

## Flamenco Vocabulary

<b>Aficionado/a</b>	Fan, Connoisseur, or Dedicated Follower of Flamenco
<b>Aflamencarse</b>	To become more “Flamenco:” personally, musically, stylistically
<b>Agitanado/a</b>	Having a Gypsy-touch or style
<b>Artista</b>	Artist
<b>Baile</b>	Dance, specifically Flamenco Dance
<b>Bailaor/Bailaora</b>	Flamenco dancer (male or female)
<b>Bata de Cola</b>	Flamenco dress with a long train at the bottom/back
<b>Braceo</b>	Arm movements found in Flamenco
<b>Caló</b>	Language of the Gypsies
<b>Café Cantante</b>	Café with musical and Flamenco performances (mid-1800s-1920s and 1930s); first publicly professional scene for Flamenco
<b>Cantaor/Cantaora</b>	Flamenco singer (male or female)
<b>Cante</b>	Song, specifically Flamenco Song
<b>Cante Alante</b>	Flamenco song without dance (the singer is front and center)
<b>Cante Atrás</b>	Flamenco song with dance (the singer is behind the dancer)
<b>Cante Campero</b>	Songs with rural themes and origins
<b>Cante Chico</b>	Flamenco song on the “lite” side
<b>Cante Festero</b>	Flamenco song for festive occasions, and with a festive quality
<b>Cante Grande</b>	Flamenco song on the “deep,” or profound side
<b>Cante Jondo (Hondo)</b>	Serious, “deep,” and profound Flamenco song; also known as the “roots” on the Flamenco tree and the most soulful part of Flamenco music
<b>Cante para bailar</b>	Flamenco song specifically sung to dance
<b>Cante para escuchar</b>	Flamenco song specifically sung for listening (NOT to dance to)
<b>Castañuelas</b>	Castanets (small, wooden instruments that look like two oyster shells strung together, held and played by both hands)
<b>Compás</b>	Beat and Rhythm in Flamenco music
<b>Concurso</b>	A competition (of Flamenco music or dance)
<b>Copla</b>	A verse of a song
<b>Cuadro</b>	A group of Flamenco artists (like a music Trio or Quartet)
<b>Danza</b>	Dance that is NOT Flamenco, but more classical Spanish, Folkloric, or Ballet-style in essence
<b>Duende</b>	The “Spirit” of Flamenco, expressed in the most profound of occasions; sometimes connected with death and often to the mournful laments of Flamenco (literally: a ghost, demon, or spirit)
<b>Escobilla</b>	Part of a Flamenco dance specifically dedicated to the intricate footwork of the dancer
<b>Falda</b>	Skirt
<b>Falseta</b>	Variations on the guitar
<b>Feria</b>	Town or District Festival, usually with music, dancing, eating, drinking, costumes, and colorful streets with horses, etc.
<b>Fiesta</b>	Party
<b>Gitano</b>	Gypsy
<b>Gitanería</b>	The Gypsy section of a given city
<b>Golpe</b>	In dance, a “stomp;” also known as a rhythmic accent (literally, a smack, hit, or strike)
<b>Jaleador</b>	Someone who sets the mood in a Flamenco gathering, often by shouting out things like “olé,” and by livening the scene in general
<b>Jaleo</b>	Encouraging words or ambiance shouts like “Olé,” “Asa,” “Bien”
<b>Jipío</b>	A cry or lament; often used to describe Cante Jondo
<b>Jondo</b>	Deep or profound (coming from the Spanish word “hondo,” which literally means deep as in a deep hole)

<b>Juerga</b>	Party-like setting or gathering of Flamenco aficionados and artistas, centered around drinking, singing, dancing, and having a good time Flamenco-style
<b>Llamada (llamar)</b>	In Flamenco dance, a move that “calls” for the Singer to begin singing (literally, “a call,” or “to call”)
<b>Macho</b>	Final song passages, often marked by a change of key, register, or rhythm
<b>Marcaje (Marcar)</b>	In Flamenco dance, a move that “marks” the beat
<b>Olé</b>	A typical word of encouragement used in Flamenco when a singer, dancer, or guitarist executes a particularly fine or “Flamenco” passage
<b>Palmas</b>	Rhythmic hand clapping in Flamenco music and dance
<b>Palo</b>	A style of Flamenco (general term)
<b>A palo seco</b>	“Straight Up;” Flamenco songs, or palos, that are sung with no accompaniment... Voice only (typical in the Tonás songs)
<b>Payo</b>	A non-Gypsy in Flamenco terminology
<b>Pito</b>	Finger snapping
<b>Planta</b>	In Flamenco dance, a foot-move using the ball of the foot/shoe
<b>Punteado</b>	In Flamenco guitar, plucking each note separately
<b>Punto</b>	In Flamenco dance, a foot-move using the tip of the toe/shoe
<b>Rasgueado</b>	In Flamenco guitar, the strumming of chords
<b>Remate</b>	A closing of a passage, usually with rhythmic accents (often used in Flamenco dance when talking about rounding off the end of a singing passage by “rematando el cante” with foot rhythms)
<b>Reunión</b>	A gathering or private Flamenco party
<b>Tablao</b>	A wooden stage for Flamenco performers (especially for dancers); Nowadays a typical Flamenco arena where Flamenco artists perform, reminiscent of the Café Cantante of yesteryear
<b>Tacón</b>	The heel of the shoe
<b>Taconeo</b>	In Flamenco dance, the typical footwork (often thought of in specific reference to the heel tapping, but used as a general term as well)
<b>Tener Arte</b>	“To have art;” an expression used for someone who has a specific flare or air when dancing, singing, playing, or just being “Flamenco”
<b>Templar</b>	To warm up the voice before singing
<b>Tercio</b>	A section or part of a song
<b>Tocar (las palmas/ la guitarra)</b>	“To play;” in reference to rhythmic hand-clapping or guitar
<b>Tocaor/Guitarrista</b>	Flamenco Guitar player
<b>Toque</b>	Flamenco Guitar playing
<b>Valiente</b>	Adjective used when describing a Flamenco artist with particular talent
<b>Voz afillá</b>	A rasping or cutting style of voice
<b>Voz fácil</b>	A fresh or facile vocal style
<b>Zapateo</b>	In Flamenco dance, the typical and intricate footwork

\*\*\*\*Words with asterisks are specifically related to dance\*\*\*\*

#### **PALOS**

<i>Alegrías</i>	<i>Seguiriya</i>
<i>Bulerías</i>	<i>Sevillanas</i>
<i>Carcelera</i>	<i>Soleá</i>
<i>Fandangos</i>	<i>Soleá por Bulería</i>
<i>Martinete</i>	<i>Tangos</i>
<i>Rumbas</i>	<i>Tonás</i>
<i>Saeta</i>	

Malagueñas

Cante de las jaberías

Cante de los jabegotes

Rondeñas

Verdiales

Tientos

Marianas

Garrotín

Farruca

Livianas

Serranas

Estilos de

Málaga

Tarantas

Tarantos

Levántica

Cartageneras

Mineras

Murcianas

Cantes de

Levante

TANGOS

Cabales

Bamberas

Bulerías

Jaleos extremeños

CANTIÑAS

Alegrías

Romerías

Mirabras

Caracoles

FANDANGOS

CANTES DE IDA Y VUELTA

-Rumba

-Milonga

-Guajira

-Vidalita

-Colombiana

SOLEARES La caña y el polo

FOLCLORE

-Campanilleros

-Sevillanas

-Villancicos

-Nanas

OTROS

-Zambra

-Peteneras

TONÁS (Martinetes, Deblas, Carceleras)

Temporeras, (Trilla, escarda)

ROMANCES

Pregones

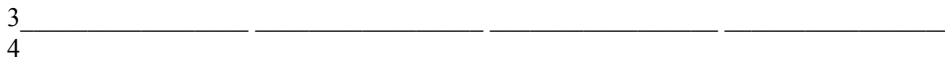
Alboreás

SAETAS

**12-BEAT PALOS** (Soleá, Soleá por Bulería, Alegrías, Bulerías)

The compás of these Palos is, in non-Flamenco terminology, a 3x4 beat. In the Flamenco world, however, it is known as a 12-beat cycle. A series of 4 measures with a 3x4 beat, then, will complete a full 12-beat cycle for each of these palos. In “musical logic,” the accents would come on the first beat of each measure, but with Flamenco’s 12-beat phrases, the accents are quite different. Each of the 12-beat palos has a slightly different variation in regards to its accenting, but a basic pattern may be seen throughout; that is, accents on: 3,6,8,10,12. This basic pattern looks like this:

With standard musical measures:



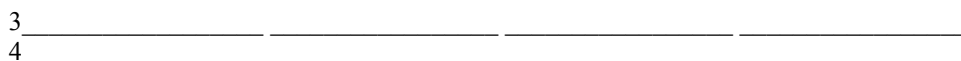
With a non-measured linear view:

With Flamenco, though, it gets even more intricate. Rather than beginning on the actual “1” of the 12-beat cycle, the counting often begins on the “11.” To complicate things even more, because the beat can get to be very quick (and because people also get lazy about pronouncing full words ☺), in Spanish the “11-12” get counted with the same words as “1-2.” So, in Spanish, the counting sounds like this:

un DOS, un dos TRES, cuatro cinco SEIS, siete OCHO nueve DIEZ, un DOS, un dos TRES..... (and on and on and on). This is how it looks:

**SOLEÁ:** The Soleá is often thought of the “mother” of the 12-beat Palos. It is a slow-paced Palo, and can be seen as a connection or crossover between the “Jondo” category, and the more upbeat “Flamenco” category. The most typical accents of the Soleá fall on the 3,6,8,10, and 12. It looks like this:

With standard musical measures:



With a non-measured linear view:

**SOLEA POR BULERIA:** The Soleá por Bulería is similar to the Soleá, but a bit faster. The Guitar chords and the singing are different as well, along with the general sound and feel. The accents are similar to the Soleá, on the 3,6,8,10,12. However, the off-beats of the 7-8 and 9-10 counts are often clapped with a mild emphasis. This is how the Soleá por Bulería looks:

With standard musical measures:

3 \_\_\_\_\_  
4

With a non-measured linear view:

\_\_\_\_\_

**BULERIAS:** The Bulería is also a 12-count and, in that sense, similar to the Soleá and the Soléa por Bulería. However, it is much faster, with much more rhythm, and a much more upbeat feel to it. This has to do, in large part, with the fact that the Bulería is one of the more typically festive Flamenco Palos. It also has a slight variation on the accents which differ it from the other 12-beat Palos. The most typical accents of the Bulerías come on the following beats: 3,7,8,10,12. This is how it looks:

With standard musical measures:

3 \_\_\_\_\_  
4

With non-measured linear view:

**ALEGRÍAS:** The Alegrías, while a bit slower than the Bulerías (although faster than both the Soleá and the Soleá por Bulería), is one of the most upbeat and “happiest” sounding of the 12-beat Palos, and of most Flamenco Palos for that matter. In Spanish, the word *alegre* means, literally, “happy.” The Alegrías is one of the only Palos that is in a major key (C-Major), and so it sounds very different from the rest. The accents follow the typical 12-beat accenting but, as in the Soleá por Bulería (albeit significantly faster), the off-beats between the 7-8 and 9-10 counts are clapped and mildly accented. This also happens, sometimes, between the 1-2 counts, but not always. This is how it looks:

With standard musical measures:

3 \_\_\_\_\_  
4

With a non-measured linear view:

**SEGUIRIYA:** The Seguiriya is one of the most difficult Palos in Flamenco. It is a slow and “Jondo” Palo and so often, when there is no dance, the rhythm is very hard to distinguish. The rhythm, in musical terms, can be fit into one 3x4 measure and one 6x8 measure, with three sets of eighth notes (in the 3x4 measure) and two sets of eighth note triplets (in the 6x8 measure). However, the 3x4 measure is broken up, with 2 sets of eighth notes at the beginning, and one set at the end. This is a bit complicated to explain, so it’s easy to see why, in Flamenco terminology, the Seguiriya is known as a 5-Beat count. Each count, however, is not equal in length, with the 3 and 4 longer than the 1,2, and 5. Counting it, in Spanish, would sound like this:

Un (pause), Dos (pause), Tres (pause) (pause), Cuatro (pause) (pause), Cinco (pause).....

All of the main counts (1,2,3,4,5) are equally accented. This is how, with measures, the Seguiriya beat looks:

3 \_\_\_\_\_ 6 \_\_\_\_\_ 3 \_\_\_\_\_  
 4 \_\_\_\_\_ 8 \_\_\_\_\_ 4 \_\_\_\_\_

With a non-measured linear view:

**FANDANGOS DE HUELVA:** The Fandangos de Huelva, while officially categorized as a Flamenco Palo, still retain much of their Folklore sound. Thus, the 3x4 beat found in most Spanish Folklore music remains intact, with accents on the first beat of every measure. One thing that should be noted is that the Fandangos are often phrased in eight full eight measures. On the last measure (the eighth) of the phrase, the 1,2 beats are both accented, and the beat 3 is almost unheard.

This is what a typical phrase looks like:

3 \_\_\_\_\_  
 4 \_\_\_\_\_

**\*\*NOTE:** These are the Fandangos de Huelva. In the Fandangos family, there are many other styles, many which sound nothing like this specific Palo. These other Palos, including Fandangos Naturales, Taranta, and many others, have a compás that sounds nothing like the one mentioned above.

**SEVILLANAS:** The Sevillanas, even more than the Fandangos de Huelva, still exist in their original Folklore version...to the point of not being referred to, officially as Flamenco, or as a Flamenco Palo. They, retain the 3x4 beat with the first beat of every measure accented. Also, similar to the Fandangos de Huelva, they are often phrased in eight full eight measures. On the last measure (the eighth) of the phrase, the 1, 2 beats are both accented, and the beat 3 is almost unheard.

This is what a typical phrase looks like:

3 \_\_\_\_\_  
 4 \_\_\_\_\_