

Online Library Flamenco
French Edition

*Flamenco French
Edition*

***Isabel Ibañez's Together We Burn
is a lush, enchanting standalone
fantasy inspired by medieval
Spain, filled with romance,***

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adventure and just the right amount of danger. An ancient city plagued by dragons Eighteen-year-old Zarela Zalvidar is a talented flamenco dancer and daughter of the most famous Dragonador in Hispalia. People come for miles to see him fight in

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their arena, which will one day be hers. But disaster strikes during one celebratory show, and in the carnage, Zarela's life changes in an instant. A flamenco dancer who must become a dragon hunter to save her family legacy With the Dragon Guild trying to

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wrest control of her inheritance from her, Zarela has no choice but to train to become a Dragonador. But when the most talented dragon hunter left in the land -- the infuriatingly handsome Arturo Díaz de Montserrat -- withholds his help,

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Zarela cannot take no for an answer. Without him, her world will burn.

65 Flamenco-Jazz compositions penned by some of the most important Spanish musicians: Alfonso Gamaza, Angel Rubio, Carles Benavent, Francis Pos,

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***Guillermo McGill, Jaco Abel,
Jaima Muela, Jordi Bonell, Jorge
Pardo, Nono Garca, Pedro
Costejosa, Pedro Ojesto, Perico
Sambeat and Tito Alcedo.
Languages: Spanish, English,
French, German and Japanese UK
number 801227041 A4 Format***

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UK product number 801227041.

First published in 1995.

Routledge is an imprint of Taylor & Francis, an informa company.

How is the politics of Blackness figured in the flamenco dancing body? What does flamenco dance tell us about the construction of

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***race in the Atlantic world?
Sonidos Negros traces how, in the
span between 1492 and 1933, the
vanquished Moor became Black,
and how this figure, enacted in
terms of a minstrelized Gitano,
paradoxically came to represent
Spain itself. The imagined Gypsy***

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about which flamenco imagery turns dances on a knife's edge delineating Christian and non-Christian, White and Black worlds. This figure's subversive teetering undermines Spain's symbolic linkage of religion with race, a prime weapon of

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***conquest. Flamenco's Sonidos
Negros live in this precarious
balance, amid the purposeful
confusion and ruckus cloaking
embodied resistance, the lament
for what has been lost, and the
values and aspirations of those
rendered imperceptible by***

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***enslavement and colonization.
Sonidos Negros
Celebrating Flamenco's Tangled
Roots
Conflicting Histories of the
Dance
Voices of World Music
Ethnomusicology***

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Learn to Play Flamenco Guitar with Step-by-Step Lessons and Authentic Pieces to Study and Play

"Flamenco Jondo" is a fifteen-year synthesis of figurative action paintings by Northern California

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artist Marques Vickers. Fifty paintings paired with his short story “Beauty Strolls the Ramblas of Figueras” comprise this stunning edition of visual passion and transitional dance movements. The cante flamenco translates into

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flamenco song, and is one of the three components of flamenco, along with toque (playing the guitar) and baile (dance). Because the dancer is spotlighted in a performance, many assume the dance is the most important aspect

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of the art form. In truth, the cante is the substance of the genre. A cante singer is a cantaor. The cante flamenco is part of musical tradition steeped within the Andalusian region of southern Spain. Flamenco songs may be categorized into varying

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divisions but Jondo remains the deepest form. This intensely sad form of cante deals with themes of death, anguish, despair, or religious sentiments and may be sung without guitar accompaniment. The purpose of Vickers works is to express the

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profound emotion expressed and sensed by the audience during a Flamenco performance. By lifting and releasing static movement and focusing on transitional position shifts, the transference of energy elevates the soul of the performer

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and audience. One absorbs the innate mysterious silence imposed by the dancer's well-executed dance sequence.

A guide for music: compositions, events, forms, genres, groups, history, industry, instruments,

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language, live music, musicians, songs, musicology, techniques, terminology , theory, music video. Music is a human activity which involves structured and audible sounds, which is used for artistic or aesthetic, entertainment, or

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ceremonial purposes. The traditional or classical European aspects of music often listed are those elements given primacy in European-influenced classical music: melody, harmony, rhythm, tone color/timbre, and form. A more comprehensive list

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is given by stating the aspects of sound: pitch, timbre, loudness, and duration. Common terms used to discuss particular pieces include melody, which is a succession of notes heard as some sort of unit; chord, which is a simultaneity of

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notes heard as some sort of unit;
chord progression, which is a
succession of chords (simultaneity
succession); harmony, which is the
relationship between two or more
itches; counterpoint, which is the
simultaneity and organization of

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different melodies; and rhythm, which is the organization of the durational aspects of music.

Provides a comprehensive view of the interrelationship between Spain and France, with emphasis on the 1970s and 1980s.

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Provides a captivating odyssey into the passionate underworld of Spain's flamenco performers, chronicling his journey into a mysterious and dangerous world of flamenco music and dance, as well as its drugs, violence, and

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criminality. Reprint.

Duende

The Romance of Flamenca

Flamenco and the Spanish Avant

Garde

Flamenco Guitar Method

Or Conversations with the Flamenco

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Shadows

The Spanish-French Connection

Divided by region and subregion, this volume examines the indigenous music of different countries, its current

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*status, major
performers, and special
instruments.*

*Carmen and the Staging
of Spain explores the
Belle Époque fascination
with Spanish*

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*entertainment that
refashioned Bizet's
opera and gave rise to
an international "Carmen
industry." Authors
Michael Christoforidis
and Elizabeth Kertesz*

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*challenge the notion of
Carmen as an unchanging
exotic construct,
tracing the ways in
which performers and
productions responded to
evolving fashions for*

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*Spanish style from its
1875 premiere to 1915.
Focusing on selected
realizations of the
opera in Paris, London
and New York,
Christoforidis and*

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*Kertesz explore the
cycles of influence
between the opera and
its parodies;
adaptations in spoken
drama, ballet and film;
and the panorama of*

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*flamenco, Spanish dance,
and musical
entertainments. Their
findings also uncover
Carmen's dynamic
interaction with issues
of Hispanic identity*

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*against the backdrop of
Spain's changing
international fortunes.
The Spanish response to
this now most-Spanish of
operas is illuminated by
its early reception in*

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*Madrid and Barcelona,
adaptations to local
theatrical genres, and
impact on Spanish
composers of the time. A
series of Spanish
Carmens, from opera*

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*singers Elena Sanz and
Maria Gay to the
infamous music-hall star
La Belle Otero, had a
crucial influence on the
interpretation of the
title role. Their*

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stories provide a fresh context for the book's reappraisal of leading Carmens of the era, including Emma Calvé and Geraldine Farrar. Murder is nothing to tap

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*at. . . The high-kicking
Happy Hoofers--Tina,
Janice, Pat, Mary
Louise, and Gini--have
been booked to flaunt
their fabulous flamenco
footwork on a luxury*

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*train ride through
northern Spain. But when
a blowhard talk show
host is found dead
than four-day-old
flan--with Gini as
suspect numero uno--the*

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*feisty friends waste no
time stepping into their
sleuthing shoes to
protect one of their
own. The dynamite
dancers will have to
step up their game*

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*before a clever killer
brings the curtain down
on one of them . . . for
good! Includes Photo
Tips And Tasty Recipes
Written by a group of
dedicated flamenco*

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enthusiasts, this book traces the history and development of the art of flamenco, that proud, soulful, stirring folk music and dance created by the gypsies of the

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Andalusian region of Spain in the 19th century. The essays examine the musical, artistic, and spiritual aspects of flamenco as well as its social

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*context and history. The
great performers both
past and present are
identified and
discussed.*

*All You Wanted to Know
The Construction of*

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*Spanish National
Identity*

Flamenco's Guitar Guide

*Managing Quality of Life
in Tourism and*

Hospitality

Song of the Outcasts

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Flamenco Music and National Identity in Spain

Flamenco en France Duende A
Journey Into the Heart of
Flamenco

Flamenco has taken the world

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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

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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

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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

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the vocabulary, names and places of living art of flamenco. Item #00331637 is a paperback edition with an accompanying CD.

Flamenco Music and National Identity in Spain explores the

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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

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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

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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

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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

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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

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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,

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but also for re-thinking nationalism and cultural identity on a global scale. Ethnomusicology: A Research and Information Guide is an annotated bibliography of books, recordings, videos, and

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websites in the field of ethnomusicology. The book is divided into two parts; Part One is organised by resource type in categories of greatest concern to students and scholars. This includes

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handbooks and guides;
encyclopedias and
dictionaries; indexes and
bibliographies; journals;
media sources; and archives.
It also offers annotated entries
on the basic literature of

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ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as

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an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades.

Discordant Notes

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Charming Small Hotel Guide
Southern France
Passion, Politics and Popular
Culture
Flamenco Heritage
Transnational Flamenco
Flamenco

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Scholarship on urban culture and the senses has traditionally focused on the study of literature and the visual arts. Recent decades have seen a

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surge of interest on the effects of sound the urban space and its population. These studies analyse how sound generates identities that are

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often fragmentary and mutually conflicting. They also explore the ways in which sound triggers campaigns against the negative effects of noise on the

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nerves and health of the
population. Little
research has been
carried out about the
impact of sound and
music in areas of
broader social and

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political concern such
as social aid, hygiene
and social control.
Based on a detailed
study of Madrid from the
1850s to the 1930s,
Discordant Notes argues

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that sound and music
have played a key role
in structuring the
transition to modernity
by helping to negotiate
social attitudes and
legal responses to

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problems such as
poverty, insalubrity,
and crime. Attempts to
control the social
groups that own unwanted
musical practices such
as organ grinding and

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flamenco performances in taverns raised awareness about public hygiene, alcoholism and crime, and triggered legal reform in these areas.
In addition to

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scapegoating,
marginalising and
persecuting these
musical practices, the
authorities and the
media used workhouse
bands as instruments of

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social control to spread
"aural hygiene" across
the city.

(Schott). Gerhard Graf-
Martinez is a passionate
flamenco guitarist and
teacher. The wealth of

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his knowledge is captured in this two-volume work, which also reflects valuable experience gained from his activities as a tutor at national and

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international seminars
and workshops. This is
an excellent self-study
course that includes
many photographs, some
to illustrate
techniques, others of

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guitars, guitarists,
etc. Self-contained
chapters cover all basic
techniques plus compas,
palmas, nail care, and
an overview of current
guitarists, guitar

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makers, construction and
sound of Flamenco
guitars, etc. Volume 2
includes info on:
Posture * The Sound of
the Flamenco Guitar *
Gingerlabelling *

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Rasgueo * One-Finger-

Rasgueo * 3-Finger-

Rasgueo * 4-Finger-

Rasgueo * Continuing

Rasgueo * Pulgar *

Pulgar and ima-

Downstroke * Pulgar and

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Rasgueo * Remate *
Pulgar-Downstroke *
Ayudado * Golpe *
Golpeador * i- and p-
Downstroke with Golpe *
m-Golpe with Downstroke
* The Rumba-Stroke *

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Tresillos * a-m-i-p-
Rasgueo * Guitarra
Flamenca * Gitarreros *
Gitarreros actual * La
Cejilla * Gitarristas
actual * Unas * Palmas *
Compas * Modo Dorico *

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Glossary, and more.
Please note: The CD
included with volume 1
(HL49008401) contains
all the pieces and
musical examples for
volumes 1 and 2.

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This book provides insight into how flamenco travels, the forms it assumes in new locales, and the reciprocal effects on the original scene.

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Utilising a postnational approach to cultural identity, Martin explores the role of non-native culture brokers in cultural transmission. This

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concept, referred to as
'cosmopolitan human
hubs', builds on Kiwan
and Meinhof's 'hubs'
theory of network
migration to move
cultural migration and

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globalisation studies
forwards. Martin
outlines a post-
globalisation flamenco
culture through analysis
of ethnographic research
carried out in the UK,

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Sevilla and Madrid.
Insight into these
glocal scenes
characterises flamenco
as a historically
globalized art complex,
represented in various

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hubs around the world.
This alternative
approach to music
migration and
globalisation studies
will be of interest to
students and scholars

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across leisure studies,
musicology, sociology
and anthropology.

Readers will get a real
feel for each
establishment when they
refer to this guide.

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These are the special places they have been searching for but have never found, each listed with details of service and amenities. Full-color photos and candid

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evaluations give one a
real feel for each
location.

Flamenco Jazz Real Book
Flamenco on the Global
Stage
Vedette

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The Clan of El Pinini Flamenco Nation A Journey Into the Heart of Flamenco

Fernando Pena Soto - El
Pinini - was a
celebrated flamenco

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singer and patriarch of one of the biggest, and most illustrious, dynasties in flamenco history. The branches of this family tree are laden with many of the

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greatest names in flamenco history, and this book charts their genealogical lineage from the eighteenth century until present day. Most of us are

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aware of the Romany
custom that declares all
Gypsies are cousins,
this book will
demonstrate that this
assertion may well have
some foundation. A

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previous version of this book was first published by flamenco sapiens in Seville in 2011. The author's continued work concerning this mammoth gypsy clan has prompted

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him to rework the original book." Following the first comprehensive transdisciplinary dialogue on humans in outer space which

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resulted in "Humans in
Outer Space -
Interdisciplinary
Odysseys", the European
Science Foundation
(ESF), the European
Space Agency (ESA), and

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the European Space
Policy Institute (ESPI)
have continued and
deepened this
transdisciplinary
dialogue, which can now
be found in Humans in

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Outer Space -
Interdisciplinary
Perspectives. Going
further than regarding
humans as better-than-
robot tools for
exploration, it

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investigates the human
quest for odysseys
beyond Earth's
atmosphere and reflects
on arising issues
related to Europe's role
among the States

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conducting human exploration. It provides perspectives related to governance, management of space exploration, space settlements, the role of astronauts in

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the future as well as related to the encounter of extraterrestrial life.

This beginning guitar method is written for aspiring classical or

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flamenco guitarists who want to learn how to read music up to the intermediate level.

Music from the Spanish tradition such as

Romanza, Pica-Pica, El

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Vito, Café de las
Chinitas, Perfidía, La
Virgen de la Macarena
and flamenco music of
Juan Serrano provides a
technical and musical
foundation that improves

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facility in playing
scales, arpeggios,
tremelo, and
rasgueado. Tablature is
not included as the one
of the primary aims of
this book is to improve

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note reading and the comprehension of the fundamental elements of music. Performances of all musical examples are available online that includes one performance

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at tempo for each of the more than 230 musical examples. Short repertoire pieces from Gaspar Sanz, Dionisio Aguado, Fernando Sor, Mauro Guiliani,

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Ferdinand Carulli, and Mateo Carcassi are included at the end of the book and are repertoire studies that will prepare guitarists for further study in

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classical and/or
flamenco guitar.

"Variously described as
a comedy of manners, a
psychological romance,
and a type of fabliau,
the 13th-century

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narrative Flamenca is the best medieval romance written in Occitan. Its uniqueness springs from qualities that anticipate the preoccupations of modern-

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day narrative. Not content with being a love story fraught with risk and intrigue, the poem is layered with responses to the troubadour tradition of

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love and poetry, as well as the Bible and the classics. Though among the most bookish of romances, its tone is invariably ironic, comic, and satirical.

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This playfulness may be measured by the variety and vehemence of critical response to the poem. Is it a vindication of the troubadour ideal, a

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mockery of the Church, a satire on jealous husbands, or an undermining of the ideals that romance is said to inscribe? Or is it all of these elements

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held in suspense? The
introduction confronts
these
questions."--provided by
publisher.

Flamenco Classical
Guitar Tradition

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Flamenco, Flan, and
Fatalities

A Research and
Information Guide

Recasting Bizet's Opera
in the Belle Epoque

Together We Burn

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Cross-cultural

Approaches to Theatre

***Historical and literary works
from the Spanish Golden Age
offer a wealth of information
about the Spanish view of the
conflict in the Netherlands***

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during the Dutch Revolt and the ensuing Eighty Years' War (1568-1648). The war in the cold north was to become a fixed component in the lives of the Spaniards of the Golden Age for many years. This book reconstructs the

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images that the Spanish had of the Netherlands and its inhabitants. These images are inextricably intertwined with the picture that the Spanish constructed of themselves as participants in the conflict. This book follows the

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developments of these images from the construction of an image of the enemy that reached a climax between 1621 and 1648 and then gradually faded away. Which images and representations circulated the most, and

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***where did they come from?
Which rhetoric was used to
present them to the public,
and in which genres and
contexts were they
disseminated and preserved?
On the basis of a varied
collection of sources, war***

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chronicles and plays, as well as pamphlets, poems, historical works and prose writings, the author illustrates the appearance of the Netherlands through Spanish eyes during the course of the Eighty Years'

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War.

This analytical history traces representations of flamenco dance in Spain and abroad from the twentieth century to the present, using histories, film, accounts of live performances, and

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***practitioner interviews.
Beginning with an analysis of
flamenco historiography, the
text examines images of the
female dancer in films by Luis
Buñuel, Carlos Saura, and
Antonio Gades; stereotypes of
flamenco bodies and***

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Andalusian culture in Prosper Mérimée's Carmen; and the ways in which contemporary flamenco dancers like Belén Maya and Rocío Molina negotiate the stereotype of Carmen and an idealized Spanish feminine that

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***pervades “traditional”
flamenco. Instructors
considering this book for use
in a course may request an
examination copy here.
This landmark historical text
delivers the goods promised
in its title. It does not address***

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***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***

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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

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deeper appreciation for the flamboyant art of flamenco. Flamenco's Guitar Guide contains all the clues to compose, Falsetas, Chords, Progressions, Scales or to improvise in a quick and easy way. This guide is a

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***fundamental guide aimed to
beginners and professional
guitar players: More than
1,500 chord diagrams with all
the major and minor chords of
eight different ways, from the
C chord to the B chord
including the accidental (C,***

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C#, D, D#) chords with the mayor and minor 7ths, major and minor 9ths, augmented, diminished, with 6th and 11th, inverted, and so on. More than 100 progressions or chord sequences in several keys or styles. Harmony,

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diagrams for major and minor scales and flamenco mode showing the primary scales and altered ones. Efficient schemes to compose chord progressions in all the styles. The comps and flamenco rhythm of the most typical

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styles. Improvisation of keys and main styles including chord progression of great hits such Paco de Lucia's "Entre dos aguas" or Vicente Amigos's "Tres notas para decir te quiero" Modern tuning which show the most

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contemporary flamenco. Modal scales, minor and major pentatonic, major harmonic, major blues, and so on. Flamenco clock (triple and quadruple time styles) and clock by fifth (harmony of all the keys: major, minor and

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***flamenco mode), a graphic,
simple and useful guide.
Self and Other in Historical
and Literary Texts of Golden
Age Spain (c. 1548-1673)
Flamenco - All You Wanted to
Know
World Music: Africa, Europe***

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***and the Middle East
Exchange and the Individual
in British and Spanish
Flamenco Culture
Global Minstrels
AB Bookman's Yearbook***

Quality-of-life research in tourism

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and hospitality has gained much momentum in the past two decades. This line of research covers three main areas of focus: (i) the impacts of specific tourism and hospitality programmes on the overall quality of life of

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tourists/guests; (ii) the providers of goods and services; (iii) tourist communities, including the impact of different programmes and events on the quality of life of residents in these communities. Focusing on these key subjects,

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Managing Quality of Life in
Tourism and Hospitality provides
a portfolio of selected cases
showing best practice and
delivering them to the forefront of
knowledge application, with
examples in tourism and

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hospitality settings. Best practice case studies are included throughout, providing practical implications and lessons learned. These lessons can be applied by tourism and hospitality practitioners and community

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leaders, and be used to further research by academics working within tourism and hospitality. The book offers an exciting and refreshing approach to quality-of-life research in tourism and hospitality. Key features include: -

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Best practice and evidence-based case studies. - Broad coverage that includes tourists, industry and local communities. - International application, with material from various countries across the world.

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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

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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

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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

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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

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flamenco as a cultural practice. As the fastest growing sector of the U.S. music market, world music has embedded itself in the fabric of American life. Artists such as Peter Gabriel, Paul Simon and the Talking Heads have all

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utilized characteristics of the "world" sound in their music, while international performers are enjoying unexpected fame in the U.S. At the same time, in an era of unprecedented immigration and globalization, people all over

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the world are using music as way to preserve their local and ethnic identity. Global Minstrels: Voices of World Music is an accessible introduction to international music and culture. Including conversations with dozens of

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artists from five continents, it explores the breadth of the world music experience through the voices of the musicians themselves. In the process, it gives a unique view of the interactions of a globalizing society and

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introduces readers to some of the most fascinating and thoughtful artists working on the current scene. Artists profiled include Oumou Sangare, Caetano Veloso, Ravi Shankar, Paco de Lucía, Ladysmith Black Mambazo, and

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many more.

Flamenco-guitarskole.

An Introduction to Flamenco

Flamenco en France

The Body Questions

Carmen and the Staging of Spain

Flamenco Jondo: The Dancer

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Paintings of Marques Vickers
The Music Sound
Antonia Mercé, stage-named La
Argentina, was the most
celebrated Spanish dancer of the
early 20th century. Her intensive
musical and theatrical

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collaborations with members of the Spanish vanguard -- Manuel de Falla, Frederico García Lorca, Enrique Granados, Néstor de la Torre, Joaquín Nín, and with renowned Andalusian Gypsy dancers -- reflect her importance

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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."

How did flamenco—a song and

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dance form associated with both a despised ethnic minority in Spain and a region frequently derided by Spaniards—become so inexorably tied to the country's culture? Sandie Holguín focuses on the history of the form and how

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reactions to the performances transformed from disgust to reverence over the course of two centuries. Holguín brings forth an important interplay between regional nationalists and image makers actively involved in

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building a tourist industry. Soon they realized flamenco performances could be turned into a folkloric attraction that could stimulate the economy. Tourists and Spaniards alike began to cultivate flamenco as a

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representation of the country's national identity. This study reveals not only how Spain designed and promoted its own symbol but also how this cultural form took on a life of its own. Flamenco is renowned for its

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passion and flamboyance. Yet because it generates such visceral responses, it is often overlooked as a site for subtler discourses. This absorbing book articulates powerful and convincing arguments on such key subjects

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as ethnicity, irony, authenticity, the body and resistance. Franco's 'politics of original sin' had left its mark on every aspect of Spanish life between 1936 and 1975, and flamenco music was no exception. Although widely portrayed as an

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apolitical, even frivolous form of entertainment, flamenco is shown here to have played a role in both the strategies of Franco's supporters and of those who opposed him. The author explores how the meaning of flamenco

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shifts according to the social, cultural and historical contexts within which it appears. In so doing, he demonstrates that flamenco is an ideal subject for analyzing the construction and appropriation of popular culture,

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given the way in which it was developed for middle-class audiences, converted into grand spectacle, and conscripted to serve political ends.

Of contents: The philosophy of flamenco -- The art of flamenco --

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Encyclopedia of flamenco --
Appendices.

The Art of Flamenco

Historical, Critical and Theoretical
Perspectives

Antonia Mercé, "LaArgentina"

Humans in Outer Space -

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Interdisciplinary Perspectives
Marginality and Social Control in
Madrid, 1850-1930
Born to a Gothic social order,
branded a haunter of men's
dreams, Vedette is traumatized
when her small town in the magical

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wetlands of southern Spain's Guadalquivir River is overrun by hashish-smoking anarchists promising free love and a life without sadness to those who would follow them. Entranced by their flamenco music, their

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philosophy of revenge, and the concrete ability to deliver political results, the young woman joins a movement destined to annihilation and becomes its sole survivor, burdened with the task of keeping its memory and project for a better

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world alive through conversations
with their flamenco shadows.

Transcending political viewpoints,
Mr. Siciliano opens a new chapter
in the understanding of the Spanish
Civil War, opting for a literary
interpretation that looks beyond

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right and wrong to more universal lessons only the passage of decades and the healing effects of time can reveal.

This collection of essays poses a series of questions revolving around nonsense, cacophony,

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queerness, race, and the dancing body. How can flamenco, as a diasporic complex of performance and communities of practice frictionally and critically bound to the complexities of Spanish history, illuminate theories of race and

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identity in performance? How can we posit, and argue for, genealogical relationships within and between genres across the vast expanses of the African—and Roma—diaspora? Neither are the essays presented here limited to

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flamenco, nor, consequently, are the responses to these questions reduced to this topic. What all the contributions here do share is the wish to come together, across disciplines and subject areas, within the academy and without, in the

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whirling, raucous, and messy spaces where the body is free—to celebrate its questioning, as well as the depths of the wisdom and knowledge it holds and sometimes reveals.

The Dutch Revolt Through Spanish

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Eyes

On the Blackness of Flamenco