

# NEW YORK CITY CENTER EDUCATION

INSIDE  
DANCE

**BALLET  
FLAMENCO  
SARA BARAS**

Your personal guide to  
the performance.

75 YEARS

A circular logo with a stylized starburst or geometric pattern in shades of gold and white.

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Look out for  
**FLAMENCO  
FUN FACTS**  
throughout the  
guide!

# THE HISTORY OF FLAMENCO

The roots of flamenco can be traced back for centuries. Born from the expression of a persecuted people, most notably, the Gypsies of southern Spain, its unique blend of influences and musical complexity can be attributed to the consequences of the decree made in Spain in 1492 by King Ferdinand V and Queen Isabella that everyone living under their domain convert to Catholicism. This proclamation was issued under the threat of varying degrees of punishment, the most severe being the death penalty, by fire. Gypsies, Muslims, Jews and anyone living in Spain at the time was ordered to convert. It is believed that because of this decree these different ethnic groups came together to help each other, and within this melding of cultures flamenco was born.

Flamenco, in general, consists of three artistic elements: the singing (cante), the dance (baile) and the guitar (guitarra). In addition, there are often members of a flamenco group playing “palmas” or hand-clapping. The relationship between the artists is similar to that of jazz—there is a basic structure that one must follow, but at its heart, it is an improvised form. The singing is the center of the flamenco group. The dancer physically interprets the words and emotion of the singer through his or her movements, which include percussive

footwork and intricate hand, arm and body movements. The guitarist provides the accompaniment to the singer and dancer, accentuating his or her vocal lines and/or melodies. Most scholars will agree that the birthplace of flamenco is Jerez de la Frontera, a small city in southern Spain. However, because of the nomadic nature of the Gypsies, flamenco quickly gained roots in several Andalucian towns, including Sevilla and Granada. Flamenco went through many phases in the 18th and 19th centuries, including the performance of the form by non-Gypsies. Ironically, this is what gave the form its legitimacy, as it was seen in theatres and cafes. It can also be said that it became commercial, with the obvious negative implications, as well as quite successful. And although the Gypsies did not achieve respect and honor for their contribution to the art form until many years later, they have always been considered the best interpreters of the flamenco arts.

Towards the end of the 19th century flamenco entered the commercial arena. This led to the evolution of professional artists and culminated in the period of the ‘cafes cantantes’ (song and dance cafes) where flamenco could be heard and seen in public. This evolution also led to changes

in the nature of the songs as fads developed for particular types of cante. Many of the more primitive forms languished, and some were totally lost, while other more upbeat forms achieved tremendous popularity.

Today, Flamenco is nothing short of an international phenomenon. The city where the first cries of Flamenco were heard, Jerez, now hosts an annual Flamenco Festival that attracts thousands of visitors from across the world. Flamenco fans, or “aficionados,” can be found in most any country. Flamenco is an art form that inspires, educates and entertains people the world over.

**New York City's  
first flamenco  
performance  
occurred in the  
1840s!**

# GLOSSARY

**Baile:** Flamenco dancing

**Braceo:** Arm work - movement of the arms during the flamenco dance

**Cajón:** A box-shaped percussion instrument

**Cante:** Flamenco singing

**Compás:** Rhythmic cycle of beats, measures and rhythms

**Farruca:** A form of flamenco music that is traditionally danced to only by men

**Floreo:** Handwork, the movement a dancer makes with their hands while dancing. In Spanish means “to flower”

**Jaleo:** A chorus in which dancers and the singer clap. It can also be words or expressions of encouragement

**Juerga:** A lively and communal flamenco celebration, often involving a “jam session” or “free-style” movements

The origin of the word “flamenco” is a mystery! One theory, proposed by Andalusian historian Blas Infante, suggests that the word comes from the Hispano-Arabic phrase *fellah mengu*, meaning “expelled peasant”.

**Llamada:** A call, or dance break to signal the change of a section

**Marcaje:** Marking step, it is particularly used when the singer is singing

**Palmas:** A style of handclapping used in flamenco music, an essential form of percussion to help punctuate and accentuate the song and dance

**Palmas Claras:** Louder, higher-pitched claps, created when the fingers of the strong hand land into the open palm of the weak hand.

**Palmas Sordas:** Softer, low pitched or muted clapping done with cupped hands, often by the singer

**Percusión Corporeal:** Body percussion

**Pitos:** Finger snapping

**Redoble:** Rhythmic patterns with double beats; redoubles are usually used in the dance to provide dynamic accents.

**Taconeo:** Footwork associated chiefly with the heel, involving rhythmic patterns.

**Tangos:** A lively dynamic dance and song form within the flamenco style

**Toque:** Flamenco guitar

**Vueltas:** Flamenco turns



FLOREO



BRACEO



PALMAS CLARAS



PITOS



PALMAS SORDAS

# FLAMENCO CROSSWORD

## Across

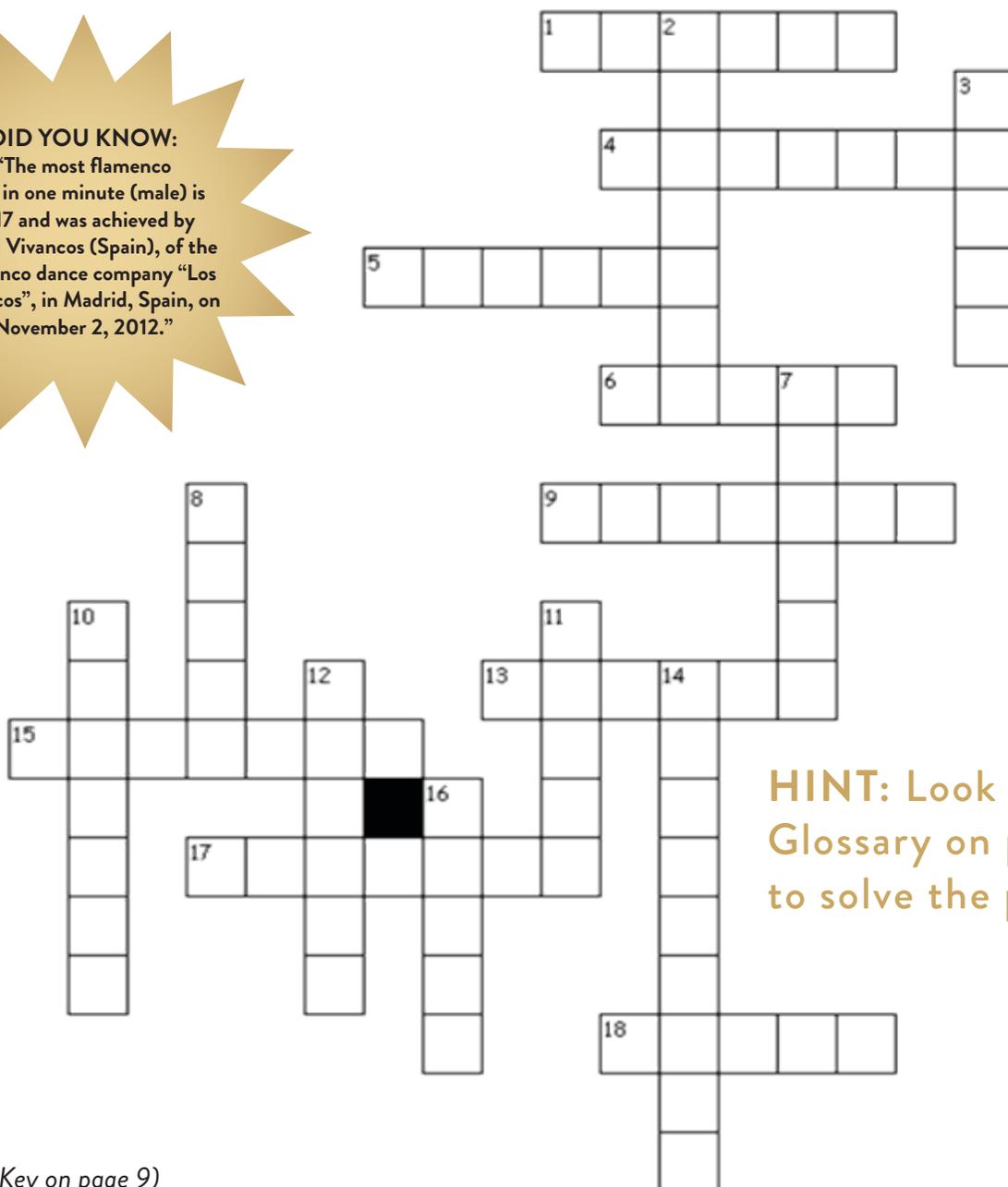
1. A style of hand-clapping used in flamenco music
4. A form of flamenco music that is traditionally danced to only by men
5. A lively and communal flamenco celebration
6. Flamenco singing
9. Footwork associated chiefly with the heel
13. Rhythmic cycle of beats and rhythms
15. Rhythmic patterns with double beats
17. A marking step
18. Finger snapping

## Down

2. A call, or dance break to signal the change of a section
3. Flamenco dancing
7. A lively dynamic dance and song form within the flamenco style
8. An encouraging chorus in which dancers and the singer clap
10. Flamenco turns
11. Flamenco guitar
12. Handwork, in Spanish means "to flower"
14. Corporeal Body percussion
16. A box-shaped percussion instrument

### DID YOU KNOW:

"The most flamenco taps in one minute (male) is 1,317 and was achieved by Israel Vivancos (Spain), of the flamenco dance company "Los Vivancos", in Madrid, Spain, on November 2, 2012."



**HINT:** Look at the Glossary on page 3 to solve the puzzle

(Answer Key on page 9)

# NYCC EDUCATION

# THEATER MANNERS

Attending the theater is an adventure and a privilege. Before you come to see the performance, understand your responsibilities as a good audience member.

## **Respond respectfully.**

Performances can be very exciting. It is alright to respond to the show with applause and laughter, but please be respectful and non-disruptive to the performers.

## **Respect the performers by giving them your attention.**

Talking in the theater is appropriate only before and after the performance. The performance is live! That means the performers can hear and see you.

## **Sit in your seat appropriately.**

Please do not bother your fellow audience members by standing up, sitting on your knees, or placing your feet on the back of the chair in front of you.

## **Only use the restrooms when the lights are up.**

Restroom locations at City Center can be found by asking the ushers **before** or **after** the show.

## **PLEASE REMEMBER...**

- Walk (don't run!) when moving through the theater. Your safety and the safety of those around you depend on this.
- Make note of the FIRE EXIT nearest your seat.
- Gum chewing, eating, drinking, and smoking are not allowed in the theater.
- All electronic devices should be left at home. They are distracting to the performers and will be confiscated if brought into the theater.
- It's dangerous to place anything on the railing; it could fall over the balcony.

# HAVE FUN!

# ABOUT SARA BARAS

**More than thirty years ago, Sara Baras began her career as an internationally-recognized Flamenco dancer.**

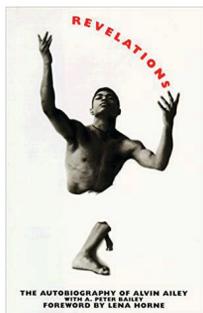
In 1998 she formed her own company, Ballet Flamenco Sara Baras. Baras has choreographed many pieces for the company over the years, including *Sensaciones*, *Sueños*, *Carmen*, and *Medusa*. Since its inception, the company has completed over 4,000 performances in world-renowned theaters across the globe, including Sydney Opera House, Royal Albert Hall (London), The Kennedy Center (Washington, D.C), Shanghai Grand Theater, Théâtre des Champs Élysées (Paris), and Gran Teatre del Liceu (Barcelona). Performances are routinely met with sold-out audiences and rave reviews, making the company one of the most recognized ambassadors of Spanish culture.

This year, Sara Baras returns to **New York City Center** for the 75th Anniversary season with a work commemorating the 20th Anniversary of Ballet Flamenco Sara Baras. *Shadows* combines Baras' devotion to the dances of her native Spain with her unwavering commitment to innovation. Baras reexamines and reinvigorates her trademark flamenco style La Farruca—a quick-footed, dramatic dance traditionally performed only by men. Over the course of her career, La Farruca has been both a springboard to her most celebrated successes and a shadow dogging at her dazzlingly percussive heels. In this euphoric explosion of flamenco's classic gender roles, her company banishes those shadows once and for all. Undeniable passion resounds throughout the stage, featuring vibrant scenic design by visual artist Andrés Mérida that seamlessly integrates with the dance. The music, by company Music Director Keko Baldomero, infuses flamenco rhythms with an array of other musical cadences from around the world. A tour de force of female power and transcendence, *Shadows* is an evening with the “Queen of the Spanish Moonwalk.”

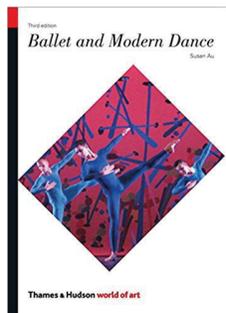




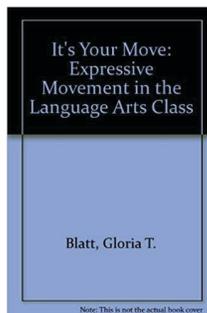
# RECOMMENDED DANCE BOOKS



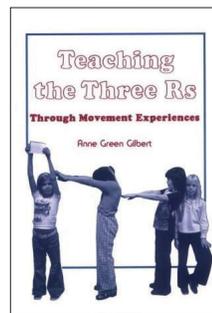
**Revelations: The Autobiography of Alvin Ailey** by Alvin Ailey



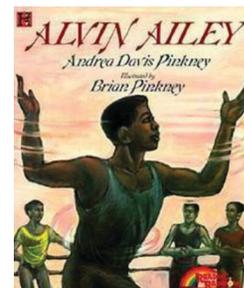
**Ballet and Modern Dance** by Susan Au



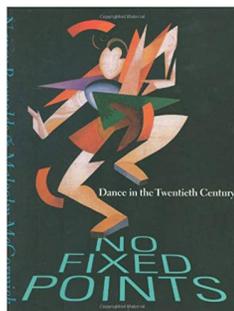
**It's Your Move: Creative Movement Activities for the Language Arts Curriculum** by Gloria Blatt and Jean Cunningham



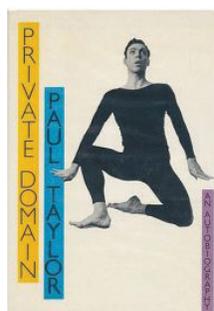
**Teaching the Three R's Through Movement Experiences** by Anne Green Gilbert



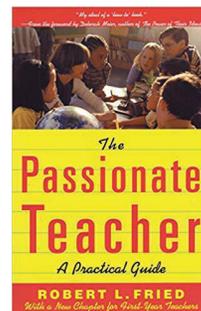
**Alvin Ailey** by Andrea Davis Pinkney and Brian Pinkney



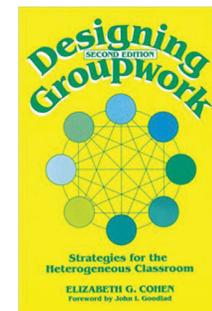
**No Fixed Points: Dance in the Twentieth Century** by Nancy Reynolds and Malcolm McCormick



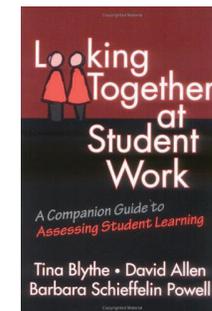
**Private Domain** by Paul Taylor



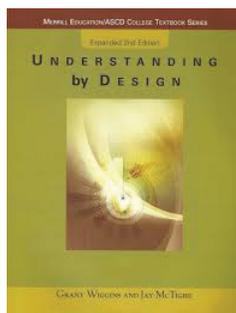
**The Passionate Teacher: A Practical Guide** by Robert L. Fried



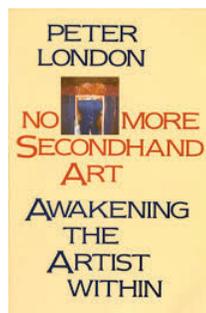
**Designing Group Work Second Edition** by Elizabeth G. Cohen



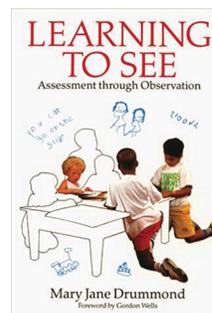
**Looking Together at Student Work** by Tina Blythe, David Allen, and Barbara Schieffelin Powell



**Understanding by Design, Expanded Second Edition** by Grant Wiggins and Jay McTighe



**No More Secondhand Art: Awakening the Artist Within** by Peter London



**Learning to See: Assessment through Observation** by Mary Jane Drummond



**Alvin Ailey: An American Visionary** by Muriel Topaz

# ADDITIONAL RESOURCES

## DANCE WEBSITES

- New York City Center  
[www.NYCityCenter.org](http://www.NYCityCenter.org)
- Arts Education Partnership  
[www.aep-arts.org](http://www.aep-arts.org)
- DanceArt.com  
[www.danceart.com](http://www.danceart.com)
- Dance/NYC  
[www.dancenyc.org](http://www.dancenyc.org)
- Dance/USA  
[www.danceusa.org](http://www.danceusa.org)
- Dance Magazine  
[www.dancemagazine.com](http://www.dancemagazine.com)
- Dance Teacher Magazine  
[www.dance-teacher.com](http://www.dance-teacher.com)
- Flamenco World  
[www.flamenco-world.com](http://www.flamenco-world.com)
- Lincoln Center Institute  
[www.lcinstitute.org](http://www.lcinstitute.org)
- National Dance Association  
[www.aahperd.org/nda](http://www.aahperd.org/nda)
- National Endowment for the Arts  
[www.arts.endow.gov](http://www.arts.endow.gov)

## DANCE VIDEOS

- [www.activevideos.com](http://www.activevideos.com)
- [www.dancehorizons.com](http://www.dancehorizons.com)
- [www.facets.org](http://www.facets.org)
- [www.pbs.org/wnet/gperp](http://www.pbs.org/wnet/gperp)

## Crossword Puzzle Answer Key (page 12)

### Across

1. Palmas
4. Farruca
5. Juerga
6. Cante
9. Taconeo
13. Compas
15. Redoble
17. Marcaje
18. Pitos

### Down

2. Llamada
3. Baile
7. Tangos
8. Jaleo
10. Vueltas
11. Toque
12. Floreo
14. Percusion
16. Cajon

## DANCE COLLECTION

- New York Public Library for the Performing Arts  
[www.nypl.org/research](http://www.nypl.org/research)
- Schomburg Center for Research in Black Culture  
[www.nypl.org/research/sc/sc.html](http://www.nypl.org/research/sc/sc.html)

## DANCE COMPANIES (A Selection)

- Alvin Ailey American Dance Theater  
[www.alvinailey.org](http://www.alvinailey.org)
- Martha Graham Dance Company  
[www.marthagrahamdance.org](http://www.marthagrahamdance.org)
- Paul Taylor Dance Company  
[www.ptdc.org](http://www.ptdc.org)
- Corella Ballet  
[www.corellaballet.com](http://www.corellaballet.com)
- Flamenco Festival  
[www.flamencofestival.org](http://www.flamencofestival.org)
- World Music Institute  
[www.worldmusicinstitute.org](http://www.worldmusicinstitute.org)

## DANCE SCHOOLS

- The Ailey School  
[www.alvinailey.org](http://www.alvinailey.org)
- Ballet Hispanico  
[www.balleshispanico.org](http://www.balleshispanico.org)
- Flamenco Vivo Carlota Santana  
[www.flamenco-vivo.org](http://www.flamenco-vivo.org)
- Mark Morris Dance Center  
<http://markmorrisdancegroup.org/>
- Peridance  
[www.peridance.com](http://www.peridance.com)
- School of American Ballet  
[www.sab.org](http://www.sab.org)
- Steps  
[www.stepsnyc.com](http://www.stepsnyc.com)
- The Taylor School  
[www.ptdc.org](http://www.ptdc.org)

## GENERAL ARTS

- National Endowment for the Arts  
[www.arts.endow.gov](http://www.arts.endow.gov)
- New York Foundation for the Arts  
[www.nyfa.org](http://www.nyfa.org)
- VSA arts (formerly Very Special Arts)  
[www.vsarts.org](http://www.vsarts.org)

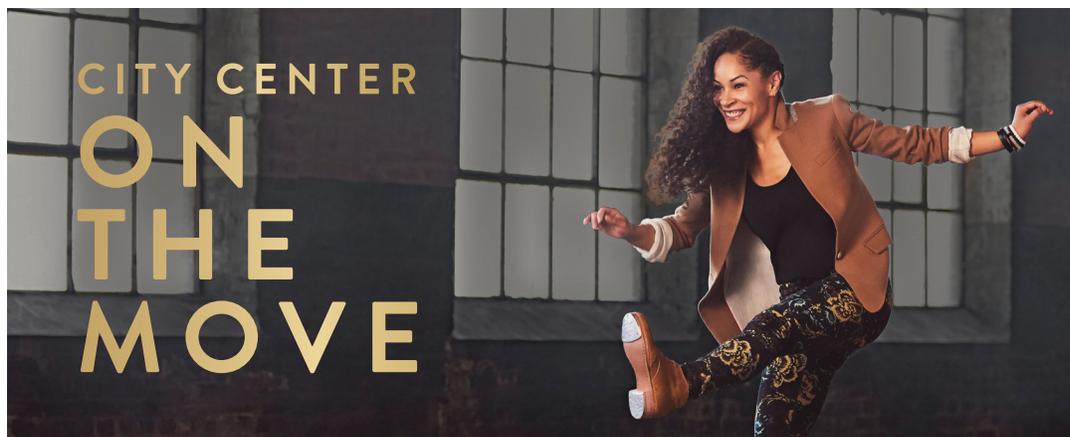
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## ABOUT NEW YORK CITY CENTER EDUCATION

Each year City Center reaches over 9,000 students from NYC public and private schools, kindergarten to grade 12, through dance and musical theater performances and in-school workshops. In-depth residencies engage young people in building technical and expressive skills, personal voice, and collaborative spirit. Innovative workshops are crafted for families, seniors, and other special groups that express an interest in collaborating with City Center.

Through the Introduction to Performing Arts program, students have the opportunity to view live performing arts at City Center. At the Workshop level, students receive two in-school workshops in addition to attending a live performance. Residencies provide in-depth multi-week study around one of the productions presented during the season. During the 2018-2019 Season, City Center Education offers students the opportunity to study dance and musical theater productions from City Center's mainstage.

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Expanding on our mission to make the best in the performing arts accessible to all, we're launching a new program designed to bring the extraordinary artists from our stages directly to New Yorkers in their neighborhoods. The inaugural tour of City Center On The Move will immerse communities in world-class dance through a series of free performances and interactive classes featuring Bronx-born choreographer, teacher, and tap dance artist Ayodele Casel. A frequent City Center collaborator, (¡Adelante Cuba! Festival, Really Rosie, Fall for Dance Festival) and a 2017 recipient of the "Hooper Award," Casel will be joined by two dancers and two musicians for an exciting presentation.

In order to share Casel's singular style with the broadest possible cross-section of New Yorkers, City Center has partnered with NYC Parks to select five tour stops (one in each borough) from among their 36 recreation centers. Join us for one or all five!

### BROOKLYN

Wed Apr 3, 2019 11:30am  
Brownsville Recreation Center

### BRONX

Thu Apr 4, 2019 6:30pm  
St. Mary's Recreation Center

### QUEENS

Fri Apr 5, 2019 11am  
Lost Battalion Hall Recreation Center

### MANHATTAN

Fri Apr 12, 2019 6:30pm  
Pelham Fritz Recreation Center

### STATEN ISLAND

Sat Apr 13, 2019 1pm  
Faber Park Recreation Center

### NEW YORK CITY CENTER

Sun Apr 14, 2019 1pm  
Studio 5

75 YEARS