he was only twenty-three and had but fifteen years left to live before the Franco regime murdered him in the hills of Granada."--Publisher's website.

Flamenco - All You Wanted to Know Emma Martinez 2011-02-24 This landmark historical text delivers the goods promised in its title. It does not address flamenco dance whatsoever, focusing instead on flamenco song forms with a special chapter devoted to the role of the guitar. Includes Spanish lyrics for dozens of flamenco songs along with English translations and interpretive notes, a glossary of flamenco terminology, plus a recommended bibliography and discography are also provided. Informal in its demeanor, this carefully researched, insightful book will help you develop a deeper appreciation for the flamboyant art of flamenco.

Gypsies and Flamenco Bernard Leblon 2003 This definitive work on the contribution of the Gypsies to the development of flamenco traces their influences on music from their long migration from India, through Iran, Turkey, Greece, and Hungary, to their persecution in Spain. This new updated edition provides fuller explanations of some of the technical terms and an invaluable biographical dictionary of 200 of the foremost Gypsy flamenco artists from its origins to the present day, as well as a discography and videography.

The Deep Song of the Andalusian Gypsies B. B. Quintana 1981

The Art of Flamenco D. E. Pohren 2005 Of contents: The philosophy of flamenco -- The art of flamenco -- Encyclopedia of flamenco -- Appendices.

Flamenco Deep Song Timothy J. Mitchell 1994-01-01

Canto Hondo / Deep Song Francisco X. Alarcón 2015-02-26 "This is a collection of 100 poems in both English and Spanish inspired by the Spanish poet Federico García Lorca"--Provided by publisher.

Latin Music [2 volumes] Ilan Stavans 2014-07-29 This definitive two-volume encyclopedia of Latin music spans 5 centuries and 25 countries, showcasing musicians from Celia Cruz to Plácido Domingo and describing dozens of rhythms and essential themes. Eight years in the making, *Latin Music: Musicians, Genres, and Themes* is the definitive work on the topic, providing an unparalleled resource for students and scholars of music, Latino culture, Hispanic civilization, popular culture, and Latin American countries. Comprising work from nearly 50 contributors from Spain, Latin America, the Caribbean, and the United States, this two-volume work showcases how Latin music—regardless of its specific form or cultural origins—is the passionate expression of a people in constant dialogue with the world. The entries in this expansive encyclopedia range over topics as diverse as musical instruments, record cover art, festivals and celebrations, the institution of slavery, feminism, and patriotism. The music, traditions, and history of more than two dozen countries—such as Argentina, Brazil, Costa Rica, Cuba, El Salvador, Guatemala, Honduras, Mexico, Panama, Spain, and Venezuela—are detailed, allowing readers to see past common stereotypes and appreciate the many different forms of this broadly defined art form.

Gypsy Cante Will Kirkland 1999-11 "Over the course of centuries, Andalusian Gypsies developed cante jondo, or deep song, an art that grew out of the experience of exile and marginalization. The striking imagery and emotional purity of cante lyrics were inspiration for Federico Garcia Lorca and his generation

of Spanish poets." "Like American blues, cante is a brilliant cultural legacy long kept alive and aflame by unlettered geniuses. Although flamenco music enjoys wide popularity today, the words of the songs are often lost in the passion of the performance, or because they are sung in dialect. This volume brings together a bilingual sampling of lyrics and brief remarks about them by notable flamenco aficionados."-- Jacket.

Cantaoras Loren Chuse 2013-10-11 This book provides an in-depth ethnographic investigation of the greatly underestimated and underappreciated contributions of women singers, the cantaoras, to the creation, transmission and innovation in flamenco song. Situating the study of flamenco in the context of social and political currents that have shaped twentieth-century Spain, and drawing on interviews with the cantaoras themselves, Loren Chuse shows how flamenco is a complex of cultural practices at once musical, physical, verbal and social, involving the expression and negotiation of complex multi-layered identities, including notions of Andalusian, regional, gypsy and gender identity. Chuse shows how women are engaged in the formation of flamenco today, and how they respond to the balance and tensions between tradition and innovation. In so doing, she encourages a deeper appreciation of flamenco and initiates new approaches within ethnomusicology, feminist scholarship, flamenco, gender and popular music studies.

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Sacred Passions Carol A. Hess 2005 This biography offers a fresh understanding of the life and work of Spanish composer Manuel de Falla (1876-1946), recognized as the greatest composer in the Spanish cultural renaissance that extended from the latter part of the 19th century until the outbreak of the Spanish Civil War in 1936. The biography incorporates recent research on Falla, draws on untapped sources in the Falla archives, reevaluates Falla's work in terms of current issues in musicology, and considers Falla's accomplishments in their historical and cultural contexts.

The Miriam Tradition Cia Sautter 2010-12-01 The Miriam Tradition works from the premise that religious values form in and through movement, with ritual and dance developing patterns for enacting those values. Cia Sautter considers the case of Sephardic Jewish women who, following in the tradition of Miriam the prophet, performed dance and music for Jewish celebrations and special occasions. She uses rabbinic and feminist understandings of the Torah to argue that these women, called tanyaderas, "taught" Jewish values by leading appropriate behavior for major life events. Sautter considers the religious values that are in music and dance performed by tanyaderas and examines them in conjunction with written and visual records and evidence from dance and music traditions. Explaining the symbolic gestures and motions encoded in dances, Sautter shows how rituals display deeply held values that are best expressed through the body. The book argues that the activities of women in other religions might also be examined for their embodiment and display of important values, bringing forgotten groups of women back into the historical record as important community leaders

Flamenco on the Global Stage K. Meira Goldberg 2015-10-05 The language of the body is central to the study of flamenco. From the records of the Inquisition, to 16th century literature, to European travel diaries, the Spanish dancer beguiles and fascinates. The word flamenco evokes the image of a sensuous and rebellious woman--the bailaora --whose movements seduce the audience, only to reject their attention with a stomp of defiance. The dancer's body is an agent of ideological resistance, conveying a conflicting desire for subjectivity and autonomy and implying deeply held ideas about history, national identity, femininity and masculinity. This collection of new essays provides an overview of flamenco scholarship, illuminating flamenco's narrative and chronology and addressing some common misconceptions. The contributors offer

fresh perspectives on age-old themes and suggest new paradigms for flamenco as a cultural practice. Instructors considering this book for use in a course may request an examination copy here.

Song of the Outcasts Robin Totton 2003 Flamenco has taken the world by storm, with huge crowds experiencing its power. Ironically, though, if the performance is authentic - and much in the tourist trade is not - the uninitiated may find it baffling; the rhythms are exotic and strange, the intensity of feeling startling. Yet for the Andalusians, flamenco has been familiar for a thousand years: it is the song of the outcasts. Robin Totton writes from his life among them, for he has come as close to flamenco as any outsider can hope to. Readers will follow as he walks us through the poetic song forms, the rhythmic guitar and the flamboyant dance, as well as the vocabulary, names and places of living art of flamenco. Item #00331637 is a paperback edition with an accompanying CD.

In Search of Duende Federico García Lorca 1998 Poems are in Spanish, and in English translation.

Flamenco Deep Song

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